

1851

Orange Brown -

Pale to Deep



Orange Brown -

Reddish



Orange Brown -

Bright



Orange Brown -

Yellowish



Orange Brown -

Intense



Orange Brown -

Copperish



Orange Brown -

Brownish



1851 -1852

Ex. Orange Brown -

Dull



Dull Intermediate



Ex Orange Brown -

Lighter to Bright



Ex Orange Brown -

Darker Shades



Mid-1852 Orange Brown -

Plates 1L, 2L, 3L



Plate 2L Orange Brown



Early 1852 Claret



Late 1852 Claret



Unknown - Intermediate between

BC and early Claret?

*yes
Aug 17, 1852 coll*



1852

Brownish Carmine -

Pale to Deep



Brownish Carmine -

More Brown



Brownish Carmine -

More Red



1852 Dull Yellow Brown -

Pale to Deep



1853

Dull Red -
Yellowish



Dull Red -
Pale to Deep



Light and deep
shades with
extra brown



1854

Dull Rose Red -
Pale to Deep



Dull Rose Red -
Bright - Pale to Deep



Dull Rose Red -
Bright - Deeper Shades



1855

Orange Red -
Pale to Deep



Orange Red -
Bright



1856

Yellowish Rose Red -
Pale and Yellowish



Yellowish Rose Red -
Medium and Deeper Shades



Pinkish



Medium and Deeper Shades

Close Pinkish Shades/Hues

The "PINKISH" HUE is in the family of the YELLOWISH ROSE REDS, an 1856 color.



EXCESS ROSE

EXCESS YELLOW

1856

Brownish Carmine -
Pale to Deep



Brownish Carmine -
Reddish



Brownish Carmine -
Brownish



Odd BC Hue

1857

Dull Yellow Brown -

Pale



Dull Yellow Brown -

Deep/More Brown



Dull Yellow Brown -

More yellow



Dull yellow brown

w/ brownish claret



Rose Brown -

Pale to Deep



Plum - Pale, Deeper



Pale Plum/Brownish Claret -

In-between Shade

1857

Brownish Claret -

Pale to Deep



Claret -

Pale to Deep



Deeper Claret



Purplish Claret



1851 3C REFERENCE COLOR STANDARDS

CONTENT: This chart was created with the assistance of W.F. Amonette over the period of 3 years ca. 2005. He personally reviewed the finished product as well as made refinements while work was in progress, and were checked against his rather extensive master charts. The stamps were purchased over a 20+ year period prior to the formation of the chart. Distinctive color, freshness, lighter cancels, little obvious overall aging or ink damage, and overall high quality well above plating grade were the basic requirements. There are few faults and most have 4 margins, a few more and a few less. His extensive reference comparisons were built and refined over a 50+ year period with major purchases including the Carroll Chase reference collection and further cooperation with David Beal and others, notably Wilson Hulme III in the 1990's. Refinement in color assignments were continual based on acquisition of copies of stamps with minimal environmental "damage," "better, clearer" examples as he would say. Once displayed in groupings, color assignments become much more obvious to most observers. Amonette working notes are included on the backs of the pages in some cases. His color nomenclature has been used throughout and was modified from that of Chase as the standards were refined over a period of decades. I acquired a 20-cover color chart originally sold in the 1940's by Chase, and indeed Amonette did much to refine the color nomenclature over the decades that followed such a chart, as good as it was. Subsequent to that, Chase also refined the nomenclature over 3 decades. I was also fortunate to direct a modern color lab for several years in the plastics industry, learning most of the issues surrounding the practical application of COLOR in the world.

The pages are intentionally black archival card mounted attached to white archival card with archival adhesive. The white backing is acid protected as well helping protect the immediate atmosphere of the stamps. This will allow the user not to be influenced by forward scattered light from even the often selected "gray" papers that are often used for some color works. Many students believe that this mounting is superior to various whites to grays that might reflect more unnecessary light of any nature into the eye's retina from around the stamp or through the stamp. All pages should be minimally exposed to light, especially high intensity or ultraviolet light, and be put away in the dark when not in use. Heat and moisture, of course, should be avoided. Most of the pigments of the 1851 stamps are particularly affected by ultraviolet light (mainly the red lead component) and oxygen,

ultimately bleaching the pigment to white (lead white) by chemical reaction. High sulfur content environments should be avoided as well. The archival card will help minimize these effects.

USE OF THE CHART: The key to successful use of this chart is to concentrate attention on the bottom label for the “true ink color.” The overall view of the “color” of the stamp is affected by many factors, inking levels, the ink, paper color, ink quality. Therefore, the user or observer should note the highest level of inking and purity of reflective color, notably that is the **BOTTOM LABEL**. 10x magnification as well as comparable daylight equivalents are most useful for meaningful observations. If not available or a different lighting environment is present, the user can still use the reference stamp colors for comparison to “unknowns” most often with good results. At that point, the user should just assure that both reference and unknown stamp have the same incident light during the comparison. As is well known, the color of the paper, including aging effects, in the less inked places will oftentimes give the user another color bias that is to be avoided. The face in general should be avoided for most color comparisons. It is typically the lightest inked area of the stamp, especially in early US stamps. Go to the densest, highest inked portions of the stamp. The **BOTTOM LABEL** inking is always the main reference standard for any comparative work and is the principal basis for the ordering of the sequences of stamps on the pages. Relying on “overall” color can be useful, but is often misleading when doing fine work.

The user should note that colored cancels are not the best stamp references for comparisons, but can be used effectively if the user concentrates, especially with the help of low magnification, on the **HEAVIEST INKED PORTIONS** of the stamp. Several colored cancel specimens have been included because of their exemplary stamp color.

The groupings are isolated linear sequences selected from what is really a complex multi-dimensional grid of color and color variants, a continuum with certain bounds (the extremes of hues, tints and shades thus far discovered or presented in this chart). The colors (hues) and tints and shades (lighter/paler and darker/deeper) can be continually refined with new examples by careful comparison between defined rows. It is meant to be “living” and expandable, but with some boundaries, of course. While there are always worse color examples, there are also always better color examples. While these families of color demonstrate how broad the color spectrum of the 1851 imperforates were, they represent a “tiny dot” on a full

spectrum. This reference is designed to get the user oriented to the color “family” and “subfamilies” with some efficiency. They will allow the user to identify fairly rare colors definitively if balanced by experience and judgment. Many of the stamps were plated and fall into the known categories of dates, plate usage and colors that are covered in the open literature.

The user is cautioned that color nomenclature (names) are arbitrary, developed over centuries, or in minutes, sometimes representing standards for rarely more than one industry, other than basic primary and secondary colors. They normally must be learned for a given area of study. The colors used herein follow basics in painting and inks at their most basic definitions and were applied to and used in the stamp world of the 1851’s for about 70+ years and the refined color families for about 50 years. And then Pinkish and Plum colors (used somewhat loosely earlier) were then better defined over a period of time. They as rarer, odd colors that are **DISTINCTIVELY** different, with **PLUM** being very distinctive, **PINK OR PINKISH** being a subtle variation of the yellowish rose reds. When placed before observers, their distinctiveness becomes obvious. However, each human being has limitations of detection of different parts of the spectrum, especially in different incident light sources. The more standardized the conditions, the better the judgment possible. Moreover, trained eyes can adjust to different lights rather easily, and the color standards thus maintain their value in many situations. Obviously, extremes of incident light “color,” differing from “daylight,” can distort all perceptions of color. Many people have similar perception but do not know basic naming so they cannot communicate what they see, and while experience sharpens the skill, not all have the same skills in detecting and defining color.

This reference group consists of 226 stamps:

1. 11 orange brown, from pale to deep
2. 6 orange brown, reddish
3. 2 orange brown, bright
4. 4 orange brown, yellowish
5. 2 orange brown, intense
6. 4 orange brown, copperish, paler and normal, and darker
7. 7 orange brown, brownish, one particular dark example
8. 12, 1851-1852, Experimental orange brown, including dull, light to bright, darker shades, and **“mid-1852 orange brown” from plates 1L, 2L**
9. 5 early 1852 claret
10. 5 late 1852 claret
11. 1 Odd hue, between early claret and brownish carmine, Aug 17, 1852 cover, distinctive

12. 8 1852 brownish carmine, pale to deep
13. 6 1852 brownish carmine, more brown
14. 3 1852 brownish carmine, more red
15. 4 1852 dull yellow brown, pale to deep
16. 3 1853 dull red, yellowish
17. 6 1853 dull red, pale to deep
18. 4 1853 dull reds, light and deep shades with more brown
19. 11 1854 dull rose red, pale to deep
20. 6 1854 dull rose red, bright, pale to deep
21. 4 1854 dull rose red, bright and deeper shades
22. 11 1855 orange red, pale to deep
23. 1 1855 orange red, bright
24. 7 1856 yellowish rose red, pale and yellowish
25. 7 1856 yellowish rose red, medium and deeper shades
26. **2 1856 “pinkish” or PINK and useful comparisons**
27. 2 1856 close “pinkish” shades for comparison
28. 14 1856 brownish carmine, pale to deep
29. 6 1856 brownish carmine, reddish
30. 6 1856 brownish carmine, brownish, one very odd hue
31. 5 1857 dull yellow brown
32. 5 1857 dull yellow brown variations
33. 6 1857 rose brown, pale to deep
34. **2 1857 PLUM, pale to deeper and one odd related hue**
35. 15 1857 brownish claret
36. 8 1857 claret, pale to deep
37. 5 1857 “deeper” claret (less red spectrum than deep claret in above sequence)
38. 7 1857 purplish claret

James A. Allen
Midland, MI
2024