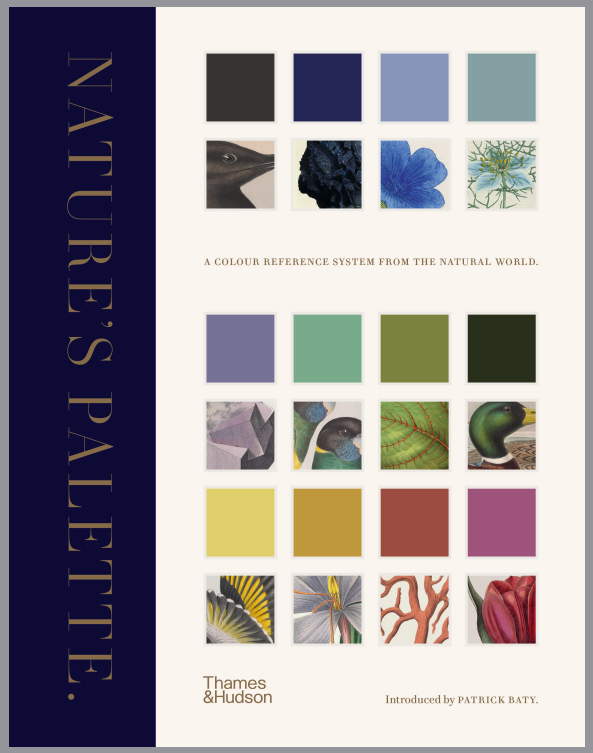
Thames &Hudson

Nature’s Palette

A colour reference system from the natural world

Patrick Baty



The first-ever visual expansion Syme’s expanded edition of *Werner’s Nomenclature of Colours*, featuring 1000 illustration references from the natural world

1000 illustrations
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A4

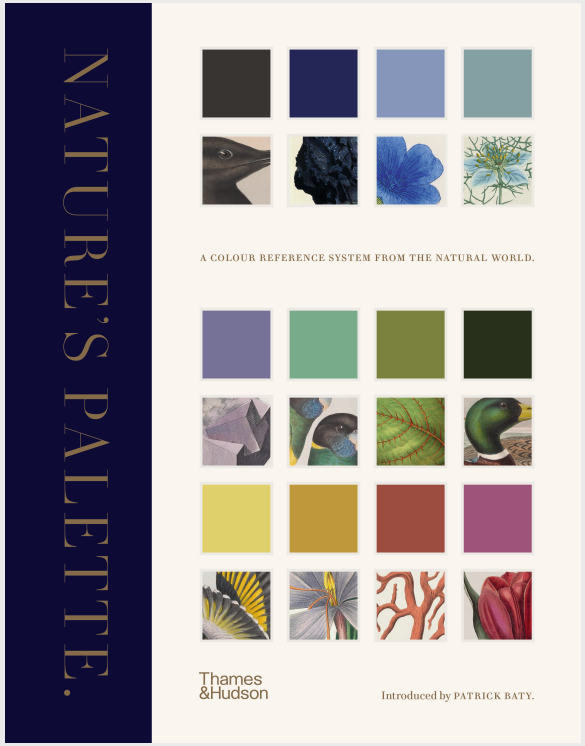
Book

Key Sales Points

- Marks the 200th anniversary of the publication of Patrick Syme's expanded edition of Werner's pioneering work, invaluable to artists and naturalists, including Charles Darwin, who took it on his voyage on the H.M.S. Beagle.

- For the first time ever *Werner's Nomenclature of Colours* is fully illustrated with examples of every animal, vegetable and mineral referenced in a gorgeous array of 18th- and 19th-century prints, illustrations and paintings.

- Essays from specialists in their field, interleaved between the chromatic spectrum, discuss the influence of Werner's seminal work on the development of zoology, botany, minerology and anatomy during the 19th century.



NATURE'S PALETTE.

A *COLOUR REFERENCE* SYSTEM FROM THE *NATURAL WORLD.*

1		*78. Orpiment Orange.*	2		*85. Vermillion Red.*	3		*53. Emerald Green.*
4		*1. Snow White.*	5		*28. Azure Blue.*	6		*77. Buff Orange.*
7		*64. Wax Yellow.*	8		*81. Deep Reddish Orange.*	9		*32. Verditter Blue.*

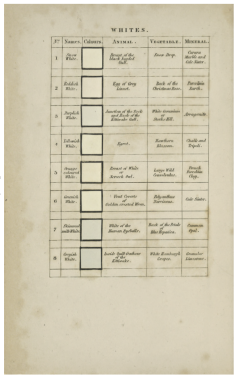
1		*76. Dutch Orange.*	2		*98. Chocolate Red.*	3		*29. Ultramarine Blue.*
4		*67. King's Yellow.*	5		*84. Scarlet Red.*	6		*78. Orpiment Orange.*
7		*50. Verdigris Green.*	8		*8. Greyish White.*	9		*33. Greenish Blue.*

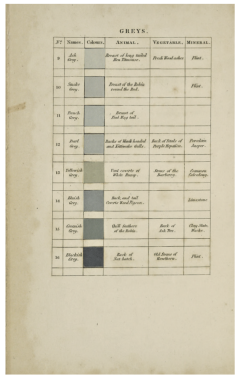
A COLOUR REFERENCE SYSTEM FROM THE NATURAL WORLD.

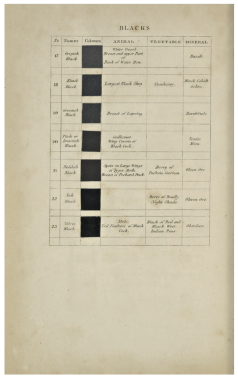
In 1774, in order to help identify and describe minerals, German geologist Abraham Gottlob Werner devised a classification system based on the external properties of minerals. He considered colour to be one of the key characteristics for mineral identification and devised a nomenclature of 54 colours for that purpose, assembling a collection of minerals as physical examples of each. In 1814 Scottish artist Patrick Syme extended the number of colours to 108 and then in 1821 to 110, and supplemented Werner's references to mineral examples with references to animal and vegetable species. He also added a painted swatch for each of the colour standards named.

On these pages are displayed the 13 colour plates from Syme's second edition of *Werner's Nomenclature of Colours* (1821), which presents each of Syme's 110 colour standards alongside a painted swatch, and, in most cases, reference to an animal, vegetable and mineral example that exhibits that colour. The colour standards are organized into ten groups: whites, greys, blacks, blues, purples, greens, yellows, oranges, reds and browns. A selection of Werner's mineral collection is displayed on pages 16–17, each mineral accompanied by a colour swatch and name taken from Syme's second edition of *Werner's Nomenclature of Colours*.

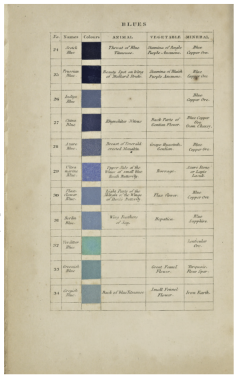
In *Nature's Palette* Syme's work has been fully realized and enhanced. An individual page is devoted to each colour standard and contemporary illustrations of every animal, vegetable and mineral referenced by Syme presented. In cases where he did not suggest an example, this volume provides one (indicated by an *), completing Syme's colour reference system from the natural world. Syme's colour swatch, original references and colour description appear at the top of each entry, with a [W] to indicate if the colour was one of Werner's original 54 hues. Supplementing these pages are displays of 19th-century naturalists' collections in which each specimen has been paired with one of Syme's standard colours to demonstrate how the system might be used by naturalists and artists.

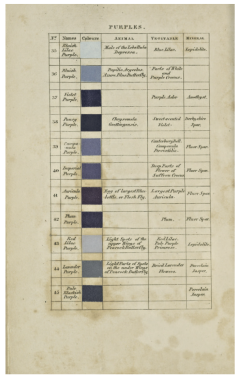




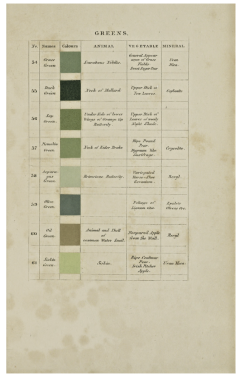


WHITES, GREYS AND BLACKS. *(pages 36 to 73)*

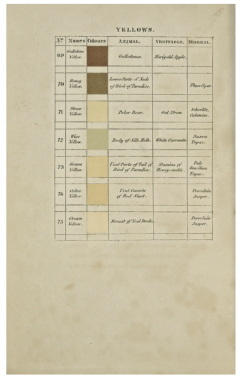


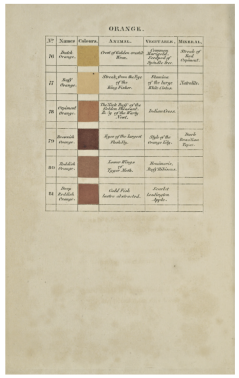


BLUES AND PURPLES. *(pages 88 to 121)*

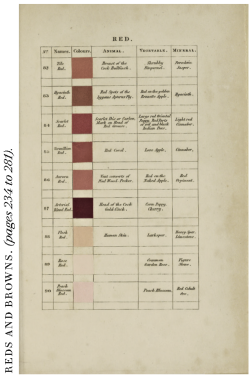


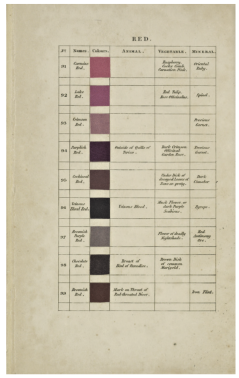
GREENS. *(pages 144 to 171)*

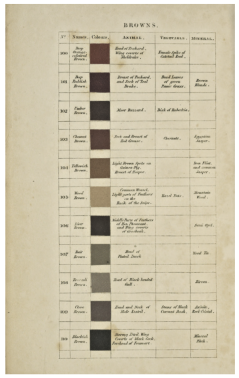




YELLOWS AND ORANGES. *(pages 190 to 223)*







REDS AND BROWNS. *(pages 234 to 261)*

for their colours, which were extensively used in their identification and description. This, in turn, obliged the artists to determine colours as accurately and systematically as the taxonomists who classified the animal. It is hardly surprising, therefore, that taxonomists of birds or insects in particular might also become colour taxonomists – and vice versa.

Moses Harris (1730–c. 1788) was a pioneer in that respect. Both an entomologist and artist specializing in engravings, he attempted to identify and classify colours as much as he focused on describing and classifying insects. In his *An Exposition of English Insects* (published in London in 1776), he proposed a 'Scheme of colours', treating colours almost like his living subjects. Acknowledging that the terms he used for colours and 'teints' were 'little known but to painters', he therefore provided a colour wheel. Its practical use was to clarify the terms he used to an audience unfamiliar with painting, and, just as Syme would later emphasize, to 'enable the reader to judge of the variety of teints that adorn the several parts of the insect'.[16] Here, already, ways of seeing had become ways of knowing, of being able to identify.

In another book, *The English Lepidoptera* (1775), Harris added an illustration showing a system for colour-coding the anatomical parts of a butterfly on a schematic drawing, particularly the many complicated wing 'membranes' and 'tendons', which he regarded as essential for the identification of different species. Colour-coding anatomical parts for identification and, especially, teaching, was a method used to great effect in the later part of the 19th century and first half of the 20th century in zoological publications, wall-charts and models, and is still widely used in scientific illustrations and digital 3D models today.

COLOUR SYSTEMATICS

As the natural sciences became increasingly 'professionalized' through the course of the 19th century, and with technical innovations and the flood of new species being discovered, taxonomy – of both animals and colours – became increasingly sophisticated. In the first half of the century schemes like Syme's had facilitated a multitude of new discoveries and their classification, but by the end of the century and in the early 20th century, an updated approach was needed.

These developments took shape in the work of the American ornithologist Robert Ridgway (1850–1929), whose career spanned this period. He published two major works on using colour systematics for the classification of birds. In his 1886 *A Nomenclature of Colors for Naturalists and Compendium of Useful Knowledge for Ornithologists* he proposed a new colour system (comprising 186 samples of named colours) and a colour dictionary (with colour terms in English, Latin, German, French, Spanish, Italian, Norwegian/Danish), which were integrated into a simple overall system for bird identification. Just like Syme, he saw the necessity of defining standards for colour terminology, and just like Syme's nomenclature, his system was prompted by a 'want' felt by ornithologists working in the field. As Ridgway realized:

> Undoubtedly one of the chief *desiderata* of naturalists, both professional and amateur, is a means of identifying the various shades of colors named in descriptions, and of being able to determine exactly what name to apply to a particular tint which is desired to designate in an original description.[17]

He deplored the lack of modern publications of this kind, and mentioned Syme's 1821 edition as being the most recent he had been able to consult. While acknowledging its usefulness, he also summarized some of its major shortcomings: 'the colors have become so modified by time, that in very few cases do they correspond with the tints they were intended to represent'.[18] It had occurred to Ridgway, however, to use the commercially produced 'artists' colors' of his time (among them aniline dyes and pigments), with their much improved 'fixity'. He also tackled the 'arbitrariness' of tints and shades named after a familiar object, like the ones used by Syme (such

(i). Eastern rosella parrot, George Shaw, *Zoology of New Holland*, Vol. 1, 1794.
(ii). Plate 1, James Sowerby, *A New Elucidation of Colours, Original, Prismatic, and Material*, 1809.
(iii). Varieties of moth, Moses Harris, *An Exposition of English Insects*, 1776.
(iv). Scheme of colours, Moses Harris, *An Exposition of English Insects*, 1776.

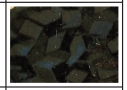
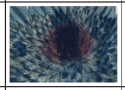
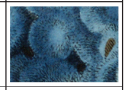
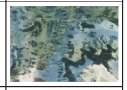
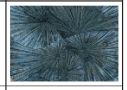
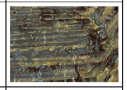
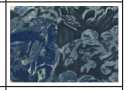
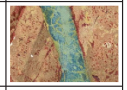
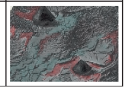
LEPIDOPTEROLOGY.

Lepidopterology, the study of moths and butterflies, grew in stature through an increased interest in science and nature following the Renaissance in Europe, and was developed further by explorers, scientists and naturalists in the 19th century. This board is from the collection of the 'father of biogeography' Alfred Russel Wallace (1823–1913). His butterfly collection aided him in the development of his theories of speciation and natural selection.

COLOUR REFERENCES.

1		CRICULA TRIFENESTRATA.
		76. Dutch Orange.
2		DANIS DANIS.
		50. Verdigris Green.
3		HYPOCHRYSOPS.
		29. Ultramarine Blue.
4		CELERENA.
		67. King's Yellow
5		EUMELEA.
		78. Orpiment Orange.
6		ARHOPALA.
		31. Berlin Blue.
7		ATTACUS ATLAS.
		69. Gallstone Yellow.
8		HYPOCHRYSOPS.
		82. Tile Red.
9		HYPOCHRYSOPS.
		41. Auricula Purple.
10		COMELLA LAETIFICA.
		77. Buff Orange.
11		ARHOPALA.
		42. Plum Purple.
12		ALCIDES ORONTES.
		57. Pistachio Green.

BLUES.

No.	Names.	Colours.	ANIMAL.			VEGETABLE.		MINERAL.	
24	*Scotch Blue.*		*Throat of Blue Titmouse.*			*Stamina of Single Purple Anemone.*		*Blue Copper Ore.*	
25	*Prussian Blue.*		*Beauty Spot on Wing of Mallard Drake.*			*Stamina of Bluish Purple Anemone.*		*Blue Copper Ore.*	
26	*Indigo Blue.*							*Blue Copper Ore.*	
27	*China Blue.*		*Rhynchites Nitens.*			*Back Parts of Gentian Flower.*		*Blue Copper Ore from Chessy.*	
28	*Azure Blue.*		*Breast of Emerald-crested Manakin.*			*Grape Hyacinth. Gentian.*		*Blue Copper Ore.*	
29	*Ultra marine Blue.*		*Upper Side of the Wings of small blue Heath Butterfly.*			*Borrage.*		*Azure Stone or Lapis Lazuli.*	
30	*Flax-flower Blue.*		*Light Parts of the Margin of the Wings of Devil's Butterfly.*			*Flax flower.*		*Blue Copper Ore.*	
31	*Berlin Blue.*		*Wing Feathers of Jay.*			*Hepatica.*		*Blue Sapphire.*	
32	*Verditter Blue.*							*Lenticular Ore.*	
33	*Greenish Blue.*					*Great Fennel Flower.*		*Turquois. Flour Spar.*	
34	*Greyish Blue.*		*Back of blue Titmouse*			*Small Fennel Flower.*		*Iron Earth.*	

Syme's 1821 edition included three of Werner's original blues (numbers 26, 28, and 31), one blue from the Lenz system (number 33), one blue from the Kirwan system (number 34), five blues from his own 1814 system (numbers 25, 27, 29, 30 and 32) and introduced one new blue (24).

BLUES.

85. VERMILLION RED.

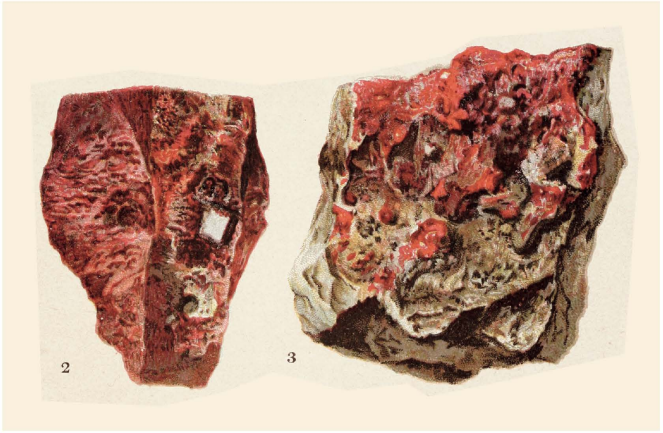
(i). *Red Coral.* [Corallium]
(ii). *Love Apple.* [*Tomato;* Solanum lycopersicum]
(iii). *Cinnaber.* [*Cinnabar;* Mercury Sulphide]

ANIMAL.

VEGETABLE.

Vermillion Red, is scarlet red, with a minute portion of brownish red.

MINERAL.



ANIMAL.
Georg Wolfgang Knorr, *Deliciae naturae selectae*, 1766. *Vermillion Red is visible on coral.*

VEGETABLE.
E. Blackwell, *Herbarium Blackwellianum*, Vol. 2, 1747–73. *Vermillion Red is visible on the skin of the tomato.*

MINERAL.
Leonard Spencer, *The World's Minerals*, 1916. *Vermillion Red is visible on the cinnaber (both specimens).*

iii.

GREENS.

66. GAMBOGE YELLOW.

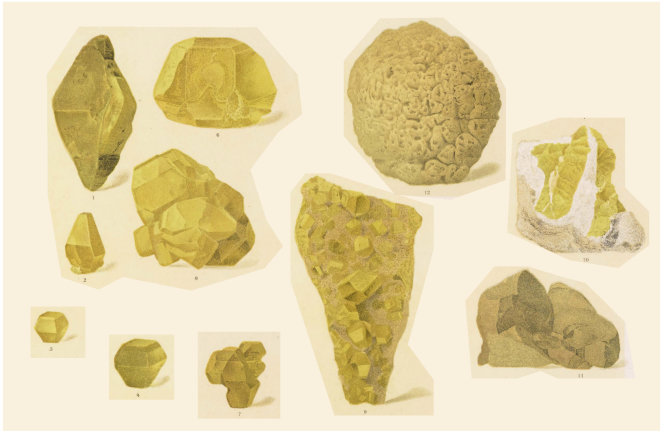
(i). *Wings of Goldfinch.* [Carduelis carduelis]
Canary Bird. [Serinus canaria domestica]
(ii). *Yellow Jasmine.* [Jasminum]
(iii). *High coloured Sulphur.* [Chemical element]

Gamboge Yellow, is the characteristic colour.

ANIMAL.

VEGETABLE.

MINERAL.



ANIMAL.
John Gould, *Birds of Great Britain*, Vol. 3, 1862–73. *Gamboge Yellow is visible on the wing feathers of the goldfinch.*

VEGETABLE.
Robert Bentley and Henry Trimen, *Medicinal Plants*, 1880 *Gamboge Yellow is visible on the petals of the jasmine.*

MINERAL.
Reinhard Brauns, *The Mineral Kingdom*, Vol. 1, 1912. *Gamboge Yellow is visible on the sulphur (all specimens).*

67. KING'S YELLOW.

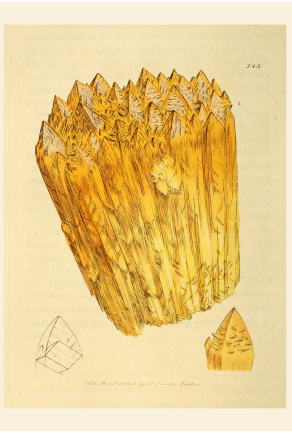
(i). *Head of Golden Pheasant.* [Chrysolophus pictus]
(ii). *Yellow Tulip.* [Tulipa] *Cinque foil.* [*Cinquefoil*; Potentilla]
(iii). _____

King's Yellow, is gamboge yellow, with a small portion of saffron yellow.

ANIMAL.

VEGETABLE.

MINERAL.



ANIMAL.
John Gould, *Birds of Australia*, Vol. 7, 1840–48. *King's Yellow is visible on the head feathers of the golden pheasant.*

VEGETABLE.
John Lindley, *Edwards's Botanical Register*, 1829–47. *King's Yellow is visible on the petals of the yellow tulip.*

MINERAL.
James Sowerby, *British Mineralogy*, Vol. 2, 1802–17. *King's Yellow is visible on the carbonate of lime.**

		Printer.		*Painter.*		*Decorator.*	
No.	WERNER'S COLOUR	CMYK	PANTONE	WINSOR & NEWTON	CARAN D'ACHE	LITTLE GREENE	FARROW & BALL
1		6-6-20-0	XXX U	*Iridescent White*	*White*	*Loft White*	*Snow White*
2		6-7-18-0	7506 U	*Flake White Hue*	*White*	*Flint*	*Pointing*
3		8-6-18-0	XXX U	*Titanium White*	*White*	*Whitening*	*James White*
4		6-6-22-0	XXX U	*Buff Titanium*	*Primerose*	*Slaked Lime*	*White Tie*
5		5-5-21-0	4685 U	*Naples Yellow Light*	*Primerose*	*Stock*	*Orange Coloured White*
6		6-4-20-0	7499 U	*Iridescent White*	*Naples Ochre*	*White Lead*	*New White*
7		10-8-22-0	5807 U	*Zinc White*	*Olive Brown 10%*	*Rolling Fog Pale*	*Skimmed Milk White*
8		12-9-21-0	7527 U	*Naples Yellow Light*	*Raw Umber 10%*	*French Grey Pale*	*School House White*
9		23-18-26-0	7529 U	*Silver*	*French Grey 10%*	*Royal China Blue Pale*	*Ash Grey*
10		27-22-29-0	400 U	*Pewter*	*French Grey 30%*	*Mono*	*Hardwick White*
11		29-22-29-0	4177 U	*Davy's Gray*	*French Grey 20%*	*French Grey*	*Mizzle*
12		29-24-29-0	401 U	*Charcoal Grey*	*Silver Grey*	*Rubine Ashes*	*Purbeck Stone*
13		29-24-43-0	2323 U	*Davy's Gray*	*Olive Brown 20%*	*Portland Stone*	*French Grey*
14		42-33-35-1	429 U	*Pewter*	*French Grey 30%*	*Mid Lead Colour*	*Manor House Grey*
15		50-39-47-6	4222 U	*Davy's Gray*	*Raw Umber 50%*	*French Grey Dark*	*Treron*
16		65-58-50-28	432 U	*Payne's Gray*	*Paynes Grey*	*Juniper Ash*	*Plummett*
17		62-56-53-28	426 U	*Charcoal Grey*	*Raw Umber*	*Dolphin*	*Tanner's Brown*
18		67-62-55-40	BLACK 6 U	*Blue Black*	*Paynes Grey*	*Lamp Black*	*Railings*
19		67-60-59-44	419 U	*Mars Black*	*Cassel Earth*	*Lamp Black*	*Off-black*
20		68-62-62-51	BLACK 2 U	*Perylene Black*	*Cassel Earth*	*Basalt*	*Paean Black*
21		63-65-60-53	BLACK 5 U	*Payne's Gray*	*Burnt Sienna*	*Purple Brown*	*Mahogany*
22		70-67-61-64	BLACK 6 U	*Mars Black*	*Black*	*Basalt*	*Pitch Black*
23		69-65-62-62	BLACK 7 U	*Lamp Black*	*Black*	*Chocolate Colour*	*Off-black*
24		84-83-46-50	282 U	*Indigo*	*Violet Brown*	*Thai Sapphire*	*Scotch Blue*
25		97-95-38-36	280 U	*Prussian Blue*	*Violet*	*Ultra Blue*	*N/A*
26		72-60-25-5	7682 U	*Indanthrene Blue*	*Manganese Violet*	*Mambo*	*Pitch Blue*
27		85-81-32-19	2746 U	*Mauve Blue Shade*	*Violet Brown*	*Purpleheart*	*N/A*
28		73-63-25-6	7683 U	*Ultramarine Violet*	*Phthalocyanine Blue*	*Maxarine*	*Pitch Blue*
29		76-66-4-0	285 U	*Cerulean Blue*	*Prussian Blue*	*Smalt*	*Ultramarine Blue*
30		53-37-12-0	2128 U	*Winsor Blue*	*Genuine Cobalt Blue*	*Tivoli*	*Cook's Blue*
31		50-35-13-0	7541 U	*French Ultramarine*	*Light Cobalt Blue*	*Blue Verditer*	*Name*
32		49-15-29-0	7464 U	*Cobalt Turquoise Light*	*Light Malachite Green*	*Turquoise Blue*	*Arsenic*
33		51-28-33-1	5493 U	*Cobalt Green*	*Grey Blue*	*Celestial Blue*	*Green Blue*
34		50-32-35-1	443 U	*Viridian*	*Steel Grey*	*Grey Stone*	*Oval Room Blue*
35		19-13-16-0	420 U	*Cobalt Green*	*French Grey 20%*	*Bone China Blue Mid*	*Pale Powder*
36		48-37-18-0	2115 U	*French Ultramarine*	*Ultramarine Violet*	*Gauze Dark*	*Pitch Blue*
37		76-77-37-25	7679 U	*Mauve Blue Shade*	*Light Aubergine*	*Purpleheart*	*N/A*
38		78-77-46-45	276 U	*Winsor Violet*	*Violet Brown*	*Purple Brown*	*Paean Black*
39		62-58-22-2	272 U	*Winsor Violet*	*Manganese Violet*	*Welcome Dark*	*Imperial Purple*
40		76-77-30-14	2370 U	*Ultramarine Violet*	*Violet*	*Purpleheart*	*Imperial Purple*
41		67-74-42-28	262 U	*Permanent Mauve*	*Light Aubergine*	*Córdoba*	*Brinjal*
42		77-78-38-26	2371 U	*Winsor Violet*	*Violet Brown*	*Thai Sapphire*	*Felt*
43		28-25-20-0	664 U	*Mauve Blue Shade*	*Paynes Grey 30%*	*Milk Thistle*	*Calluna*
44		55-48-36-7	5285 U	*Winsor Violet*	*Violet Grey*	*Juniper Ash*	*Brassica*
45		66-60-39-16	2111 U	*Ultramarine Violet*	*Sepia 50%*	*Adventurer*	*Imperial Purple*
46		29-18-31-0	5595 U	*Terre Verte*	*Light Malachite Green*	*Pearl Colour Dark*	*Green Ground*
47		32-22-40-0	5685 U	*Prussian Green*	*Olive Yellow*	*Portland Stone*	*Cooking Apple Green*
48		44-30-52-3	5653 U	*Olive Green*	*Olive Brown*	*Livid*	*Lichen*
49		63-53-51-23	5477 U	*Chrome Green Deep*	*Raw Umber*	*Grey Teal*	*Studio Green*
50		60-20-58-1	3528 U	*Permanent Green*	*Moss Green*	*Green Verditer*	*Verdigris Green*
51		33-19-31-0	5595 U	*Prussian Green*	*Steel Grey*	*Salix*	*Teresa's Green*
52		32-18-45-0	5665 U	*Winsor Green*	*Green Ochre*	*Sage Green*	*Vert de Terre*
53		40-11-60-0	2255 U	*Cadmium Green Pale*	*Spring Green*	*Spearmint*	*Emerald Green*
54		50-31-75-7	2276 U	*Sap Green*	*Grass Green*	*Citrine*	*Bancha*
55		69-53-87-63	5743 U	*Prussian Green*	*Dark Sap Green*	*Olive Colour*	*Duck Green*

		Printer.		*Painter.*		*Decorator.*	
No.	WERNER'S COLOUR	CMYK	PANTONE	WINSOR & NEWTON	CARAN D'ACHE	LITTLE GREENE	FARROW & BALL
56		53-35-96-14	576 U	*Sap Green*	*Olive Brown*	*Garden*	*Sap Green*
57		45-29-84-5	577 U	*Oxide of Chromium*	*Olive Yellow*	*Boxington*	*Yeabridge Green*
58		26-16-50-0	5807 U	*Olive Green*	*Olive Brown 20%*	*Kitchen Green*	*Green Ground*
59		57-41-63-17	7735 U	*Olive Green*	*Olive Brown*	*Invisible Green*	*Green Smoke*
60		38-36-81-7	5835 U	*Green Gold*	*Green Ochre*	*Light Bronze Green*	*N/A*
61		25-12-69-0	7492 U	*Cadmium Green Pale*	*OliveYellow*	*Pale Lime*	*Breakfast Room Green*
62		24-16-79-0	7759 U	*Sap Green*	*Lemon Yellow*	*Pale Lime*	*N/A*
63		10-8-45-0	7500 U	*Naples Yellow Light*	*Naples Ochre*	*Apple*	*Farrow's Cream*
64		36-33-82-5	456 U	*Olive Green*	*Green Ochre*	*Light Bronze Green*	*Calke Green*
65		19-18-72-0	617 U	*Cadmium Lemon*	*Lemon Yellow*	*Yellow-pink*	*Churlish Green*
66		13-12-73-0	458 U	*Bismuth Yellow*	*Bismuth Yellow*	*Carys*	*N/A*
67		12-9-70-0	460 U	*Transparent Yellow*	*Bismuth Yellow*	*Lemon Tree*	*Dayroom Yellow*
68		25-38-94-2	124 U	*Green Gold*	*Raw Sienna*	*Mister David*	*Sudbury Yellow*
69		33-56-90-18	2317 U	*Gold Ochre*	*Brown Ochre*	*Callaghan*	*India Yellow*
70		31-38-82-5	7502 U	*Transparent Gold Ochre*	*Green Ochre*	*Bath Stone*	*N/A*
71		9-13-46-0	7500 U	*Raw Umber Light*	*Olive Brown 10%*	*Ivory*	*House White*
72		19-18-53-0	4545 U	*Yellow Ochre Pale*	*Olive Brown 10%*	*Normandy Grey*	*Ball Green*
73		9-13-52-0	7499 U	*Raw Sienna*	*Naples Ochre*	*White Lead Dark*	*Dorset Cream*
74		11-16-55-0	7402 U	*Yellow Ochre*	*Olive Brown 20%*	*Woodbine*	*Yellow Ground*
75		7-11-36-0	7506 U	*Naples Yellow Light*	*Naples Ochre*	*Custard*	*Pale Hound*
76		14-28-80-0	7408 U	*Yellow Ochre Light*	*Golden Bismuth*	*Mister David*	*Dutch Orange*
77		13-24-62-0	156 U	*Naples Yellow Deep*	*Yellow Ochre*	*Mortlake Yellow*	*Citron*
78		25-54-85-7	2020 U	*Gold Ochre*	*Raw Sienna*	*Yellow-pink*	*India Yellow*
79		35-70-78-29	7587 U	*Burnt Sienna*	*Burnt Sienna 50%*	*Tuscan Red*	*Preference Red*
80		25-55-71-7	7591 U	*Brown Ochre*	*Burnt Ochre*	*Heat*	*Red Earth*
81		27-66-80-14	7592 U	*Transparent Maroon*	*Burnt Ochre*	*Heat*	*Picture Gallery Red*
82		27-65-77-13	7585 U	*Terra Rosa*	*Burnt Ochre*	*Tuscan Red*	*Picture Gallery Red*
83		32-69-82-25	7600 U	*Brown Madder*	*Burnt Ochre*	*Bronze Red*	*Eating Room Red*
84		26-83-76-18	7621 U	*Scarlet Lake*	*Scarlet*	*Theatre Red*	*Incarnadine*
85		27-76-74-17	7619 U	*Indian Red*	*Russet*	*Baked Cherry*	*Blazer*
86		22-59-62-4	7415 U	*Rose Dore*	*Burnt Ochre 50%*	*Angie*	*Red Earth*
87		36-90-80-54	202 U	*Mars Violet Deep*	*Perylene Brown*	*Bronze Red*	*Radicchio*
88		13-22-39-0	7520 U	*Flesh Tint*	*Brown Ochre 20%*	*Creamerie*	*Setting Plaster*
89		8-12-22-0	7604 U	*Flesh Tint*	*Primerose*	*Julie's Dream*	*Tallow*
90		7-18-20-0	691 U	*Rose Madder Genuine*	*Burnt ochre 20%*	*Pink Slip*	*Pink Ground*
91		26-79-42-4	206 U	*Permanent Carmine*	*Crimson Alizarine*	*Carmine*	*Rangwali*
92		37-80-31-4	233 U	*Permanent Magenta*	*Purplish Red*	*Mischief*	*Lake Red*
93		35-58-40-5	7634 U	*Purple Lake*	*Sepia 10%*	*Dorchester Pink*	*Crimson Red*
94		56-83-47-40	2355 U	*Permanent Mauve*	*Crimson Aubergine*	*Adventurer*	*Brinjal*
95		46-66-57-29	696 U	*Purple Lake*	*Burnt sienna*	*Blush*	*Brinjal*
96		64-66-59-52	7666 U	*Winsor Violet*	*Cassel Earth*	*Purple Brown*	*Paean Black*
97		46-49-48-10	7653 U	*Permanent Mauve*	*Sepia 20%*	*Dolphin*	*Sulking Room Pink*
98		58-67-62-53	7610 U	*Raw Umber*	*Cassel Earth*	*Toad*	*Felt*
99		44-70-71-45	7594 U	*Brown Madder*	*Burnt Sienna*	*Spanish Brown*	*Mahogany*
100		40-67-71-31	7600 U	*Vandyke Brown*	*Burnt Ochre*	*Callaghan*	*Picture Gallery Red*
101		48-66-64-40	7609 U	*Mars Violet Deep*	*Burnt Sienna*	*Spanish Brown*	*Deep Reddish Brown*
102		53-62-67-43	2322 U	*Burnt Umber*	*Brown Ochre*	*Felt*	*Tanner's Brown*
103		43-60-68-29	7586 U	*Brown Madder*	*Brown Ochre*	*Chimney Brick*	*N/A*
104		38-50-72-16	2317 U	*Raw Umber*	*Green Ochre*	*Stone-dark-warm*	*London Stone*
105		29-36-65-2	4675 U	*Raw Umber Light*	*Green Ochre*	*Stock Dark*	*Dead Salmon*
106		55-60-67-42	7533 U	*Davy's Grey*	*Raw Umber*	*Chimney Brick*	*Salon Drab*
107		43-42-63-11	2324 U	*Raw Umber (Green)*	*Raw Umber*	*Grey Moss*	*Pigeon*
108		41-43-58-9	7529 U	*Raw Umber (Green)*	*Olive Brown 50%*	*Silt*	*Broccoli Brown*
109		47-48-56-15	7531 U	*Davy's Grey*	*Sepia*	*Felt*	*Charleston Gray*
110		62-59-65-47	412 U	*Charcoal Grey*	*Sepia*	*Attic II*	*Off Black*