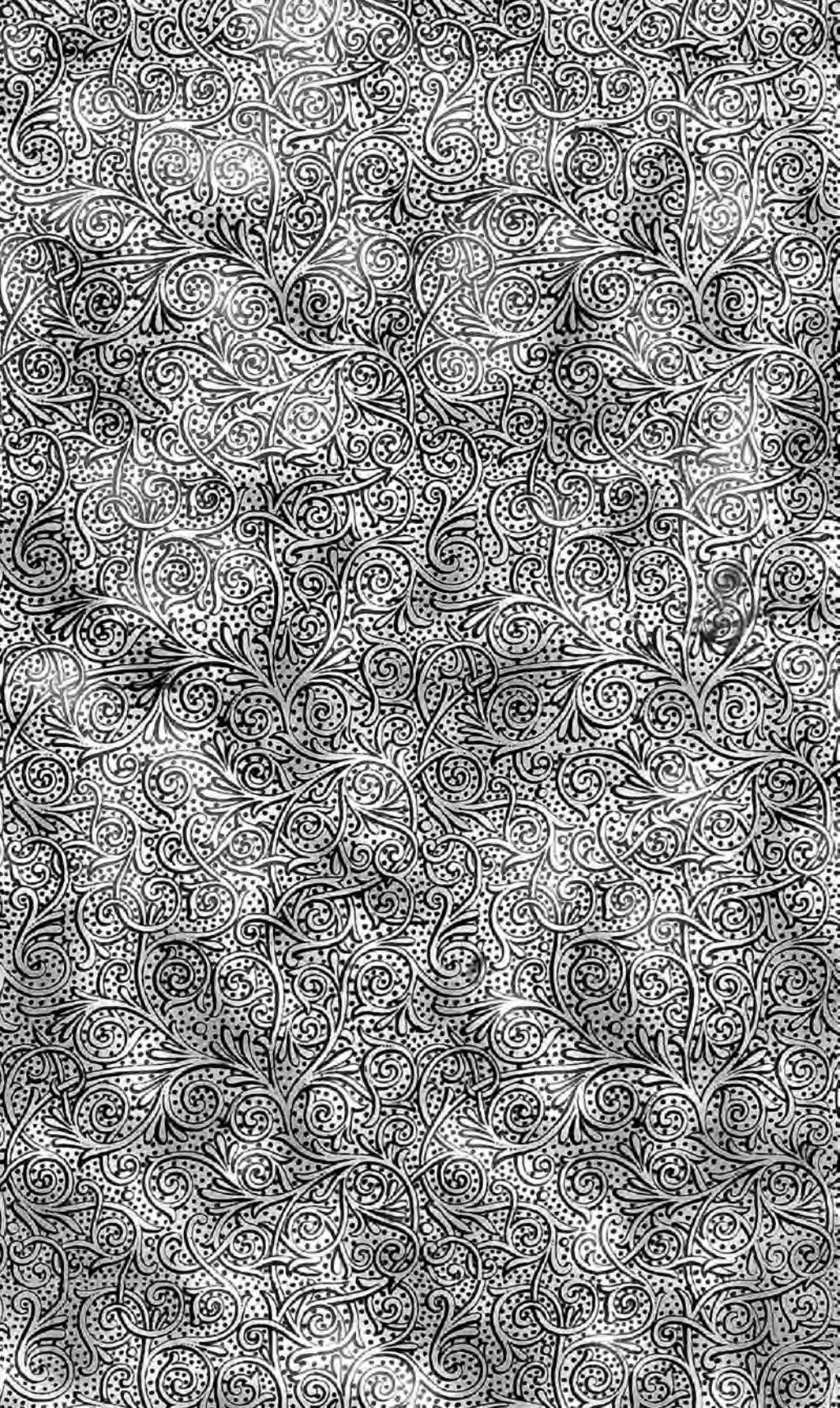




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PHILATELIC SECTION.





Crawford 1407

A Colour Dictionary

With about two hundred names
of colours used in printing &c
Specially prepared for Stamp Collectors
by

B. W. WAPHURST



Over fifty
different colours
illustrated

STANLEY GIBBONS F.D.
39 I Strand. LONDON. W.C

Entered at Stationers Hall

COLOUR

DICTIONARY

THE HORTON & ROBERTSON

OF THE

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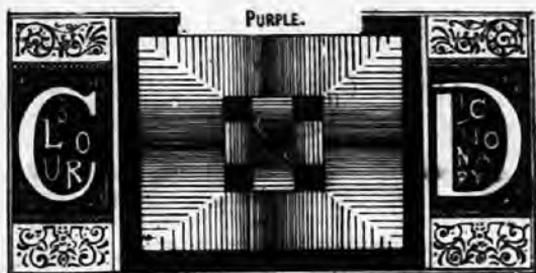
A
COLOUR
DICTIONARY,

GIVING ABOUT TWO HUNDRED NAMES
OF COLOURS
USED IN PRINTING, &c.

Specially prepared for Stamp Collectors

BY

B. W. WARHURST.



SIXTY COLOURS ILLUSTRATED.

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London :
STANLEY GIBBONS, LIMITED,
391, STRAND, W.C.

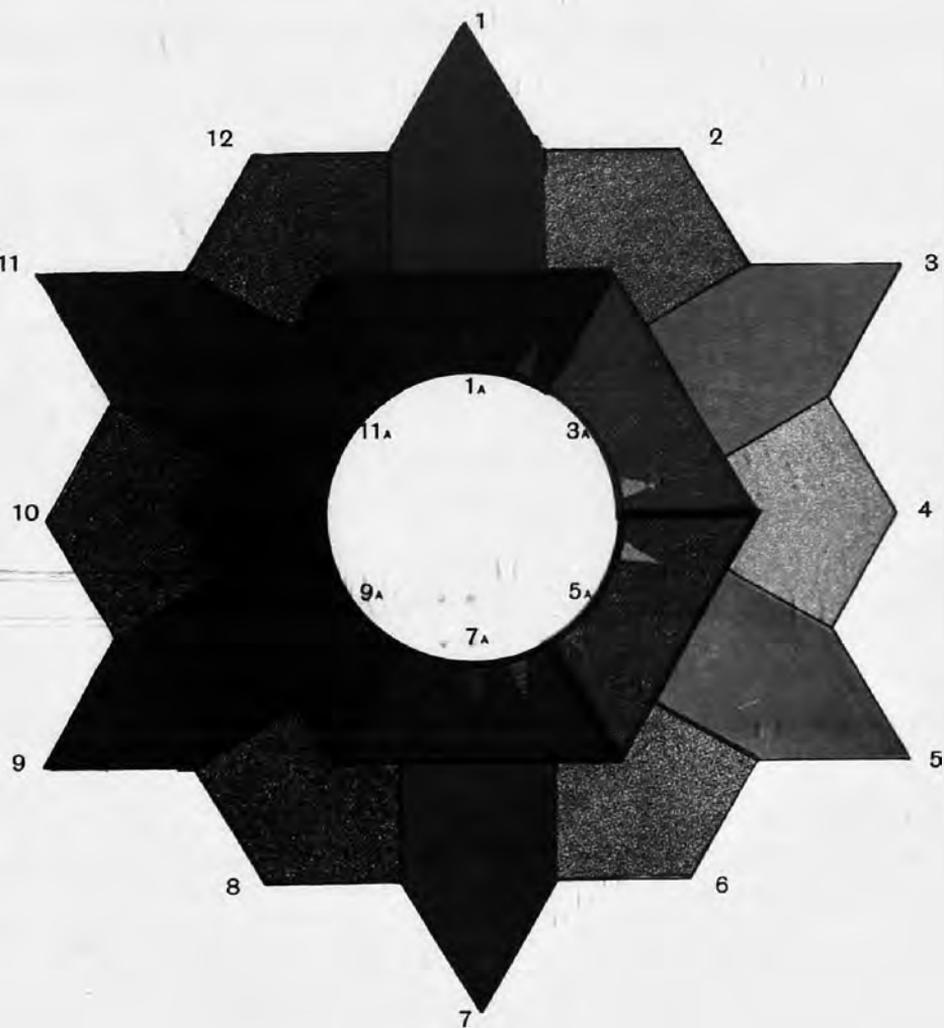
1899.

Two Shillings and Sixpence
And in cloth gilt.
FOUR SHILLINGS AND SIXPENCE.



A COLOUR DICTIONARY.

PLATE 1.



- | | |
|------------|-------------------|
| 1. RED. | 2. ORANGE-RED. |
| 3. ORANGE. | 4. ORANGE-YELLOW. |
| 5. YELLOW. | 6. YELLOW-GREEN. |
| 7. GREEN. | 8. BLUE-GREEN. |
| 9. BLUE. | 10. VIOLET. |
| 11. MAUVE. | 12. PURPLE. |




Colour Dictionary.




"It is a vulgar idea of the *colours* of solid bodies, when we perceive them to be a red, or blue, or green tincture of the surface; but a philosophical idea when we consider the various colours to be different sensations, excited in us by the refracted rays of light, reflected on our eyes in a different manner, according to the different size or shape, or situation of the particles of which surfaces are composed."—*Watts*.



THE vulgar idea, named in above extract, though it is quite a century since it was written, is the one that will be mainly referred to in these pages, for it is not proposed to attempt any philosophic or scientific theory of the composition or constitution of colour, nor to investigate the laws of harmony in relative or apparently opposing colours—not even to describe the best ingredients for compounding the various pigments taken from the animal, vegetable and mineral kingdoms; but, in very commonplace language, to simply indicate and illustrate some of the leading distinctive colours as a guide to the more correct *naming* and recognition of intermediate tones, tints, hues and shades, (and the commoner combinations thereof met with in ordinary printing) for which single names cannot well be found that shall be intelligible to all, and which, if given as compound words, are often radically wrong, owing to a mistaken notion of the natural or compounded colours whose names are combined.

We must, however, briefly refer to some of the results of modern investigation into the phenomena of light and colour, which investigations have materially modified our conceptions of the colours resulting from the mere mixing of two or more pigments; the effects produced by such mixtures, when submitted to the same test of analysis, being proved to be quite different from similar natural colours obtained by illumination. Many eminent men have written on the subject, and as it is impossible without using their own phrases to give any summary of their works, abounding as they do with experimental and technical details we have, in addition to a few quotations, condensed some sentences direct from an article in *Chambers' Encyclopædia*, as being expressed in better language than our efforts would have been.

COLOUR HAS NOT A MATERIAL EXISTENCE;

it is a sensation. The colour of an object varies slightly with the brilliancy of the light emanating from it to the eyes. Light is due to waves in the ether of space—and as air-waves of a certain frequency of recurrence cause the sensation in the ear of particular sounds, so 'ether-waves' of a particular frequency induce the sense

of colour light in the eye. The eye will take up a number of monochromatic (single-colour) lights impinging on the same spot in the retina, with the resultant sensation of a single colour. The retina is composed of nerve-elements each of which is capable of perceiving one of three primary colours. These primaries Young and Helmholtz call red, green and violet; Maxwell says, vermilion, emerald-green, and ultramarine-blue; the ordinary or artist's idea being, as we know, red, blue, and yellow. On this matter Captain Abney, F.R.S., shews by certain experiments that yellow and blue in the spectrum make white, also that yellow can be made from the green and red, therefore

BLUE, YELLOW, AND RED CANNOT BE PRIMARY COLOURS—

and thence we may assume, as Fick does, that the three primaries are red, green, and blue; but—as blue can be made by green and violet with white light—the colours that make (white) light are red, green, and violet. The reason that the artist's pigments of blue and yellow produce what is called green is that the light from the yellow is not pure, it contains green light which the blue also does; the simultaneous impression on the eye of the mixture is blue, green, and yellow, but blue and yellow destroy each other, being 'complementary' colours which produce white light,—thus green only is left diluted with white.

Colours vary in hue, in purity, and in luminosity. The hue determines the name of the colour—*e.g.* vermilion, scarlet, &c.; the purity or absence of admixture with white light determines its richness—vermilion reflecting 80 per cent. of red light mixed with 20 of white; the luminosity or brightness determines the shade or tone of colour.

The colour of transparent objects is due to

SELECTIVE ABSORPTION.

Look at a *red* object through GREENISH-BLUE glass, and it appears *black*. Hold the same glass up to the sky, and the red components of *white* daylight are cut off; what passes through produces a sensation of greenish-blue. The red that is cut off by absorption, and the greenish-blue are complementary to one another—both being complex, not monochromatic.

A coloured liquid in a deep-black vessel will have its colour revealed by sprinkling white powder into it. White light (daylight) enters the liquid, and is reflected in all directions, part is absorbed by the liquid which thus reveals its colour. If the light supplied to an object does not contain those kinds of light which it can reflect, the object will appear colourless; a well-known trick practised at evening parties in our youth by the scientific boy of the period, being to burn common salt in the wick of a spirit lamp, making everybody look ghastly; or to examine a bunch of mixed flowers by this *yellow* light of burning sodium, when all appeared a *black-grey* except the yellow flowers.

There are several scientific instruments for determining precise shades of small objects like postage stamps, which

THE TINTOMETER,

brought out in 1895, also did in a simpler way, but it is manifestly impossible to apply these instruments universally, or to give any description of the resultant hues in terms or expressions understandable by ten per cent. of the people, so we must adopt the common method of describing colours as they appear to a person with a normal or ordinarily correct eye, which eye, by the by, seems to belong only to the minority.

As the Tintometer caused some little stir in 1895, and as the Editor of the *Philatelic Journal* wrote—"There may, and no doubt will, be further improvements in the tintometer yet, but it is going to lead us all out of the wood, and we hail its advent"—an extract from *The Times* of 5th November in that year may be of interest now, for it seems doubtful whether many of us are out of that wood yet. "It has been found that the colour of substances frequently affords a very convenient, and sometimes very exact, indication of other qualities, such as purity, &c. On this principle is based the tintometer, an instrument designed by Mr. Lovibond for his own use as a brewer. It consists of two equal tubes placed side by side. The material to be examined is put at the end of one tube, while in the other, tinted glasses are inserted until the colours seen by the observer down the two tubes exactly match each other. These tinted glasses are graduated on a scale of colour density, so that it becomes possible to register numerically the exact combination of tints required to produce any given colour."

The most common and conspicuous instance of the class of mistakes caused by compound colour-names is

'VIOLET-RED OR RED-VIOLET,'

a term just as correctly expressed by "*reddish-blue*"; for now-a-days violet as a colour name—apart from its usual scientific use—naturally attaches itself to the flowers called by that name, which are usually bluish in tone, while any excess of red in the tone or shade of violet to be described carries it on to a mauve and ultimately to purple. The learned men who compile high-class dictionaries often lack originality in their descriptions, as in the statements that violet is a "*bluish-purple*," and that purple is a "*reddish-violet*." As it is chiefly in the varied combinations of these two contrasting colours—red and blue—that the greatest confusion arises, it may be stated at once, in the simplest form, that, starting with red, a small proportion of blue added will produce a purple (also magenta)—and at the other end of the scale, a little red mixed with blue evolves a violet—midway between the two being mauve.

As an evidence of the general correctness of this definition we give from some publicly printed results, the

TINTOMETER ANALYSIS

of one of the finest specimens of what everybody (unofficial) admits to be a deep *violet* coloured stamp—constantly (by officials) misnamed purple—the 6-cent Columbian issue of United States:—*violet* 3·2, neutral tint 2·2, and red 1·0. Not a word about purple. On the other hand, the 15-stotinki stamp of Bulgaria, catalogued as violet, but really a dull *purple*, is given as red 4·2, neutral tint 2·4, and violet 2·0; from which two instances it will be seen clearly by adding the neutral tint to the predominating hue first given, that violet and purple respectively are the more correct names. The Spectroscope analysis would doubtless shew somewhat different proportions, as it deals with theoretical or absolutely pure colour, which no pigment can be completely.

It must be admitted, incidentally, that the particular hue we

PREFER TO CALL MAUVE

is, in its deeper shades, what is largely designated as violet, but mauve only when in lighter tones or tints, in which tints the red, being the warmer and more pronounced or assertive colour, makes itself conspicuously felt, while the blue, as a colder and more modest or retiring hue is scarcely noticeable. For this reason, '*rosy-mauve*' will often better express the lighter tone, while '*mauve-violet*' or '*purplish-mauve*' is the effect on the eye and probably the better denomination of some of the deeper shades, according to the depth of tone in the blue or the red that has been used in its preparation.

This question of *Mauve* as a good or appropriate colour-name, as also its position in the red and blue compounds, having been questioned, it may be further explained here instead of later on. As mostly used for over a quarter of a century for certain cheaply produced aniline dyes to imitate the more expensive and unstable violets—mauve ranges from a beautiful vivid violet to rosy shades of purple, and should be specially applicable to attach to a separating—and at the same time a connecting—hue between the red purples and the bluer violets, and is frequently met with in scientific works in this sense.

PROFESSOR CHURCH

whose opinion should be authoritative on this matter writes in *The Technical Educator* issued about 1870;—"the aniline dye known as mauve may be taken as somewhat *near* the normal violet . . . which usually appears much redder by gaslight than daylight." In a previous table, he assumes (for another purpose), the equivalents of yellow as 3, of red as 5, of blue as 8; and for bluish-violet = 1 Red + 2 Blue; [Purple or] reddish-violet = 2 Red + 1 Blue. We may therefore be justified in considering

Mauve as $= 1\frac{1}{2}$ R. + $1\frac{1}{2}$ B; or, using the figures of the primaries named, we get *purple* as 10 for red + 8 for blue = 18; *Mauve* as $7\frac{1}{2}$ for red + 12 for blue = $19\frac{1}{2}$; and *violet* as 5 for red + 16 for blue = 21.

Captain Abney, when writing and lecturing on the use of

THE PRISMATIC SPECTRUM AS SUPPLEMENTARY

to the observations of the eye, gives this instance—a weak solution of litmus in water is blue when a thin layer is examined, and red when a more concentrated layer is applied, and refers it to the law of absorption in this way. Suppose we have a thin layer of a liquid which gives a purple colour when two simple colours, red and blue, pass through it, and that this thin layer cuts off one-fourth of the red and half of the blue incident on it, another layer will cut off another fourth of the three-fourths of red passing through first layer, and half of the half left of the blue; $\frac{9}{16}$ of red and only $\frac{1}{2}$ of the blue passing. With a third layer we shall have $\frac{27}{64}$ of red and only $\frac{1}{8}$ of blue left [equal to red $42\frac{3}{8}$ per cent. to $12\frac{1}{2}$ blue] shewing that as the coloured liquid is thickened, the blue disappears, leaving red as the dominant colour. This

PREDOMINATING EFFECT OR LUMINOSITY

of red, and specially of yellow, being equally observable by the human eye, as contrasted with the more distant effects of blues, must always be borne in mind when considering colour names, or in looking at masses of rich colouring, as it is well-known to visitors of picture galleries how the vivid hues of one picture destroy the effect of adjoining pictures of smaller size or with less conspicuous colouring. So in going over numbers of stamps in books, or the hues of a colour chart, allowance must be made in judging the lighter shades of many of those into which compounds of these colours enter largely. It is the forgetting of the fact "that in yellow there is the greatest brightness" of all colours in the spectrum, that often leads to the misnaming of new stamps, especially in the liberal use of the words orange and yellow as adjectives when describing anything of a lighter tint than usual; as seen in the compound word *yellow-green* so frequently applied to a pure green which, if not so full-toned as a normal green, would be better designated as *light-green*. Another illustration found in a celebrated dictionary particularises coral as of an "orange-vermilion colour," instead of simply saying *light-red* or vermilion—there being no trace of yellow in it. Of course, there are hues in which yellow does predominate, though the general depth of tone may appear equal to, or even deeper than, simple green or red.

These tables, from Capt. Abney's book, of the luminosities of some colours as taken by electric light, will give some idea of the importance of this matter of predominance or assertiveness, as compared with the opposite quality in others:—White as 100, Vermilion is 36, Emerald Green 30, Ultramarine 4.4, Orange 39.1,

and Black between 3·4 and 5·1, depending on the surface of object. The figures given of the results of examining *pigments* used in some coloured *papers* give a very different scale—Vermilion now being 14·8, Green, 22·7, Blue 4·4, Orange 62·5, and Chrome Yellow 77·7; ordinary Brown paper varying between 19·5 and 25 per cent. as compared with normal White.

A CURIOUS PHENOMENON

worthy of remark is, that physiologists tell us "that what is known as the yellow spot occupies a central position in the retina, and that it absorbs a part of the spectrum lying in the green." This affects the judging of a colour, as if looked at sideways or at a distance of one foot, the colour being matched will be of an apparently different hue from what it appears at four feet away. There are also certain constitutional defects or derangements—apart from actual colour-blindness, so-called—in some men (such as those who are inclined to be 'livery'), that cause the objects examined to appear to have an excess of yellow or red in them.

It must not be imagined however that the seeing of a mass of bright colour induces a prevalence or pervading of that colour in the next shade looked at—rather the reverse in many cases. If you have been looking at orange or red and then turn to green, the effect will be that of a bluish green,—whereas after examining blues or violet shades and turning to green, it will appear a yellowish green. So after scrutinising bright blues and then yellow, it will seem an orange yellow, while red will be orange red—or turning from greens to violet, the latter takes a reddish hue, and comparing violets after red makes the former appear almost indigo. Many more changes of effect produced by contrasted colours can be given, but these are sufficient to indicate the necessity for not judging too hastily what a colour is.

When examining a variety of colours carefully, it is advisable to rest the eye by looking at a pale green or a grey paper or even a black object before turning to another.

THE RETENTION OF CERTAIN COLOURS

and forms by the eye, and the corresponding changes, are the basis of several advertising colour puzzles, in which the observer is told to look at certain letters or forms, say in red, and then to suddenly look at another paper when the same form or letters are seen in another colour, greenish blue. These changes of colour—also in similar cases (by closing the eyes) of 'after-images' as they are called—are due to the fact that the red-seeing apparatus of the eye is tired, while the green and violet-seeing machinery has not been exercised, so producing a negative image in the complementary colour. This matter of complementaries has to be considered a little now that so many stamps are being issued in two colours, which makes it still more difficult to accurately define the shades or

hues of each in so small a space, the eye taking in, as a rule, both colours at once.

COMPLEMENTARY COLOURS,

strictly speaking, are those which, when combined with each other, make white, at least theoretically or scientifically do so. Professor Church gives the following as carefully selected pairs, with the component pigments, which latter it is not necessary to reproduce. Red and Green-blue; Orange and greenish-Blue; orange-Yellow and Turquoise; Yellow and Blue; greenish-Yellow and violet-Blue; Green-yellow and Violet; yellowish-Green and 'purplish-Violet' [mauve]; Green and Purple; Emerald-green and reddish-Purple. These complementaries do not modify each other by contiguity, but '*contrasted*' colours do so very considerably as has been already instanced. The following table in pairs, when two are seen together, of *effects*, may be clearer :

RED	appears brighter with	ORANGE	and this	green-grey.
RED	„ do.,	„ GREEN	„	brighter.
RED	„ near orange	„ BLUE	„	green.
RED	„ orange,	„ VIOLET	„	unchanged.
GREEN	„ bluer,	„ ORANGE	„	yellower.
GREEN	„ olive,	„ BLUE	„	near violet.
GREEN	„ olive,	„ VIOLET	„	bluer.
ORANGE	„ red,	„ BLUE	„	bluer.
ORANGE	„ green,	„ VIOLET	„	bluer.

To sum up this point briefly we will give the Professor's own words. "Two differing colours or differing tones tend, when placed together, to differ still more. Light tones and colours become lighter, dark tones darker, complementary colours are mutually enhanced in distinctness; and where a colour is present without its complementary, that complementary is, as it were, evolved, owing to extra sensibility of the eye for those colours which are *not* presented to it when it has been excited and fatigued by those at which it has been gazing."

THE ENGRAVED PATTERNS OF STAMPS,

or design, according to the class of 'hatching' or line shading adopted, also affects in some degree, the apparent shade of colour, and must be allowed for in fixing or in choosing correct names. For this reason, diagrams or charts printed in solid colour-blocks are not of much service for comparing stamps with (unless these also have a solid colour patch in the design), though suitable for dress stuffs and large decorative work. The few illustrations here given are chosen to give the effects of many different designs, the more solid colours of Plate I. being intended to point out the relative depths of tone obtained by superposing the usual primary and secondary colours, supplemented by half-way hues between them and should be studied in connection with Plate II.

The forty named colours on separate pages, together with the different inks used for letterpress, are presented as 'types' of colour, and do not profess to represent one-third of the actual shades used for stamp printing. They should act more as finger-posts along the road the reader travels, and enable him to describe in a fairly accurate manner by the addition of light, dark, pale, deep, dull or bright—with a few simple combinations in cases of peculiar shades such as '*lilac-rose*'—almost every definite colour that is likely to be produced. Too great a multiplicity of shades only tire and confuse the eye and its recording nerves, and many of those now elaborately named in books were more apparent to the writer's mental eye at the time than actually existent.

Difficulty is often experienced in recognising that stamp

COLOURS ARE CHANGED BY AGE,

and that a name given correctly in the first place to the ink used for a stamp as seen in its newly printed 'mint' condition, can really be the right name when postmarked specimens only are to be had some years after the original issue. In this way, the same issue of stamp when sold by a dealer may vary according to whether it is used or not, the catalogued colour being from the unused one which has not been exposed to sea air, obliterating inks, or contact with other discolouring articles in a mail-bag. Cheap or badly made paper when damped for printing sometimes gives off a sufficiently appreciable quantity of soda or lime (used in the bleaching of the paper pulp) to affect chemically the printing ink, especially when that also is of an inferior quality. The action of strong sunlight or even ordinary atmospheric exposure often changes or fades away the original colour, some pigments being of a very fugitive character. There is by the side of the writer a portion of a sheet of stamps which had fallen between a desk and the lower panes of a window facing S.W., from which all trace of original colour and design has vanished, but it is believed to have been intended for use in one of the (late) Spanish Colonies, which may have some remote connection with the disappearance of the superscription!

Gaslight of the purest kind, and even daylight just before sunset or during rain, affects some colours unequally and differently from others. The effect on light caused by an excess of moisture in the air, producing mist and fog, can easily be seen in London streets. Gaslights in the distance appear almost *ruby-red* and dim—half-way only, of a bright orange, and close to, of the ordinary yellowish colour. The resemblance between some blues and greens in artificial light (not electric) is well known, but any compounds with red or yellow in them when matched very carefully and apparently with absolute accuracy by lamplight will turn out to be of dissimilar tones in the next day's full daylight. A simple method of neutralising the yellow light from gas in matching colours at night

is to place the stamp or colour to be matched in such position that the light does not fall directly on it at a right angle—and to hold a bright blue card or paper so that the light is reflected from it on to the stamp.

Some advanced readers or students may like, in preference to my simple phraseology, to have—what to them must be—a readily intelligible, because it is a

THOROUGHLY SCIENTIFIC EXPLANATION

of what takes place when pigment colours fade. We give, therefore, for their behoof, and the edification of others who profess not to understand these perfectly clear matters, an extract from a Blue-book Report thereon made to the Science and Art Department by two scientific experts specially appointed by the Committee of Council on Education, supplemented by a further explanatory footnote (which is undoubtedly clear) by Mr. Standage, another authority, in his little book on artists' pigments. "In a compound body, the molecules must at the very least consist of two ultimate atoms, and these oscillate to and fro from one another, each atom having its own constant time of completing an oscillation, the molecule itself oscillating in a period of its own. It need scarcely be said that the time of these oscillations is not to be measured even by millionths of a second, but by standards very far smaller. A ray of light of any pure colour is due to a continuous series of oscillations or waves of a known and measurable length in the physicist's 'ether.' If it happens that the time of oscillation of some 'light' wave agrees with the time of oscillation of one of the atoms, the length of swing of this last is increased with each beat of the ether till, if the number of beats of the ether be sufficiently numerous—that is, if the light be allowed to play upon the molecule long enough—the length of its swing is increased, till finally the atom will swing off from the molecule, thus changing its composition. This liberated atom may join itself to the molecule of some other matter which may be present, such as oxygen or water. The amount of increased swing the waves of light can give the atom depends on the amplitude of the waves (the amplitude in a wave in the sea is the height from trough to crest), the square of which is a measure of their energy as it is of the intensity of light."

It will be seen that this report reveals a very dreadful state of affairs as to the carryings on at South Kensington Museum of the molecules and atoms swinging about in 'ether' and osculating (?) with light waves and then going in for oxygen and water! It is somewhat ameliorated by the footnote reference, which gives an actual illustration of the change taking place in a mixture of Indian red (which is mineral) and indigo (of vegetable origin), which latter has an intense affinity for oxygen which bleaches it, so that the lower oxide of iron in the former pigment also taking up oxygen from the air becomes oxidised into a bright red, which is all that

is left visible of the original compound. The whole thing is, you see, like certain conjuring tricks, quite simple when you know how it is done.

This also explains a mystery attached to a strip of three (purple-lilac?) penny stamps in my possession that some English specialists have longed for as a rare colour specimen of current issue. Eight or nine years ago a letter with these stamps attached appears to have fallen into the fireplace and been removed with the ashes to a dust-bin which was in a very damp position. Enquiry about the missing letter two weeks later and a thorough search revealed the above fact—the letter was found and the stamps damped off the envelope. Those stamps are now a fine reddish mauve colour and the envy of my specialist friends, to whom the secret of their conversion is now first made known.

ASSOCIATION OF IDEAS

unconsciously, but forcibly, enters largely into our notions of colour as instanced with reference to violet. For that reason, in choosing colour names, words only that clearly convey the impression desired should be used, and that cannot well be confused with other things. For instance, *lemon*, *citron*, and *orange* are fairly clear to anyone, but *plums* vary from *yellow*, *green*, and *red* to *purple* and *blue-black*, while *cherry* and *prune* are not at all definite as representatives of colour,—though *emerald* and *ruby*, with *turquoise* should be unmistakable. *Reseda* has puzzled most people who have seen it in print of late years; the common opinion inclining to *rosy* (possibly because of Spanish *rosado*) or, as one puts it—resiny—of a gum or *reddish-brown* shade, very few knowing that it is intended for what others call ‘*mignonette-green*.’ Most of us know something of an apple, but would not care to fix right off the tint of green or yellow (?) it is used to describe, to say nothing of the *russets*, and so with *peas* and *mignonette*, though *myrtle* seems more precise.

Why *puce*, which very few know the shade or meaning of, was ever adopted as a colour-name passes comprehension, unless the French adapter had a family of fleas constantly before his eyes and a retina sufficiently absorbent (the yellow spot having taken fresh quarters) to retain the impression of colour given him during their lively waltzes after food. Now a beetle or a bug (ladybird, of course) has something forcibly decisive about his or her outward appearance if one should want to match a particularly rare stamp thereby—say a 5d. Ceylon, no watermark—in the absence of a colour chart—but a flea (Latin, *pulex*, *pulicis*)—!! Had the word been originated by ‘*pucelle*’ (also French) and its combined or varied tints had run from *flesh pink* to a warm *peach* or pale *olive* tints, we would enthusiastically advocate its use and defend its applicability, *a la* Don Quixote, against all comers.

LILAC IS A DOUBTFUL COLOUR-NAME,

as it might have reference to the leaves, or to the flower which is seen for a very short period in the spring-time and varies from lavender-blue to pale mauve in different growths. The dictionary informs us that it and the shrub also, is from the Persian *lilaj*, a word meaning blue. The concocted shade called by that name is now very frequently to be found in descriptions of Colonial stamps, and as the current penny began its career here as a lilac, some special allusion should be made to it. The old shade in which the last receipt stamps were printed, which was the one accepted for the joint 'postage and inland revenue' stamps, appears to be the most nearly correct—a sort of faded washed-out violet or pale slatey-blue—in other words, a deep lavender with a suspicion of pale mauve thrown in. As the flowering lilac varies to red—we have the term *red-lilac*, usually a dull mauve, but it is confusing; as is *Heliotrope* also, which is applied so extensively by drapers as a fashionable name to palm off any faded mauve dress stuffs or ribbons in stock upon their lady customers. Though there is a garden plant called by that name whose flowers vary between white and pale red to lilac-blue; the real heliotrope is a green quartz with orange or red spots commonly described as a blood-stone when used in signet rings. Latterly the contractors for the stamps have made the colour deeper, a kind of muddy purplish lilac with occasional freaks of a reddish tinge, which they prefer to dub by the grand and royal name of purple, which it resembles about as much as the moon does a green cheese.

In our young days, people were content to speak of an object as being red or blue or green simply, and even now but little practical effort is made in schools to teach

THE RUDIMENTS OF COLOUR,

but the general study of stamps in the last thirty years and the need for discriminating shades more accurately, has caused thousands to rub up their colour knowledge, with the result that many find that they have never before realised the difference between scarlet and crimson, or between emerald and myrtle. The fanciful names are a sort of despairing effort to arrive at some distinguishing delineation which those possessed of an earlier knowledge of elementary colours would have avoided.

No authority, however high, not even the whole array of Academicians combined with the manufacturers of artistic colours, can compel contractors or the officials who order the stamps, to adopt clear and sensible names for the colours chosen for printing. Some compilers of catalogues and writers describing new issues from official lists will therefore continue to employ these misused terms, but the general public may now learn a little more of what are the hues usually meant when certain names are given, and it is hoped that some simpler compound names will be found to express more

clearly the kind of intermediate shade in which stamps are often printed. It will be impossible to satisfy everybody—experts themselves don't entirely agree any more than do the little birds in their nests—so that certain

NAMES IN COMMON USE

must always be retained, even where intended originally for the source or class of pigments or material from which such colours are extracted.

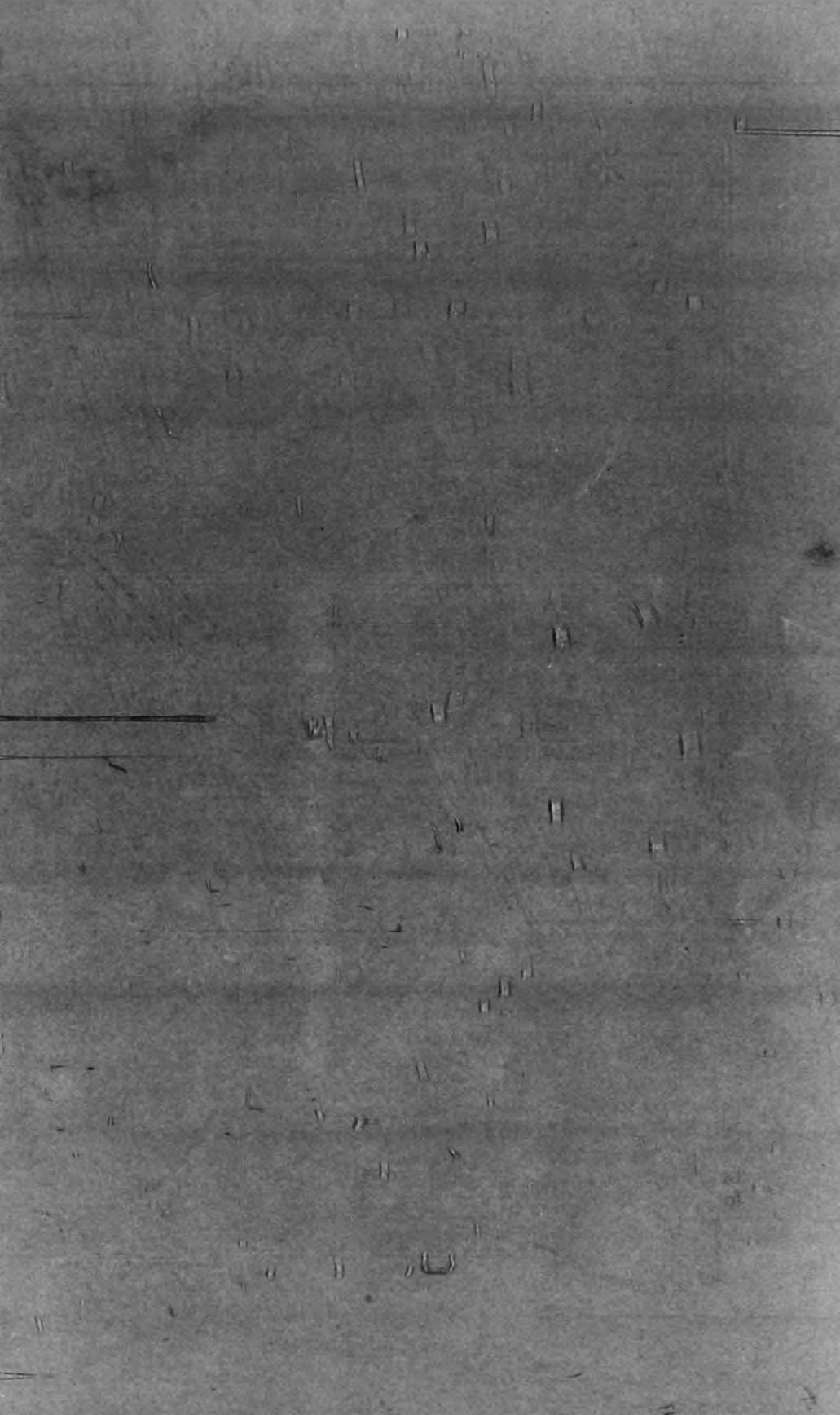
Madder (from the root of that name) represents a deep red, also called *Turkey red*, and a still deeper tone is called *lake*, though this is a generic term applied to pigments from vegetable or animal sources deposited on an earthy base like alumina. The words are used by colourmen in such compounds as scarlet lake, brown madder, madder lake, rose or pink madder, carmine madder lake, rose lake, and purple madder. Other apparently contradictory terms are common, such as violet carmine, brown pink, Dutch, English and Italian pinks for shades of yellow, also yellow lake, and amber carmine. In these cases the colour denomination comes first, the second being the pigment; but, as a rule when colour only is described, that comes last, the first being a qualifying adjective, as in blue-green and yellow-green—greens inclining to blue and yellow—and in carmine-rose (rose with a carmine tinge); amber carmine and violet carmine belong to the previous class, being respectively an amber and a violet composed from cochineal, the essential colouring matter of carmine, it being self-evident that carmine as a colour cannot approach either amber or violet; yet there is an indigo carmine which is a purple preparation of indigo that should be classed as a colour among the purples under the general term of violets or mauves. As a matter of fact this

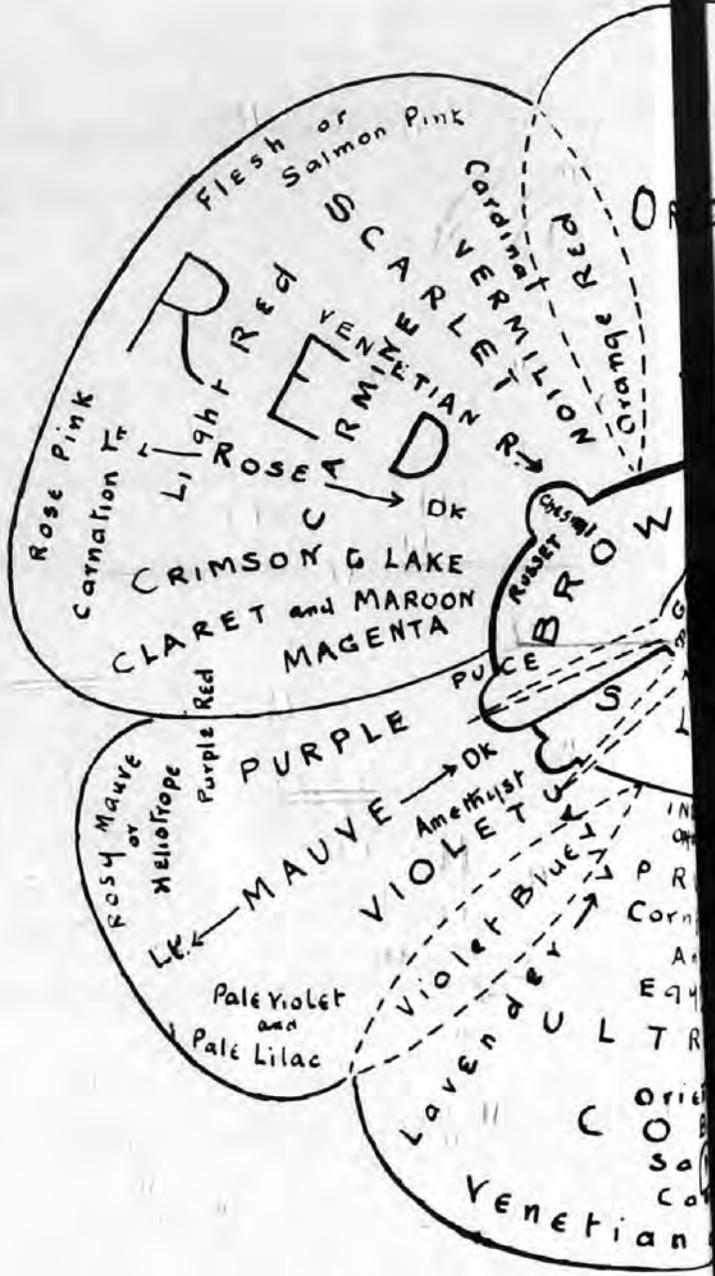
MIXING OF PIGMENT NAMES WITH COLOUR NAMES

is the most fruitful source of mistakes in colour nomenclature.

Some of these ingredients, when used either for water colours or for printing inks, are of a fugitive character, while others are permanent under most conditions of exposure, but as the names of specially fugitive pigments are not likely to be often employed for cataloguing, there is no need to give an elaborate exposition of them. For those who desire more information thereon reference may be made to a series of excellent articles by "Chemicus," that appeared in the *Philatelic Record* for 1881, and to a little Handbook for Artists published by Reeves & Sons, Ltd. With regard to the specimens shewn here, it must be remarked that a few of the more brilliant are not guaranteed as permanent, but should keep well for years if not exposed to too strong light or damp air.

Many curious names being used from time to time by correspondents and artistic editors as better expressing in their opinion the peculiar hue they wish to describe, it has been thought advisable

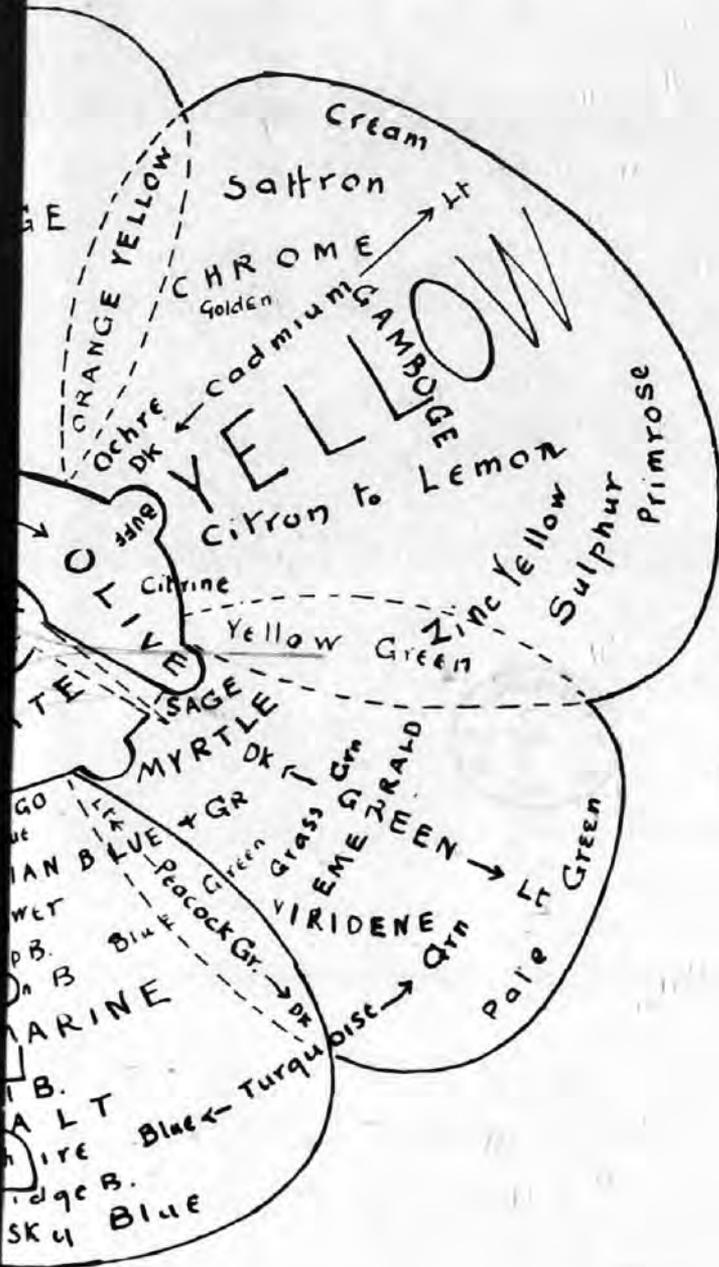




sf.

(Approximate) MAP OF

(II.)



COURLAND (In Provinces).



LIGHT RED
OR
SALMON PINK,
In Pale Tints.

No. 13.



PURE
VERMILION.

No. 14.



SCARLET.

No. 15.



DEEP
CARMINE
(near to
CRIMSON.)

No. 16.



CRIMSON LAKE

No. 17.

**ROSE.**

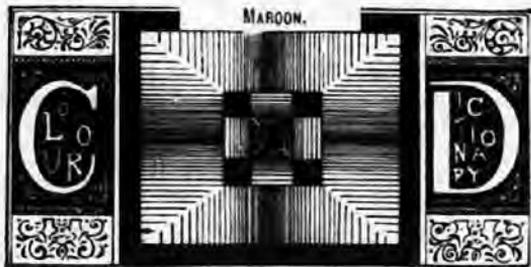
No. 18.

**CLARET
OR
PURPLE LAKE.**

No. 19.

**MAROON.**

No. 20.





13

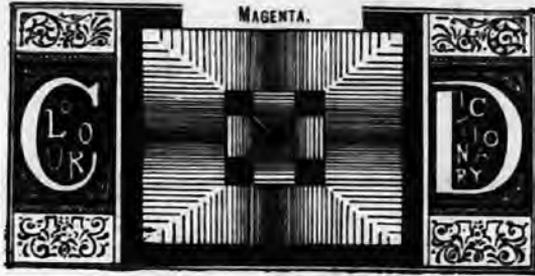
11



11

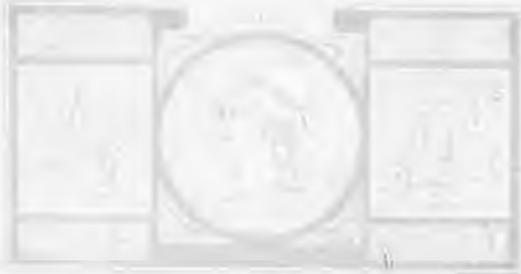
MAGENTA.

No. 21.



YELLOW.

No. 22.



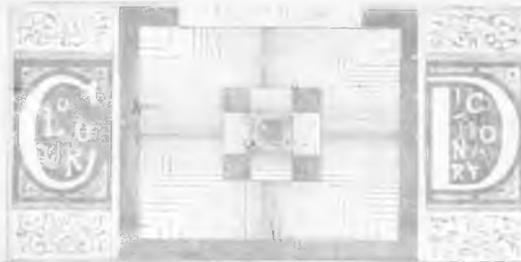
ORANGE.

No. 23.



**YELLOW
GREEN.**

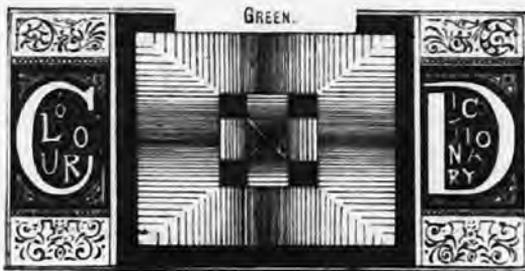
No. 24.





GRASS GREEN.

No. 25.

**EMERALD
OR
VIRIDINE.**

No. 26.

**DARK GREEN
OR
MYRTLE.**

No. 27.

**OLIVE GREEN.**

No. 28.





TURQUOISE GREEN
OR
PALE BLUE GREEN

No. 29.



BLUE GREEN
OR
PEACOCK.

No. 30.



LIGHT BLUE
OR
ANTWERP BLUE.

No. 31.



TURQUOISE BLUE.

No. 32.





**NORMAL
OR
ROYAL BLUE.**

No. 33.



ULTRAMARINE.

No. 34.



INDIGO.

No. 35.



**VIOLET BLUE
OR
CLEMATIS.**

No. 36.





BRITISH
42 APR 13
MUSEUM



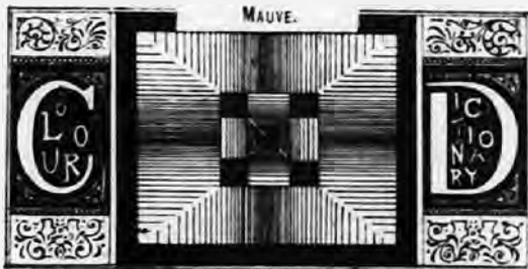
LILAC.

No. 37.



MAUVE.

No. 38.



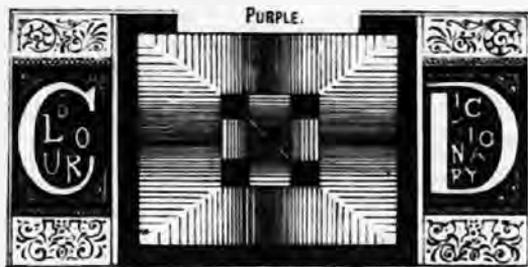
VIOLET.

No. 39.



PURPLE.

No. 40.





**TAN
OR
ORANGE
BROWN.**

No. 41.



**RED BROWN
OR
DEVON.**

No. 42.



**NORMAL
BROWN
(Burnt Umber).**

No. 43.



CHESTNUT.

No. 44.





OLIVE BROWN.

No. 45.

**SEPIA.**

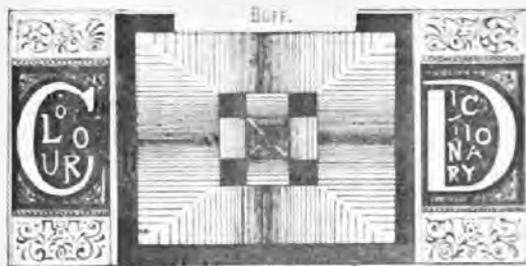
No. 46.

**DEEP
BISTRE.**

No. 47.

**OAK,
BUFF,
OR
YELLOW BROWN.**

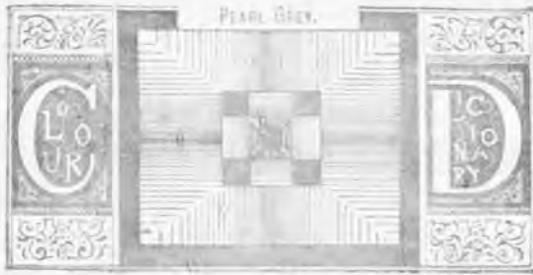
No. 48.





PEARL GREY.

No. 49.

**SAGE TINT.**

No. 50.

**SLATE GREY.**

No. 51.

**BLUE SLATE.**

No. 52.





to publish in brief dictionary form (as recommended by the writer over five years ago in the *Monthly Journal* and *Philatelic Journal*, &c.) a list of several of these names, in addition to those described in greater detail, with the equivalent or approximate colour names nearest to the illustrations given, as something of a guide when a strange word or combination is used in speaking of new issues. Of course we cannot anticipate every fanciful name that may be invented—such as crushed strawberry, stewed rhubarb, Waterloo, Solferino, old gold, duck's egg, gooseberry, eau de nil, cafe au lait, bottle green, and Jones's mustard, &c., &c.

THE 'STANDARD COLOR CHART'

was published by a firm in the United States some fifteen years ago as a very elaborate and painstaking effort to shew almost every colour—there were 142 illustrations in four shades each, thus exhibiting 568 varieties—for use as a reference book whereby to fix the exact tone of any stamp colour. It was distributed the world over, and being in the possession of many collectors and dealers (whose ideas of colour it is to be feared were thus perverted) reference is made at the end to some of its specimens as being near the names in the list, adapting it by this means as an extra supplement. That book failed chiefly, if not solely, because of the absence of definite *names* to express the differing shades obtained, ~~and the consequent impossibility of carrying in the mind's eye the precise shade, say—of Purple No. 3, which a common person would designate as violet—or “Class IV. No. 20 Mauve,” which the same c.p. would declare to be more of a puce or purple-brown.~~ It did not contain the English name of Violet (which in our estimation constituted its greatest fault—quite enough to ruin its reputation), though a fair shade of it was given disguised as a 'purple,' while not a single purple *colour* was printed, nor anything approaching thereto, or if it was, it had disappeared before our copy arrived, as had some other common hues.

The omission of the word violet is the more strange, as from modern scientists to printing ink makers' lists, it is mostly used to indicate the solar spectrum range of colour extending from indigo to the name of 'plum'; while purple is rarely given except as a subsidiary term for the reddish or plum shades. This looseness in using the two terms seems to be peculiarly American, for the words are employed indiscriminately in their official lists for the same colour. Their poets wrote differently, for Bryant hath—

“Forget-me-not, and violets' heavenly blue.”

and Julia C. R. Dorr has—

“The sweet blue violets grow.”

while Whittier with others write of

“the blue-eyed violet.”

Lest they should answer that our own poets have set a bad example, we admit that Swift says—

"Violets ope their purple heads,"

and Sir Henry Wotton, 300 years ago, addressed himself to—

"You violets that first appear
By your pure purple mantles known."

Yet Spenser, about the same date, wrote of—

"violets blew,"

and Thomson gives us—

"violets darkly blue,"

which Byron supplements with—

"The sweetness of the violet's deep-blue eyes,
Kissed by the breath of heaven, seems coloured by its skies."

A friend begs us not to omit the valentine quotation—

"The Rose is *red*, the Violet *blue*,
The leaves are *green*—and so are you."

which last word is apparently intended as a delicate compliment to the writer, and appreciated accordingly. Possibly the confusion as to these terms has arisen from the word "*viola*" being the root-word covering violets and pansies, the latter of which differ as greatly as plums do—from yellow to violet-blue and deep-purple; while it must be conceded that purple was more largely used as the colour-name previous to this century. Other Americans distinguish the colours, as Elaine Goodale, who writes—

"There purple pansies, quaint and low,
[Blue] forget-me-nots and violets grow,"

and Phoebe Cary has—

"The pansy in her purple dress."

How there can be any doubt as to the hue really meant when the word purple is used by most writers seems inexplicable, except on the assumption of literally *blue* blood—as Shakespeare says in Richard III. :—

"Did drain the *purple* sap from her sweet brother's body."

while Pope, in his Homer's *Odyssey*; and Thomson, have

"Till *ruddy* morning *purpled* o'er the east," and
"Their mangled limbs . . . dyes the *purple* seas."

But, after all, perhaps, the real difficulty may be accounted for by Bulwer Lytton, who says in *What will he do with it?*—"The learned compute that 700 millions of millions of vibrations have penetrated the eye before the eye can distinguish the tints of a violet."

The last quotation is not intended as humorous, for it is grimly scientific. As we have already indicated (pages 1, 9) that

LIGHT IS TRANSMITTED BY WAVES

in space, which, like other waves, travel at certain measurable velocities—so our friends the scientists (to whom a few ciphers more or less seems to matter very little) tell us that the eye is blind to all except a comparatively narrow range of the vibrations they

are experimentally acquainted with. These frequencies or oscillations of ether waves vary between such trifles as 20,000,000,000,000 and 40,000,000,000,000,000 per second, and ('roughly' only, mind you) the following figures, representing billions, give the vibrations per second of the ether which gives rise to the colours fixed by the dark solar lines in spectrum. These lines, it may be remarked, are like milestones on the road from one end of the spectrum to the other, and are called for convenience—A 395, B 437, C 458 in the red; D in orange, 510; E in green, 570; G in violet, 697; and H the extreme violet (or purple), 757 millions of millions of vibrations per second.

As the names and range of the principal colours which are seen in the spectrum has been a matter of controversy among these experts, we may add to above figures some that Professor Rood gives by dividing the prismatic spectrum into 1,000 parts—Red 149, Orange-red 45, Orange 16, Orange-yellow 20, Yellow 10, Yellow-greens 104, Green and Blue-green 103, Azure-blue 48, Blue and Blue-violet 311, and Violet (including the purple) measures 194 thousandths of the colour scale. For the *normal* spectrum the corrected figures given are 330, 104, 25, 26, 13, 97, 103, 51, 191 and 60 only, for the colours in the same order—almost reversing the relative proportions of red and blue.

IN CONCLUDING THESE EXPLANATORY REMARKS

the writer wishes to add that, personally, he does not feel himself competent to write on the subject of colour-naming in such a way as to command extended attention: but submits these pages as a start in the direction he advocated in the past, that of forming a strong committee of men and women, philatelists by preference—connected with the art of painting, with botany or horticulture, and with the colour business—to meet together and compare notes as to the most suitable and easily comprehended names for at least one hundred distinct hues; such hues to be reproduced in a permanent form with the names attached and an enlargement of the notes here offered, as a reference book, which may (in time) become the authority on this question, and get its recommendations adopted in the teaching of young people the rudiments of colour, and be utilised by colour makers, drapers, &c., in their businesses.

As an evidence of the need for such a book, a reference to the best cyclopædias and dictionaries will shew that, for many of the colour names in common use, no definition whatever is given, and for most others, none that will give a correct idea of the hue described—as instanced at page 3 as to violet and purple; also under *Marone* we find "any colour or pigment produced from red and black mixed"—again with *Scarlet* as "pure carmine tinged with yellow," and *Vermilion* as being "carmine-red"!

THE COLOUR NAMES WILL BE DESCRIBED

in groups first, and finally in alphabetical order—but before doing so some explanation of the two large diagrams, Plates I. and II. must be attempted. The front one gives the common primary and secondary colours (6) according to the older methods, with six intermediate hues composed from the overprinting right and left. Thus between *red* and *blue* we have *mauve* as a single colour; by printing the red over it on one side we compound a *purple*, and by adding blue on the left a *violet* is produced. It is not claimed for any of these that they are the normal or typical hues called by those names; the exigencies of colour-printing do not admit of perfection in a combination of this kind (without very heavy expense), but they shew fairly the relative proportions (so to speak) and position of colours to each other. The central or 'tertiary' shades (*three* printings) according to rule ought to be theoretically *Russet* under red, *Buff* under orange, *Citrine* below yellow, *Sage-green* below green, *Slate* below blue, and *Plum* under mauve, reckoning the points of star at top; numbered IA to IIA.

Plate II. carries out the same idea in letterpress only, being a summary of principal names arranged as in a map to shew the colour groups and some minor tones. Thus in the *Red* division we have *flesh* and *salmon-pink* on the outside as the lighter tints, increasing in depth through *vermilion*, *scarlet* and *carmine* in the middle, to *crimson lake* near central oval where reds approach brown. To the left we get *claret*, *maroon* and *magenta*, as nearer to purple; on the right of bright reds is placed *orange-red* as a connecting link with *Orange* proper, and so on round the oval. The centre is devoted to *brown*, *slate* and *grey*, as not being formed from a simple mixture of two bright colours, but where they can combine with others is indicated by arches or points. This is not presented as an ideal map or a scientific chart, but it may aid the memory in regard of some hues and tones, so that with the coloured group and the detail types once fairly fixed, there should be less difficulty in judging by the eye, when away from the printed matter, what colour name seems most appropriate for any particular object examined.

Tinted papers are used, as being similar to those for envelopes and postcards, each being printed in differently coloured inks; such as Purple Russet on Cream, p. 1; Green-Black on light Buff (called Amber), p. 3; Blue Black on Primrose or Straw, pp. 5 to 8; Black on Azure, p. 14; Purple-Black on Mauve tint (called Heliotrope), p. 37; Violet-Black on Canary Yellow, p. 39; Slate Blue on Buff, pp. 41-44. The Cover is printed with deep Violet on a Drab-Gray; and Title Page in Purple on Dove or light Fawn. These papers however do not show up the ink colours so well as white paper would, for which allowance must be made.

GROUPS OF COLOUR NAMES.

RED seems naturally to take first place in books and catalogues of colours, presumably from its position at the end of the spectrum, and the number and brilliancy of its tones, besides which it is the national colour of England, to say nothing of our glorious, but often indigestible, beef, which at the Antipodes is also used as a colour name as in 'beef-wood.'

VERMILION, No. 14, is the lightest of the vivid reds, though the heaviest in weight possibly along with the duller *red-lead*, owing to their metallic origin, both of which often (when exposed to the air) hark back to the black stage of their manufacture if not well-burnt. As a hue, it scarcely needs description, approaching as it does, to deep orange on one side, and on the other merging into the fuller-toned scarlet. *Cardinal* and *Cinnabar* are names given to other preparations which have a similar range. *Coral* is less vivid though similar in hue.

SCARLET, No. 15, so well known in soldiers' coats and on post-office letter boxes, is scarcely separable from vermilion, though often applied in the past to a still deeper tone. *Light Red* is a dull or faded tone of scarlet which inclines in some pigments to burnt sienna, while *Indian Red* is more coppery in tone and sometimes called pale purple. It is these shades of red, often found in the dear old penny stamp of 1850-1870, that has caused writers to describe them as being orange and red-brown, (tones which impure reds often develop) as the different printings varied between dull vermilion and a deep rosy-red. The next issue of penny stamps in 1880 was called *Venetian-red*, which is the nearest to a light brownish-red; but *all these are without a trace of real orange or brown*. *Brick-red* is a term applied to this shade, though more frequently used in some parts for a dull dark red—another instance of local associations affecting names, as literally it ought to be the same as *Terra cotta* = baked earth. *Scarlet poppy* and *Geranium* are names for various degrees of very bright hues merging into

CARMINE,* a "beautiful pinky red"—the most brilliant of full-toned reds in pure pigments from cochineal and one of the most valuable. *Burnt Carmine* is a darker shade, less bright, and virtually a

CRIMSON,* which colour some people call a 'bluish-red,' ranging from a dense scarlet to what is ordinarily understood by the colour name of **LAKE** ;* which in turn, as indicated by the name *Purple-lake*, approaches purple in tone. *Cherry* or *deep Cerise* is usually a bright *Turkey Red* partaking of both crimson and rosy tints.

ROSE,* (the national emblem) is quite distinct from all other red

*The inks selected for these 'types' of colour have not developed to exact tones desired. No. 16 is a deep Carmine (not bright enough) almost Crimson—No. 17 is more of a Lake, and No. 18 approaches Carmine-Rose. This cautionary note is given to prevent misunderstanding; to which we may add that light or faint printings of carmine will look scarlet, and some light crimsons are very like rose.

tones. Though mostly seen as a fairly bright hue very near crimson in depth—

"A maid yet *rosed* over with the virgin *crimson* of modesty"—

(and the compound word *Crimson-rose* is used, as is *Carminé-rose* also)—it keeps on the whole its particular hue, from the dainty *Rosy-pink* tints associated with the *Blush-rose*, through the duller *Old rose*, on to the deep *Damask-rose*. *Camellia Lake* is the ink chosen for *Rose*, No. 18. Light tints of all the reds, as *Flesh* and *Salmon*, No. 13, are commonly called *Pink*—but the word is mostly associated with bright or rosy tints, as in *Cerise*, a *Cherry pink*, relatively near to scarlet in depth of tone. See also *Lilac-rose*, p. 44.

In addition, there are the shades of CLARET, No. 19, which should be a deep red wine colour merging into MAROON, No. 20, that in lighter tones are called *Carnation Maroon*, *Ruby*, *Agate*, and *Garnet*. MAGENTA, No. 21 (and *Solferino*) are very deep *Crimson* reds, with sufficient suspicion of purple to be often mistaken for that colour, as *Maroon* is for a brown, but all these deep colours, if placed beside actual browns or purples in daylight, will be found more distinct than blues and greens even.

Aniline dyes of various hues and degrees of brilliancy are often employed in inks now; they usually saturate the paper and show at the back, and many are soluble in water. Here is a specimen name for an intense red—*Nitrophenylenediamine*.

YELLOW comes next in order—varying from *Primrose*, pp. 5–8, *Sulphur* and *Lemon* with pale greenish tints, to *CITRON*, No. 22, a full tone of yellow—on to *Orange*, which in turn deepens into *Jaffa* or deep ORANGE, No. 23, and *Orange-Vermilion*, No. 2, on the red side.

Among the purer yellows are *Naples* (warm, but pale), *Aureoline* (light), *Gamboge*, No. 5, and *Saffron*, No. 4, a deep golden or 'orangey' colour, with several tones of *Cadmium* and *Chrome* pigments ranging from light to orange yellow; in addition to the *Ochres*, which approach through *Orange Buff* to Browns with which they are usually classed.

Mars (from the apparent colour of that planet) is a dull fiery orange, also a light brownish-yellow. Pigments called Dutch and Italian Pinks are dull yellows. *Amber* is a peculiar 'gum-like' yellow, with a dull greeny tint, rarely used as a printing ink, which can also be said of all paler yellows, as they are scarcely visible by gaslight. The paper of p. 3 is called *amber*. *Chamois* (or antelope) is another pale yellow.

GREENS—as compounds of yellow and blue—are very varied and almost past description, differing in that respect from orange (as between red and yellow) which is unmistakable. *Greenish-yellow* and **YELLOW-GREEN** are scarcely separable, but Nos. 6, 24 are both on the green side. *Chrome-green* makes a nice light green, while **GRASS-GREEN** and the vivid **EMERALD**, Nos. 6 and 25, 26, are classed

as nearest the *Normal* green; *Myrtle* or DARK GREEN, No. 27, being about the deepest pure greens. *Viridene* or *Veridian*, also *Verdigris* are brilliant variations of emerald approaching *Blue-greens*, two representatives of which, light and dark, are given in Nos. 29, 30, TURQUOISE and PEACOCK (also No. 8); the former tint being scarcely distinguishable from the Blue of same name when separate; the latter also gives its name to a blue, both being on the border line, and chosen for that reason. *Pea green* is often used for deep tones, though rather doubtful as a definite hue. OLIVE GREEN, No. 28, is a quite distinct colour from any of the above, joining on to the browns; near to which is *Sapgreen* and SAGE, both 'sad greens,' the latter is a variable term, though clear to those who know the herb, a tint of it is given at No. 50. Among the undescribable shades are *Aquamarine*, a beautiful deep greyish blue *Sea-green* (quite different from Peacock, &c.) and *Citrine*, which (like Amber on the yellow side) is really a greenish-yellowish-brown, as in No. 5A.

BLUES are plentiful in inks, in a common way, *Cambridge* and *Oxford* with *Navy* blues are well-known as near the two extremes. *Sky-blue* or *Azure* is used for various tones from pale grayish to *Antwerp* or LIGHT-BLUE, No. 31, also indicated by the paper of p. 14. TURQUOISE, No. 32, is a peculiar light blue selected for contrast with the green of same name.

The normal blue is about No. 33 *Royal-blue*, and more like *French Ultramarine*, which is a cheap pigment taking the place of the older ULTRAMARINE produced from *Lapis lazuli* stone. No. 34 is given as near the latter, but the real colour is rarely met with, being too expensive, as is *Cobalt* also, the usual substitute, in a very fine light hue. *Ultramarine Ash* and *Smalt* are also substitutes, the former being more used as a gray. VIOLET-BLUE is shewn in No. 36 (also called *Clematis*), and gives the connection between the two distinct colours. The common dark blues are *Prussian-blue*, and *Chinese* or INDIGO No. 35, which is the densest of all, nearly *Blue-black* in some printings as shown on pp. 5-8. Other fancy names and varieties are Masonic and Venetian, pale or gray; *Sapphire* and *Etrurian* being light; with *Oriental*, *Tyrian*, and *Egyptian* or *Electric* No. 9 as full, dull blues; also *Gentian*, *Hyacinth* and *Cornflower* in deeper tones.

VIOLET or **MAUVE**. So much has been said about these at pp. 3, 4, that further description is unnecessary. The term is applied to all mixtures of red with blue (except *Magenta*), including *Lilac* and *Heliotrope*. No. 38 is intended for the half-way tone or finger post called MAUVE, also shewn in Plate I; Nos. 39 and 40 being a typical VIOLET and a good PURPLE. Other tones of these (in permanent inks) are given on Cover and Title-page, the former being named *Amethyst* or dark violet, and the latter *Tyrian Purple*, both less brilliant than previously named ones: as they are on coloured papers, different effects are produced.

LILAC, No. 37, is a *deep Lavender* requiring a pale blue tint to be correct, or a faint mauve added for *red-lilac*. *Lilac-rose* is a dull rose with grayish lilac tinge which if lighter would be a *Kosy-mauve*, and as a tint will appear as *Heliotrope*, p. 37, or a *Mauve-pink*.

The **BROWNS** are a separate family from the preceding more brilliant first and second class colours, unassuming but very useful, and largely used for stamp colours. Commencing with the lighter shades, there are the **BUFFS**, represented by *Raw Sienna*, No. 48, and the *Yellow browns*, among which may be placed *Citrine* (usually greenish) No. 5A, and *Bistre*, a smoky brown buff, near No. 47.

Tan or **ORANGE BROWN**, No. 41, joins on to light *red brown*, as *Chestnut* or *Burnt Sienna*, brighter than No. 44, which is more like *Russet*, a splendid colour akin to *Cinnamon*, a warm light brown. *Brown-lake* is a pigment name for a bright Chestnut. *Devon* (from cattle name), No. 42, is a much deeper red brown, along with *Chocolate* (used for Advts. in this book) somewhat purplish in tone.

The *normal* **BROWN** is represented by *Burnt Umber*, No. 43, a fine deep colour, closely allied with *Vandyke* (deeper), and the greenish **OLIVE-BROWN**, No. 45, *Raw Umber* being a lighter shade between *Olive* and *Bistre*. *Dove*, *Drab*, *Dun* and *Fawn* are delicate tints of light browns—*fawn* being more like cinnamon; *dove* is warmer as in our title page; *drab* being a cold grayish brown, deeper than the cover; and *dun* has an orange buff tinge.

SEPIA, No. 46, is a blackish gray-brown, taking its name from the inkbag of the cuttlefish. Other self-explanatory mixtures are *Lilac-browns* and *Purple-browns*, which vary (sometimes called *Photographic-brown*), see letterpress of pp. 1, 12; and a still deeper fine shade called *Copper Beech* which has been misnamed a *violet brown*.

GREY or *Gray*, as a simple name should be applied *only* to mixtures of black and white. If there is any hue visible—blue, brown, green, lilac, or even red and yellow in what might otherwise be called a gray—that colour name should be prefixed. If the colour is more pronounced, the word gray should be put first. *French-grey* is a cloud-like tint of blue-grey; *Payne's grey* is bright lavender to slate blue in tint; *Pearl-grey*, No. 48, is often nearer a drab, but all three are often called *Slate-gray* No. 51.

SLATE really belongs to this class, but is not a black and white mixture, it inclines more to *indigo-lilac* in hue; and is commonly combined, as a *blue* in No. 52 and p. 44, *slate-green*, and a *purplish slate*.

TINTS as compared with colours from which they are *diluted* are deceiving; some red tints seem pale orange or yellow, and blues develop greenish, lilac, or violet tints. Some printings here may turn out lighter or deeper than the normal, but they have been fairly tested and should retain their distinctive hues. If in doubt as to a red, brown, or purple, &c., compare it with the undoubted types of colour it is thought to resemble; but there will always be some shades that cannot be precisely defined.

Alphabetical List of Colour Names.

NAME.	DESCRIPTION.	SCOTT'S NO.
AGATE.	Represents various colours—usually ruby-red.	7 D. 23
ALMOND-BLOSSOM.	A delicate pink or blush-rose.	
AMARANTH.	"Love-lies-bleeding," inclining to purple.	
AMBER.	Pale greenish-buff; yellow to brownish.	
AMETHYST.	The heraldic <i>purple</i> ; deep violet as on Cover.	
ANTWERP.	A medium blue, or pale Prussian blue.	
APPLE-GREEN.	Pale yellowish green.	
APRICOT.	Flesh tint, between blush-rose and pale buff. (Advts)	
AQUAMARINE (or beryl).	Deep bluish sea-green.	
AUREOLINE (or cobalt yellow).	Bright golden yellow.	
AZURE.	The heraldic <i>blue</i> ; soft sky-blue, see pp. 14-16.	3 A. 1
BICE.	Name of two pigments, blue and green.	
BISCUIT.	Tint of warm buff.	
BISTRE.	A brownish pigment from soot of beechwood, a <i>smoky</i> yellow-brown, or citron-brown; see p. 44.	5 C. 12 5 F. 21
BLACK	is black; but various compounds are made, as <i>Blue-black</i> on pp. 5-8; <i>Brown-black</i> ; <i>Green-black</i> , 3; <i>Purple-black</i> , 37; <i>Violet-black</i> , 39; &c., &c.	
BLUE.	In various tones. See p. 43 and Nos. 31-36. <i>Blue-green</i> , Nos. 29, 30; <i>Slate-blue</i> , No. 52.	3 A. B.
BORDEAUX-RED.	Claret or wine colour.	
BOTTLE-GREEN.	Dark green, as in common glass.	
BRICK.	A dull red, see p. 39.	7 A. 4, 17
BRONZE.	A coppery-gold powder for cheap gilding; also <i>Bronze-green</i> —the verdigris on—also colour of—old bronze; but often used as a compound with blue, green, red, &c., to give a peculiar dark lustre to the different inks.	
BROWN.	"A dusky colour inclining to redness," classed chiefly as yellow, red and purple browns. See p. 20, Nos. 41-47. <i>Brown-lake</i> , bright deep chestnut; <i>Brown-pink</i> , ochre.	5 A. 4 5 D. 13
RUFF.	Brownish yellow, in dull tints, pale to Jeep. See pp. 3, 10 and 41-44; also No. 48; in warm tints also inclining to flesh as in No. 3A.	1 D. 19, 20 1 C. 13 7 A. 5
BURNT.	See Carmine, Sienna, Umber, &c.	
CADMIUM.	An intense yellow colour; the metal yields three distinct shades from pale to orange yellow.	1 B. 10, 11 1 C. 15
CAMBRIDGE.	Light blue colour of the University.	3 B. 5, 6
CAMELLIA.	Deep rose-red; flowers of white or red—No. 18.	
CANARY.	Light or pale yellow. See pp. 40, 45.	1 B. 12
CARDINAL.	A full red, less vivid than scarlet.	7 A. 8
CARMINE.	The pure colouring matter of cochineal, brightest full-hued red between scarlet and crimson, No. 16 and p. 41. <i>Burnt</i> —beautiful crimson, approaching to a purple.	7 C. 15 7 C. 16
CARNATION.	Literally flesh colour; usually a bright pink.	
CARNELIAN.	A stone in tints from rosy white to red.	
CERISE.	"Cherry-coloured," a bright red, also pink	7 E. 30
CERULEAN.	"Sky-coloured," or azure; similar to smalt.	3 D. 15
CHAMOIS.	Pale buff.	1 D. 20
CHERRY.	Red or ruddy.	7 D. 23
CHESTNUT.	A rich full-toned red-brown, No. 49.	7 A. 3
CHINESE.	A name attached to white for mixing with other pigments; also variously used as to tones of blue, yellow silk, vermilion, &c.	

NAME.	DESCRIPTION.	SCOTT'S NO.
CHOCOLATE.	Dark glossy brown inclining to purple.	5 D. 16
CHROME.	Name attached to various colours from salts of chromium, lemon to red orange, also greens, &c.	
CINNABAR.	Vermilion red, or "orange scarlet."	7 B. 11
CINNAMON.	Light brown, with tint from yellow to red.	5 B. 5
CITRINE.	Greenish yellow buff, near pale olive brown, or No. 47.	5 F. 22
CITRON.	Deep lemon yellow.	
CLARET.	The colour of claret wine; see No. 19 and p. 42.	7 D. 18
CLEMATIS.	A violet blue, No. 36.	
COBALT.	Delicate gray sky-blue, see p. 43.	3 D. 13
COCHINEAL.	The insect forming colour matter of carmine.	
CORNFLOWER.	Blue, near to violet blue.	
CRIMSON.	From same source as carmine, but of a deeper, dull tone, as if tinged with blue; combined with rose; and as <i>crimson-lake</i> (No. 17), bordering on purple. See p. 42.	7 C. 16 7 D. 24 7 D. 20
CYANINE or Cyan-blue	—variously described as a "clear bright blue," "violet tinged sky-blue," and as a "greenish-blue."	
DAHLIA.	Is used as a fore-name to various reds.	
DEVON-BROWN.	From cattle of dark red or brownish colour.	7 A. 3
DOVE.	Pale brown buff of delicate fawn tint; see title page.	
DRAB.	Pale gray brown, slatey tint, deeper than Cover.	6 A. 11
DUN.	Pale brown with orange-buff tinge.	
DUTCH PINK.	Whiting dyed yellow for wall papers.	
EAU DE NIL.	Pale sea-green tint.	
EMERALD.	Vivid light green, brightest of all, No. 26.	2 C. 14
FAWN.	Delicate pale nut-brown, near hazel or dove.	5 B. 6
FIRE-RED.	Scarlet, No. 15.	
FLESH.	A pale red to pinky tint.	
FRENCH GREY.	Dull pale bluish gray.	
FRENCH ULTRAMARINE.	Bright blue, deeper than true ultramarine; see p. 43 and No. 34; but more like No. 38.	
GAMBOGE.	Normal yellow, not so deep as No. 22.	
GARNET.	(Fr. <i>grènat</i>), fine crimson red.	7 D. 22
GENTIAN.	Beautiful blue of full tone.	
GERANIUM.	Bright tints, deep scarlet to crimson.	7 C. 14
GOLDEN.	Full toned yellow.	
GRAY or GREY.	White mixed with black, dull or neutral shade of other colours with which the name is combined, as blue-gray, brown-gray, green-gray, lilac-gray, slate-gray; also see Payne's, Pearl, &c., Nos. 49-51.	6 A. 1
GREEN.	"Of the colour of grass or growing herbage"; see p. 42 and Nos. 7, 24-28.	2 A. 3, 8
GRÈNAT.	French for garnet.	
HAMBURG-LAKE.	Cochineal-lake, purplish tinge.	
HAVANA.	Deep cinnamon-brown, colour of cigars.	
HAZEL.	Nut-brown, light grayish brown, or deep buff.	5 B. 12
HELIOTROPE.	"Tending to turn to the sun"—mauve-pink, p. 11, 44.	
HOOKE'S GREEN.	Light to dark; between Nos. 25 and 27.	
HYACINTH BLUE.	Deep waxen blue as in flowers.	
INDIAN RED.	Dull red approaching purple russet tint.	
INDIAN YELLOW.	Deep yellow.	
INDIGO.	Darkest blue, almost blue-black, No. 35.	3 A. 4
INDIAN SILK.	Applied to golden tints of green.	
ITALIAN PINK.	Similar to Dutch pink.	
IVORY BLACK.	Soft black pigment from calcined ivory.	
JAFFA ORANGE.	Reddish orange, No. 23.	1 A. 1, 5
KING'S YELLOW.	An ancient pigment called orpiment.	
LAKE.	Deepest red, carmine or crimson tints; see p. 41.	7 D. 17
LAVENDER.	Pale grayish-blue which deepens into lilac.	4 B. 6, 10
LEAD.	Colour of lead, or dark slate-gray.	

NAME.	DESCRIPTION.	SCOTT'S NO.
LEMON.	Vivid light yellow, greenish tint.	
LILAC.	The indigo plant of Persia; pale or dull violet-blue, or deep lavender; see p. 44, No. 37. <i>Lilac-rose</i> , a heliotrope tint; <i>Lilac-brown</i> , a slaty brown.	4 A. 1, 2 4 B. 6 6 A. 7
LIGHT RED.	Orange-hued as a pigment, dingier than Venetian, in pale tints called salmon; p. 41, No. 13.	7 A. 4
MADDER.	The well-known Turkey-red; see p. 12.	
MADDER-BROWN.	Rich marone-brown; also joined with other names from same pigment.	
MAGENTA.	A beautiful bluish-red near to purple, No. 21.	
MALACHITE.	Beautiful pure green.	2 A. 1
MAROON.	Brownish crimson or claret colour; No. 20; or,	7 D. 20
MARONE.	"One of a class of impure colours from black and red."	
MARS.	Dull deep yellow, also an orange.	7 B. 6
MAUVE.	"A purple-violet dye from Aniline"; p. 4, No. 11, 38: <i>Mauve-pink</i> , or <i>Rosy-Mauve</i> , delicate pale tints, as pp. 37, 47.	4 C. 18 4 C. 14
MIGNONETTE.	Should be delicate light green.	
MILORI.	Full to dark greens; also Chinese blue.	2 A. 8
MOSS-GREEN.	A sad buff-green colour.	2 A. 5
MURILLO.	Deep chestnut to chocolate brown.	
MYRTLE.	Dark green; No. 27.	2 B. 13
NAVY.	Deep blue, near to indigo.	
NAPLES-YELLOW.	Orange yellow or lemon buff.	
NECTARINE.	Same as apricot or peach, almost salmon.	
NEUTRAL TINT.	"Dull grayish hue partaking of the character of none of the brilliant colours."	
NORFOLK.	A dark chocolate brown.	
OAK.	Another name for buff.	1 C. 13
OCHRE.	Clays coloured from yellow to brownish red; <i>Roman</i> : deep yellow inclining to buff.	1 C. 19 1 C. 16
OLIVE.	"Brown, tending to yellowish green"; dark tawny; No. 45. <i>Olive-green</i> . A sober brownish green; No. 28.	5 C. 10, 11 2 D. 17
OPAQUE-GREEN.	Dense green of greyish cast from Chromium.	
ORANGE.	Midway between red and yellow; No. 23; <i>Tawny</i> , between yellow and brown; <i>Buff</i> , No. 3; <i>Orange Vermilion</i> , No. 2.	1 A. 1, 2 7 A. 5 7 B. 6
ORIENTAL.	True sapphire blue; also amethyst purple.	
ORPIMENT.	A corruption of "auripigmentum"; yellow.	
PANSY-MAROON.	A purplish maroon.	
PAYNE'S-GREY.	Tint of slaty blue; No. 51.	
PEACH.	Soft pale red or flesh with buff tint; as in Advts.	
PEACOCK-BLUE.	Greenish blue similar to turquoise.	
PEACOCK-GREEN.	Deep bluish green as No. 30.	2 B. 11
PEARL-GREY.	Silvery or pale leaden gray; No. 49.	6 A. 11, 12
PEA-GREEN.	Full shades of green.	2 A. 1
PHOTOGRAPH-BROWN.	Deep brown of purplish hue.	
PINK.	Technically a class of pigments of yellow with greenish tinge, called Dutch, Italian, &c. See p. 42. As a colour it is usually applied to pale tints of rose and bright reds.	7 C. 14 7 E. 26, 27
PLUM.	Usually a dark purple; like title page, and No. 11A.	
PRIMROSE.	Palest yellow, greenish tint.	1 B. 12
PRUNE.	Dull, deep violet-blue or grape colour.	
PRUSSIAN-GREEN.	Deep blue-green.	
PUCE.	"Flea-colour," dull reddish brown.	5 D. 15
PURPLE.	"Red and blue blended;" "dyed with blood;" see p. 4, title p. and Nos. 12, 40. Also joined with brown, black, p. 37, red, russet, p. 1.	5 D. 16 4 C. 20
RED.	"Bright warm colour resembling blood." See p. 41; Nos 13 to 21.	7 A. 4 7 C. 16
RED CURRANT.	Fine crimson rose colour.	

NAME.	DESCRIPTION.	SCOTT'S NO.
REMBRANDT.	Dull dark brown.	
RESEDA.	Dark mignonette green.	
ROSANILINE.	Beautiful red dye.	
ROSE-RED.	"Neither crimson nor scarlet;" see p. 41, No. 18.	7 E. 25, 30
ROYAL-BLUE.	Name given to normal blue No. 33.	
RUSSET.	Reddish-brown; a <i>saft</i> colour both of gray and brown	
SAFFRON.	Rich golden or orange yellow.	1 B. 9
SAGE.	Dull slaty green, No. 7A; tint No. 50.	6 E. 20
SALMON.	A buff pink or pale red.	7 B. 11
SAP-GREEN.	Dull green, between moss and sage.	2 D. 16
SAPPHIRE.	Rich blue colour; name for precious stones.	
SCARLET.	Bright red, of which vermilion is a paler variety; see p. 41, No. 15.	7 B. 8
SEA-GREEN.	"The colour of pure sea-water is a light shade of blue"; faint blue-green.	
SEPIA.	A dusky brown of black-gray tint; No. 47.	5 A. 3
SEVILLE-ORANGE.	Normal orange, not so deep as No. 23.	1 A. 6, 7
SIENNA, <i>burnt</i> .	Fine orange-chestnut colour.	5 B. 7
SIENNA, <i>raw</i> .	Yellowish buff; No. 48.	5 E. 20
SILURIAN.	Name of a gray granite paper.	
SKY-BLUE.	Various tints of light blue are given this name, or <i>azure</i> ; see Nos. 31, 34, and pp. 14, 48.	3 B. 7, 9 3 D. 13
SLATE.	Grayish leaden shade, usually between lilac and indigo; also <i>greenish</i> , and <i>purple</i> tinted, <i>blue</i> and <i>gray</i> ; see p. 44, and Nos. 9A, 51, 52.	6 A. 2, 3, 8 2 E. 18 3 C. 11; 6 A. 7
SMALT.	Grayish blue used for ultramarine and for cobalt, and to give azure tint to paper.	3 D. 15
SOLFERINO.	A deeper red magenta.	
STEEL.	Bright dark-blue, also as a gray.	
STONE.	Pale grayish to deep buff.	
STRAW.	Pale yellow or primrose; p. 5-8	
SULPHUR.	Greenish pale-yellow.	
TAN.	Tawny, or orange-brown; No. 41.	1 D. 19
TERRA COTTA.	"Baked earth"; deep buff to dull red-brown.	
TERRA-VERT.	"Green earth" pigment, dull green.	2 B. 11
TURKEY <i>red</i> .	A fine deep red.	
TURQUOISE.	Commonly spoken of as <i>blue</i> ; No. 32; but also <i>green</i> ; No. 29; both on border line.	
TYRIAN <i>blue</i> .	Little deeper than cobalt.	3 B. 9
TYRIAN <i>purple</i> .	Fine dull purple; see p. 43, and title page	4 C. 19
ULTRAMARINE.	"Beautiful and unchangeable blue pigment"; see p. 43, and No. 34.	3 D. 14
ULTRAMARINE <i>ash</i> .	Residue of lapis lazuli; a tender gray.	3 D. 15
UMBER, <i>raw</i> .	Grayish olive-brown, deep citrine buff.	5 E. 17, 19
UMBER, <i>burnt</i> .	Rich transparent-brown; No. 43.	
VANDYKE.	Fine deep brown.	
VENETIAN <i>blue</i> .	Pale or gray blue.	3 B. 6
VENETIAN <i>green</i> .	Between pale olive and moss green.	
VENETIAN <i>red</i> .	English red, scarlet ochre, rouge de Mars; a burnt ochre, deeper than light red; see p. 41.	7 E. 23
VERDIGRIS.	The green of brass; <i>Fr.</i> green gray; or	
VIRIDINE.	Bluish green, similar to turquoise.	2 C. 15
VERMILION.	Brightest and lightest red; No. 14.	7 B. 13
VIOLET.	Deep blue with tinge of red; see p. 3, 43, No. 39, also on cover as amethyst violet. <i>Violet blue</i> . No. 36.	4 A. 3, pale 3 D. 16
YELLOW.	See p. 42; No. 5, 22; paper of p. 39.	1 B. 9, 12
ZINC <i>yellow</i> .	Scarcely distinguishable from <i>Yellow-green</i> ; No. 24.	

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