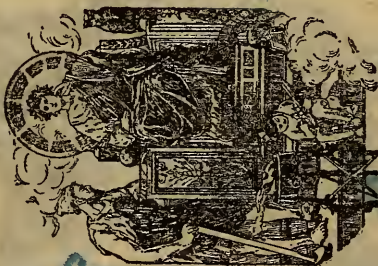


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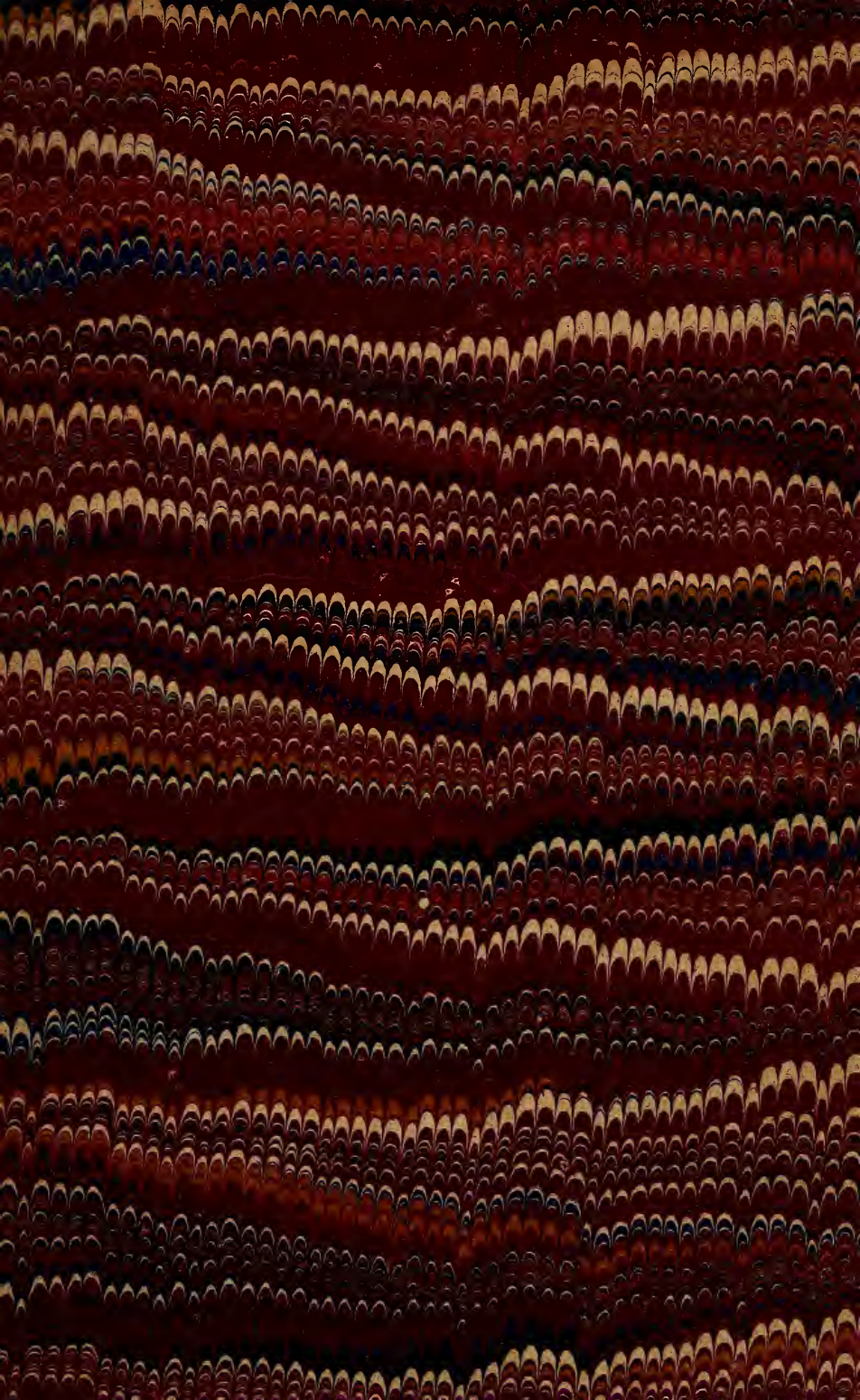
54

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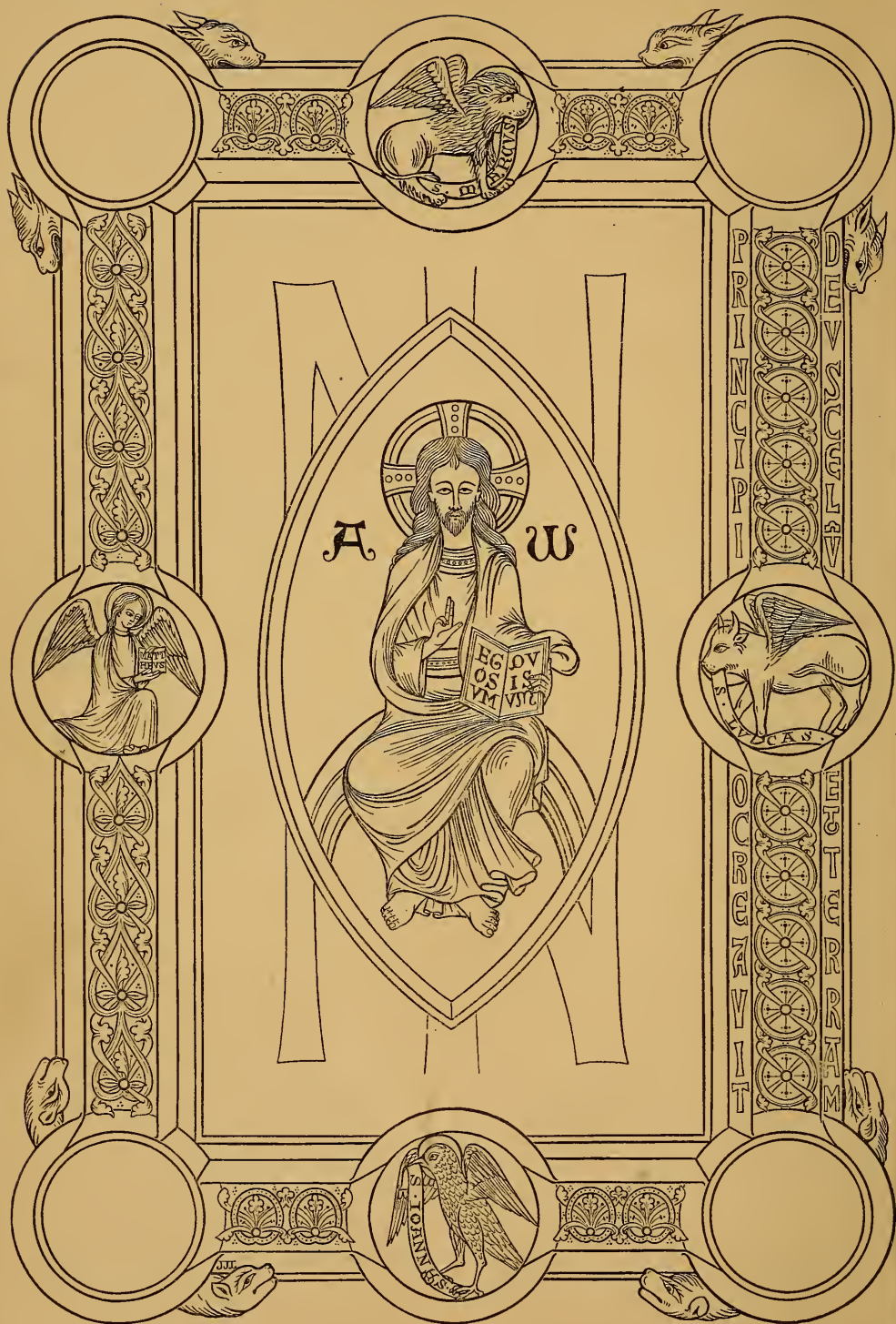
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Index

OF

ILLUSTRATIONS.

Plate I.—XII century, from British Museum. Border, Figure, &c. drawing, (reduced less than half of original size.)

Plate I A.—Ditto, ditto. Border and Figure only.

Plate I B.—Ditto, ditto. Border alone. The first might be completed by scroll work intertwining with the IN, like capital of Part I. The ground within aureole to be gold; and the four corner medallions may have the names of the four great prophets, Isaiah, Jeremiah, Ezekiel and Daniel, written in plain raised gold letters on purple or blue grounds like words 'Vegeti,' Plate III, or 'Finis' at end.

Plate II.—Late XII and XIII centuries, from British Museum, France, &c. St. Dunstan, (reduced less than one-half of original size); letter A with Resurrection, and letter F, with St. Ambrose, &c. Border of St. Dunstan might be used for other subjects. The F is complete in sequel illustrations.

- Plate III.—XIII century. Title-page letter P and other capitals, &c., from “Vegetius” MS., British Museum.
- Plate IV.—XIII century. From Advocates’ Library, Edinburgh. Parts of square border with medallions, and initial letter I, with miniature of Ruth and Boaz. The four medallions are suggestive for illumination, like Plate VI. Whole border may form a future separate illustration in 4to.
- Plate V.—XIII century. From Advocates’ Library, Edin. Letter L, containing miniatures; also Letters I and C, &c. The L commences ‘Liber Generationis,’ of St. Matthew’s Gospel, and forms a border as well as initial; complete also in sequel, and might commence many of the Psalms with the word ‘Lord.’ The C may be curtailed of lower slim border, or made shorter at top, like E, Plate IX. The scroll work on lower part is only the secondary decoration, in red and blue at side of text.
- Plate VI.—XIV century, from MS., Addl. 17,341, British Museum. Example of border letter L, with music. This will also form a future separate 4to. sheet. Meantime it may be used as an I, adding below bold spreading stems from across the bells, same as in Plate XVII. The slim border at right side (Plate VI.), may be added to the left hand upper corner of illustration, p. 71, and so would lengthen it considerably for 4to. size.
- Plate VII.—XIV century. Title-page border with ruling for text.
- Plate VII A.—Ditto, ditto, without ruling.

Plate VIII.—xiii century. Illustration to show connection with glass-painting, and suggestive design for borders, &c., therefrom. These are adapted for illumination separately on other sheets.

Plate IX.—xiv century. Ivy border and capital E, from MS. Addl. 23,145, British Museum; suggestive for some subjects from Albert Durer's series of small prints.

Plate X.—xiv century. Common ivy border page from same Missal as Plate VII.

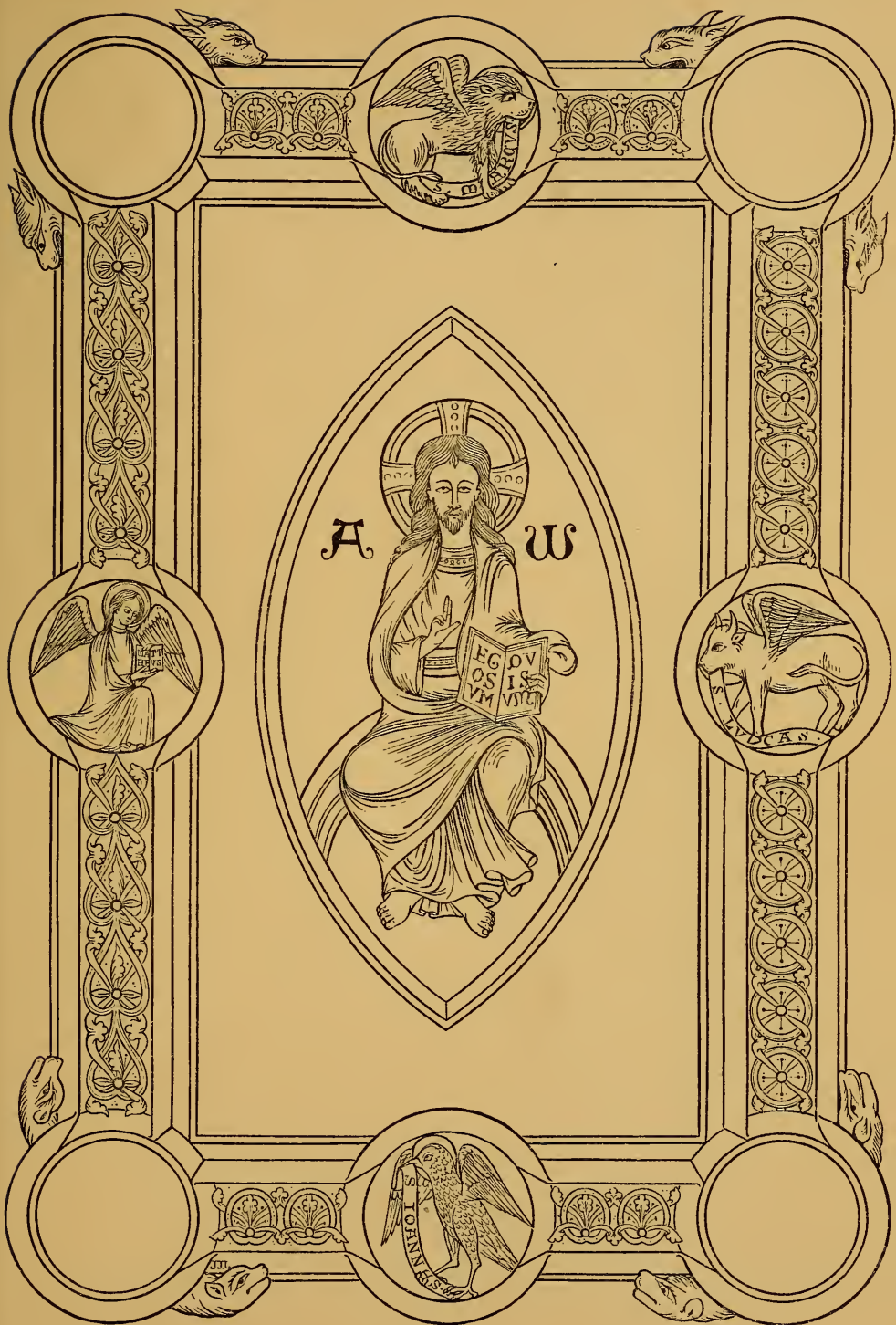
Sequel Plates.

- Plate XI.—Letters A and C, xiii century.
 „ XII.—Letter B, xiii ditto.
 „ XIII.—Letter D, xiv ditto.
 „ XIV.—Letters E, F and G, xiii and xiv ditto.
 „ XV.—Letters H and K, xiv ditto.
 „ XVI.—Letters I and J, xii and xiii ditto.
 „ XVII.—Letter L, or borders, xiii and xiv ditto.
 „ XVIII.—Letters I and L, forming borders also, xiii and xiv ditto.
 „ XIX.—Letters M, N, O, xiii ditto.
 „ XX.—Letters P and Q, xiii ditto.
 „ XXI.—Letters R, S and T, xii and xiii ditto.
 „ XXII.—Letters U and V, xiii ditto.
 „ XXIII.—Letters W, X, Y and Z, xiv ditto.
 „ XXIV.—Alphabet of small capitals, xiv ditto.
 „ XXV.—Text alphabets, and minor capitals, &c. xii and xiii ditto.
 „ XXVI.—Line Finishings, xii and xiii ditto.
 „ XXVII.—Line Finishings, xiv and xv ditto.

Plate XXVIII.—Diapers and details.

NOTE.—Many of these capitals may be used in the same styles for others, by a slight change. C for instance by a bar across may be used as E ; or have the turn inwards and so form G. D, by lengthening the long stroke, may be made into P ; or curtail P, and it becomes D. The long L may be adapted for an I. O requires little to be added to be Q, and Q curtailed becomes O, &c.

The whole of the above illustrations forming different kinds of complete borders, side borderings, great initials, together with minor capitals for small subjects, such as Bible marks, &c., are published separately on Bristol boards in convenient forms ready for illuminating.



Border and Figure Drawing.

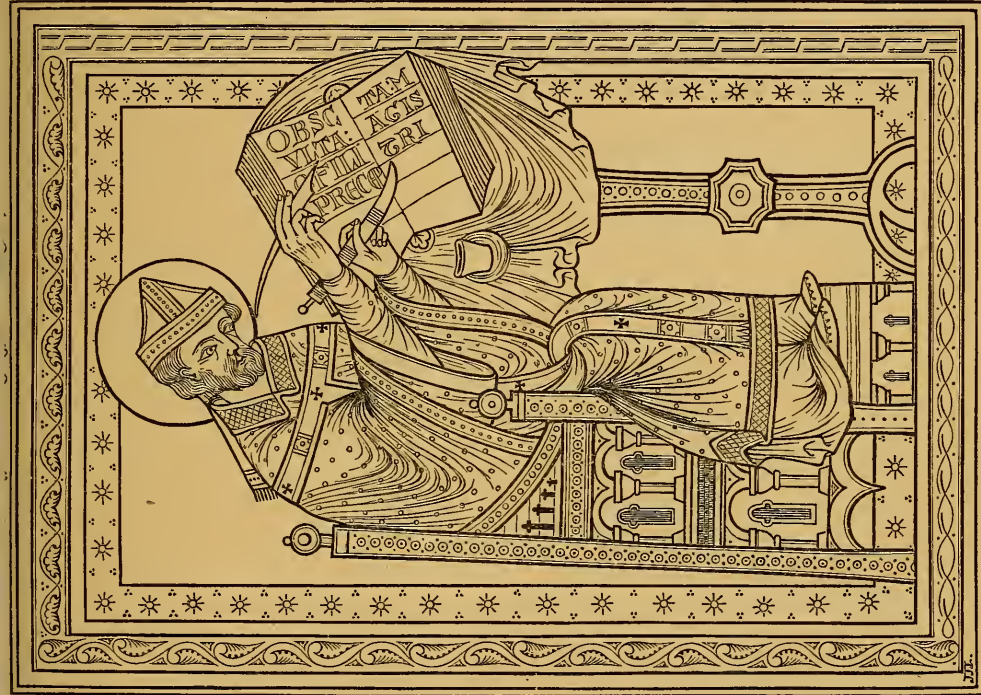
After Addl. MS. 14,788, British Museum.



Border Drawing. After Addl. MS. 14,788, British Museum.



Part of Letter F. MS. Edinburgh.



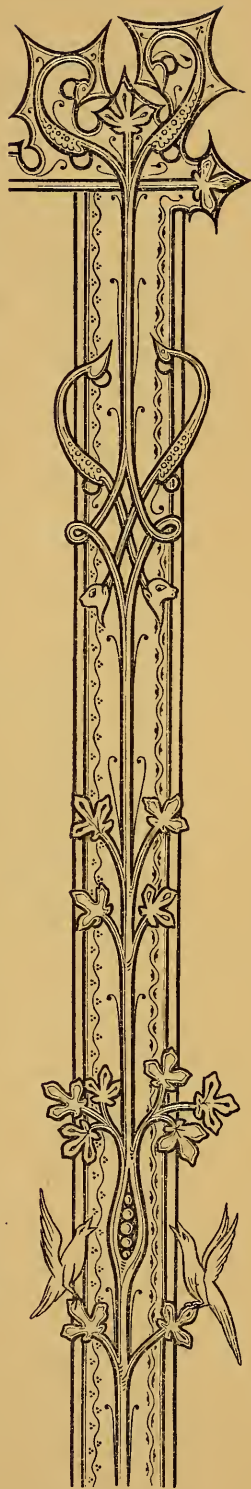
MS. British Museum.



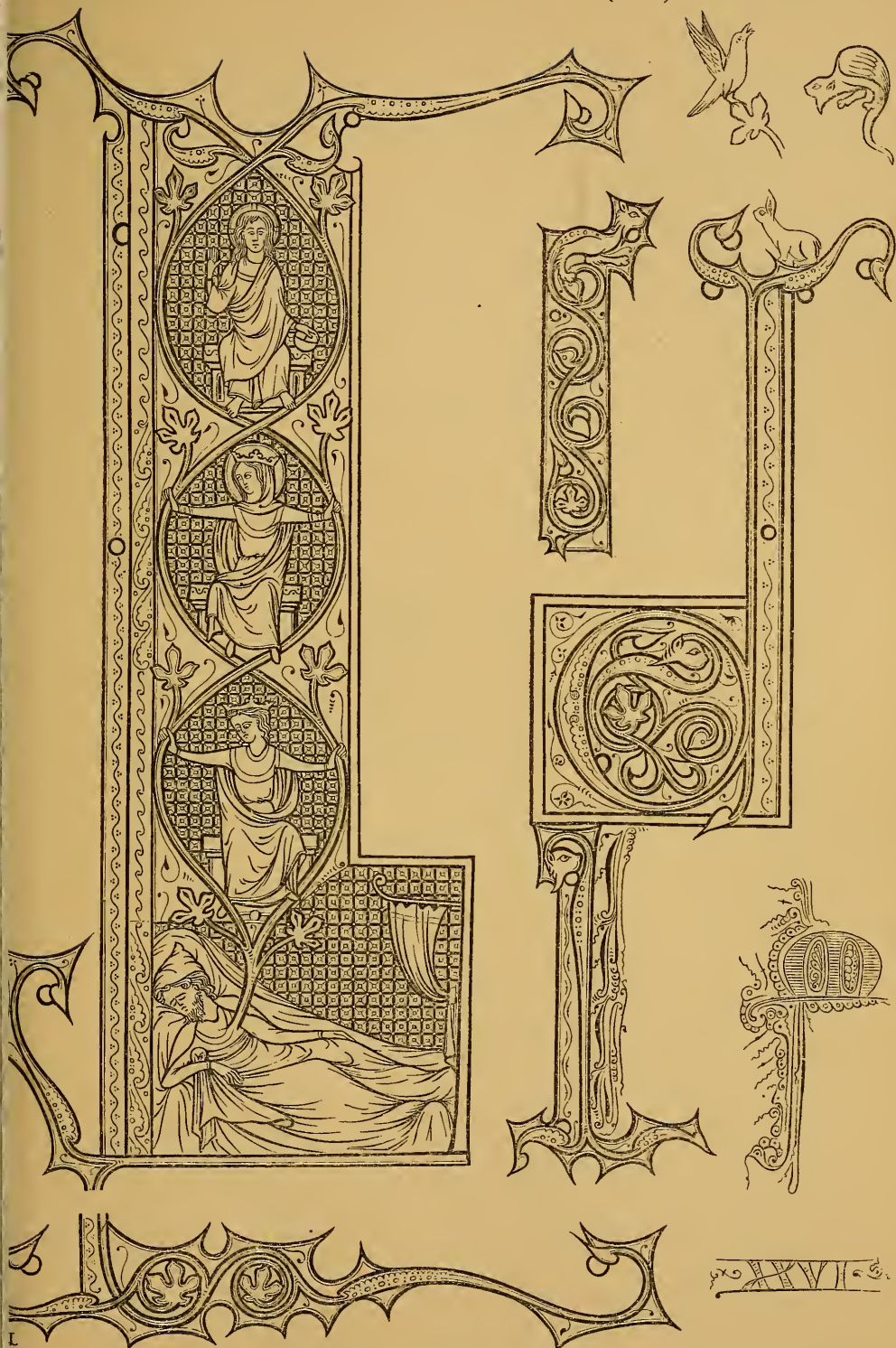
Letter A. French MS.



Letters P, I, T, and Q, etc., from 'Vegetius,' MS. British Museum.



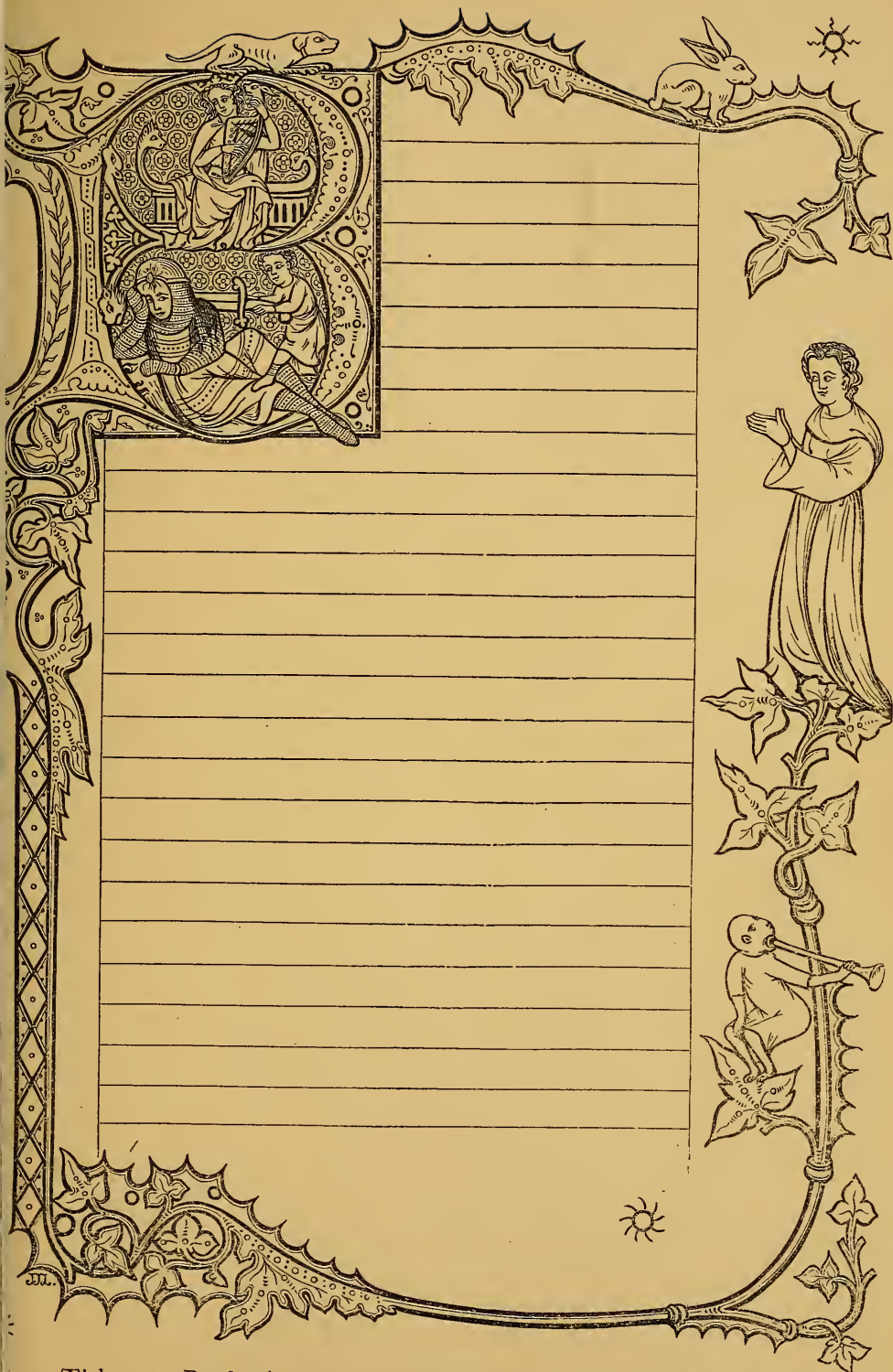
Bordering and Letter I from MS. Bible, Advocates' Library, Edinburgh.



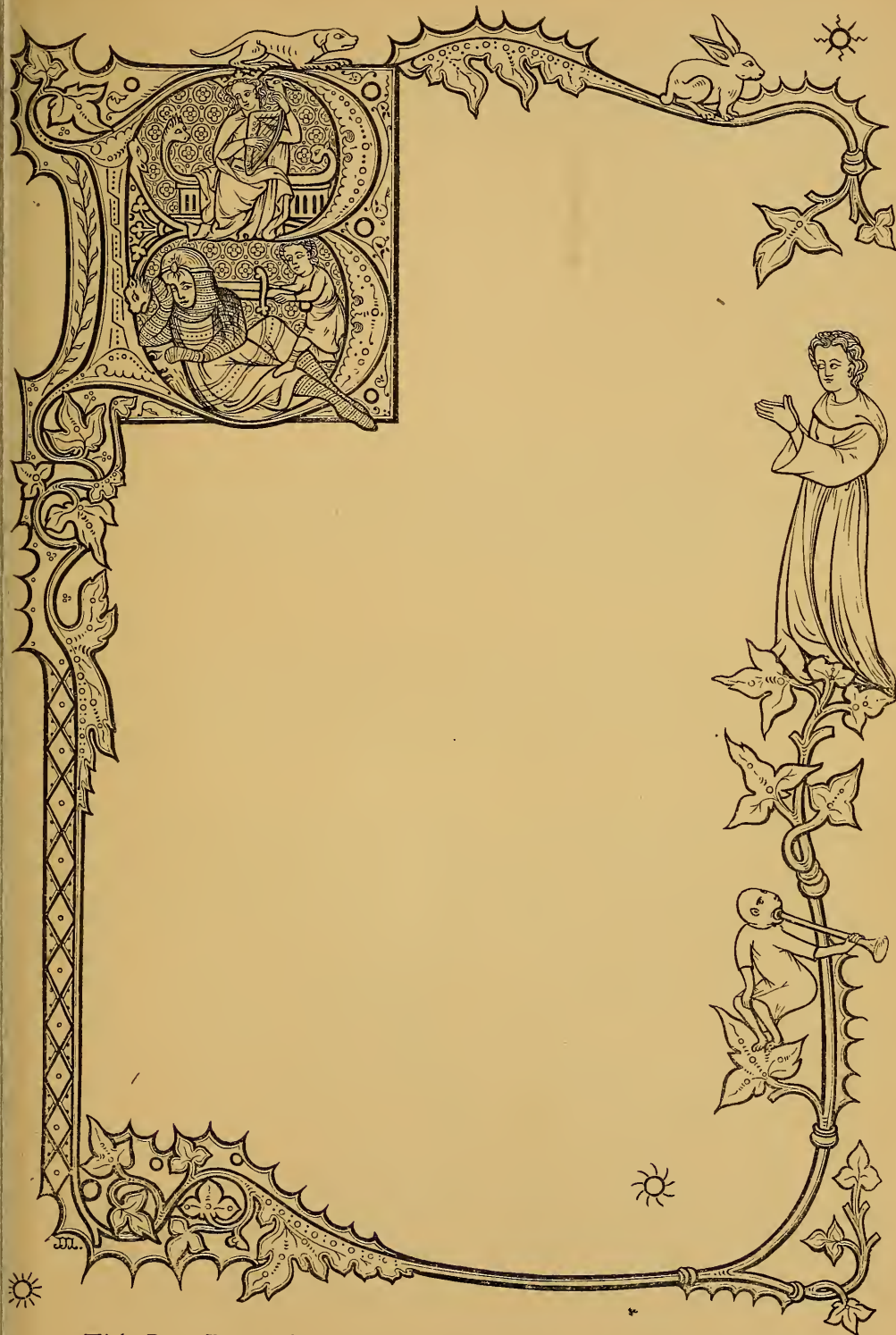
Letters L, I, and C, etc., from MS. Bible, Advocates' Library, Edinburgh.



Parts of Borders from Addl. MS. 17,341, British Museum.



Title-page Border from Missal in possession of G. E. Street, Esq.



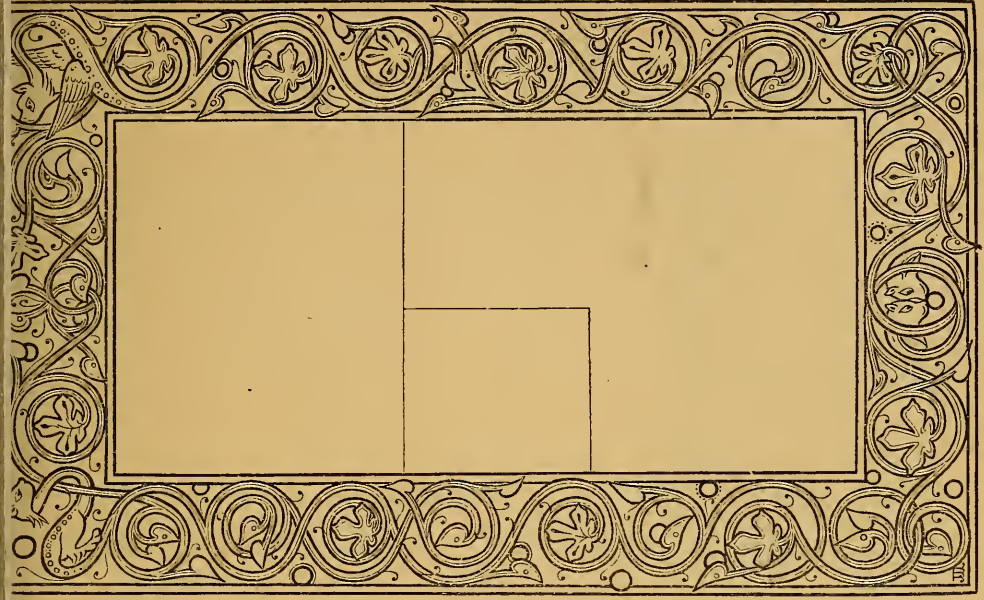
Title Page Border from Missal in possession of G. E. Street, Esq.

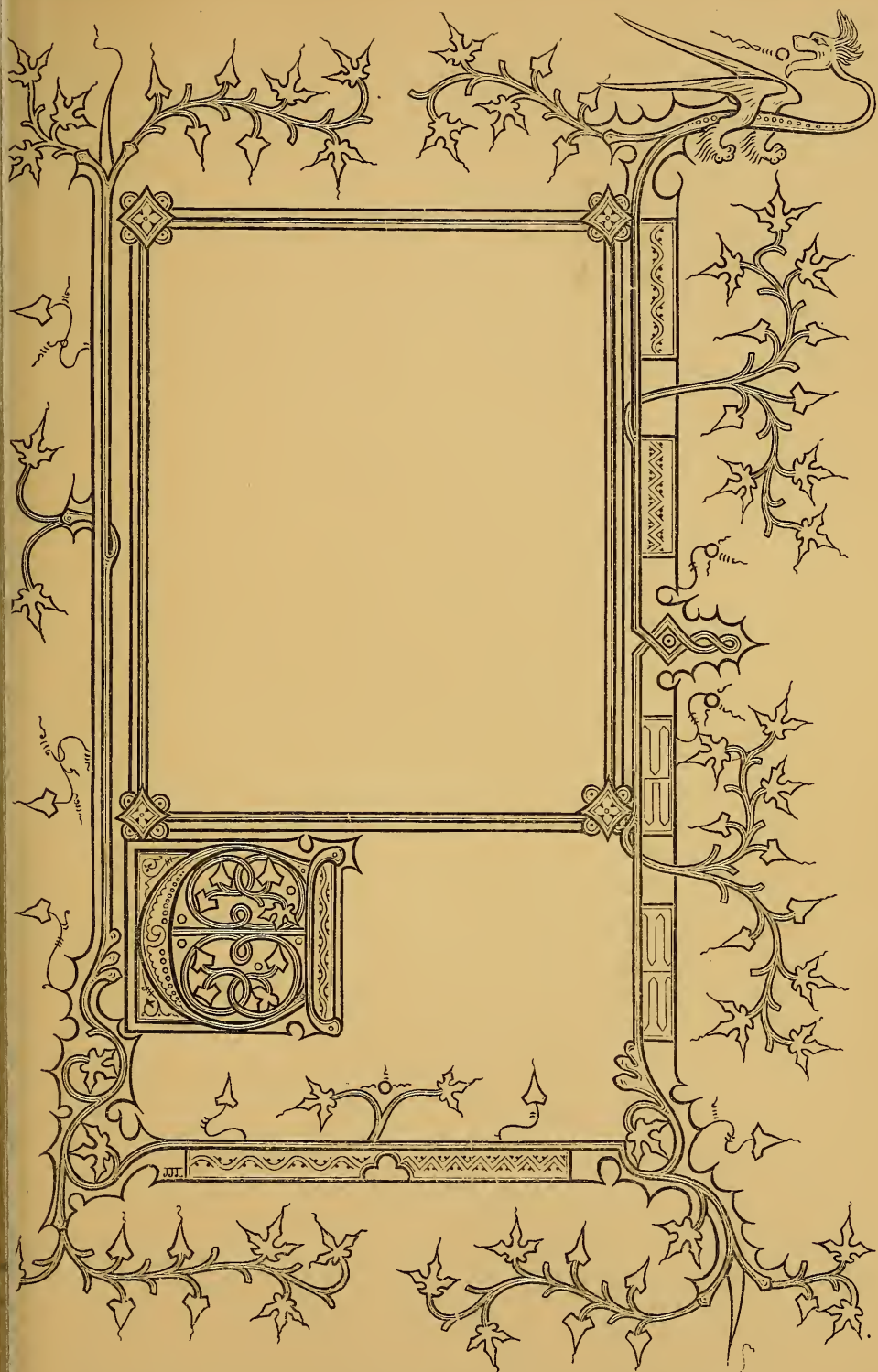


Lower Part of Painted Window of Egyptiaca
Chartres Cathedral, France

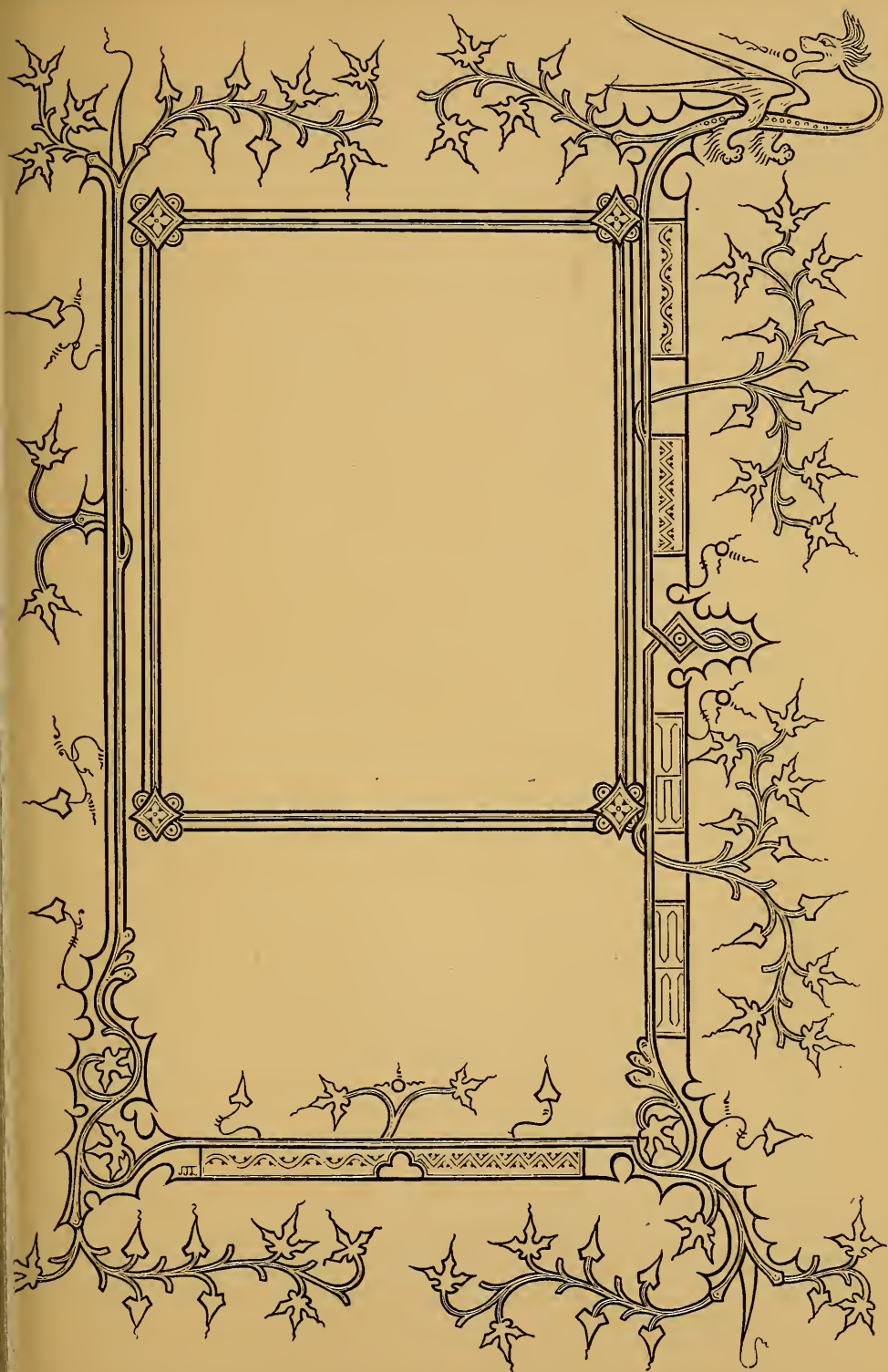


Hebrew, Addl. MS. 11,639, Suggestive Design from Painted Window
and Illumination.
British Museum.





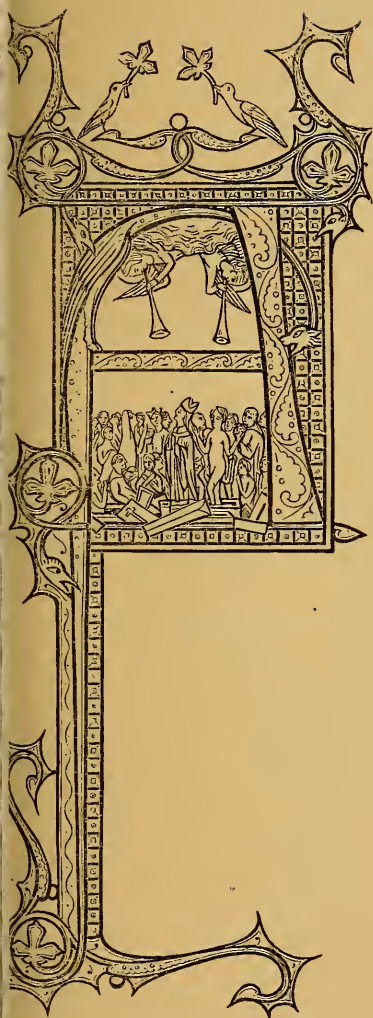
Border and Letter E from Addl. MS. 23,145, British Museum.



Ivy Border from MS. Addl 23,145, British Museum.



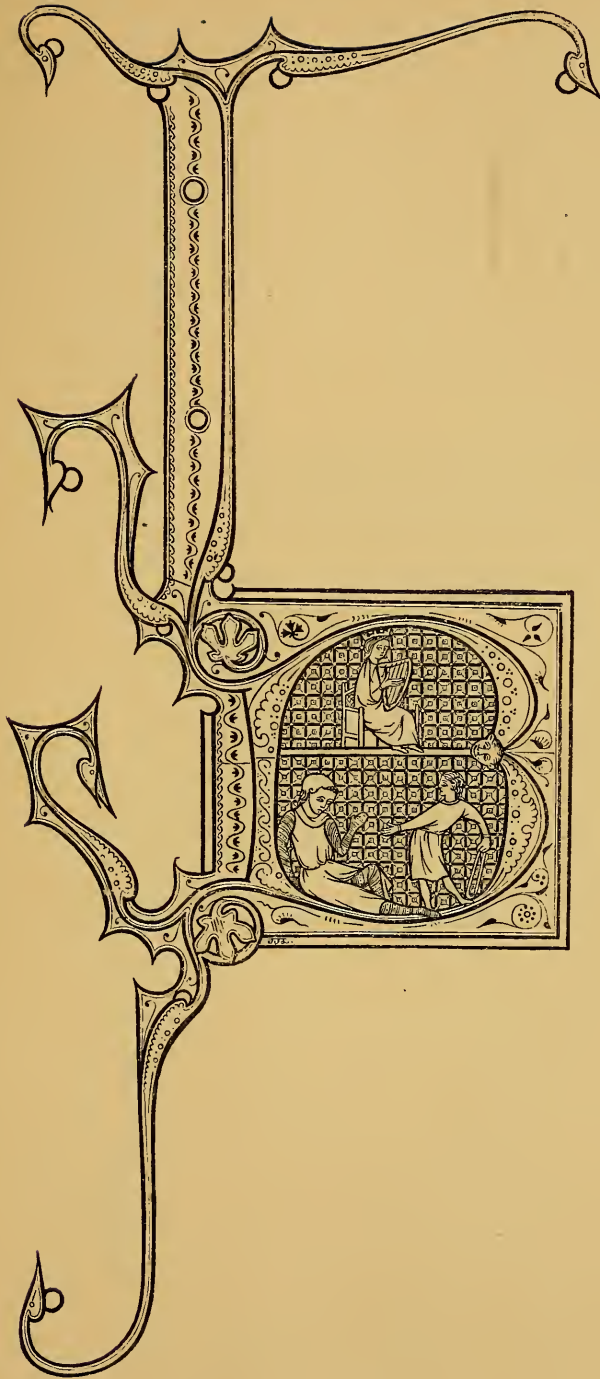
Common Ivy Border from Missal in possession of G. E. Street, Esq.



Letter A, from Fragment of French
Folio Choir-book.



Letter C, from MS. Advocates'
Library, Edinburgh.



Letter B from MS. Bible, Advocates' Library,
Edinburgh.



Letter D, from folio MS. in possession of
G. E. Street, Esq.



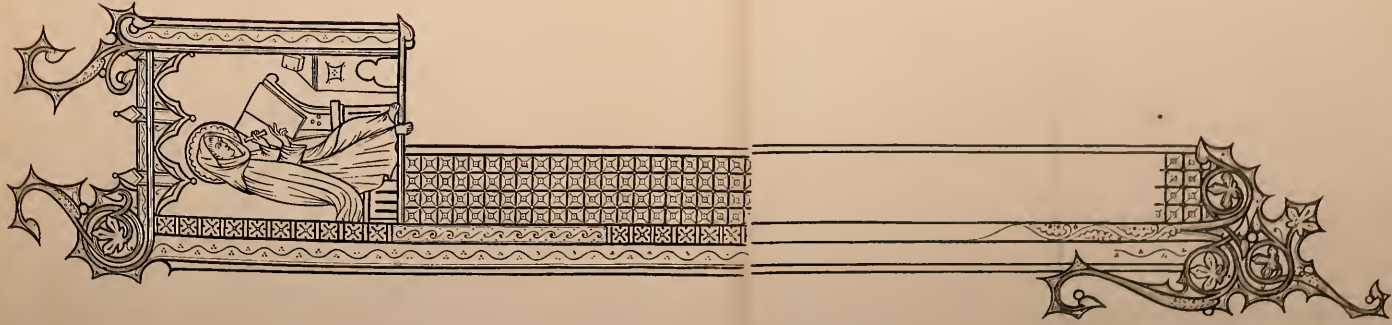
Letter F from MS. Bible, Advocates' Library, Edinburgh.



From Addl. MS. 23,145, British Museum.



Letter G, (English Flower Type), MS. I.E. IX. British Museum.



Letter F from MS. Bible, Advocates' Library, Edinburgh.



From Addl. MS. 23,145, British Museum.



Letter G, (English Flower Type), MS. I.E. IX. British Museum.



Letters H and K from Berri Bible, &c. British Museum.



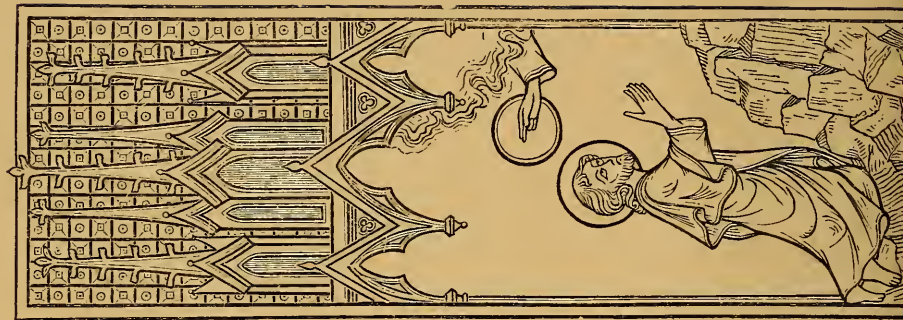
Letter I from MS. Gospels,
British Museum.



Letter I MS.
Bible,
Advocates'
Library,
Edinburgh.

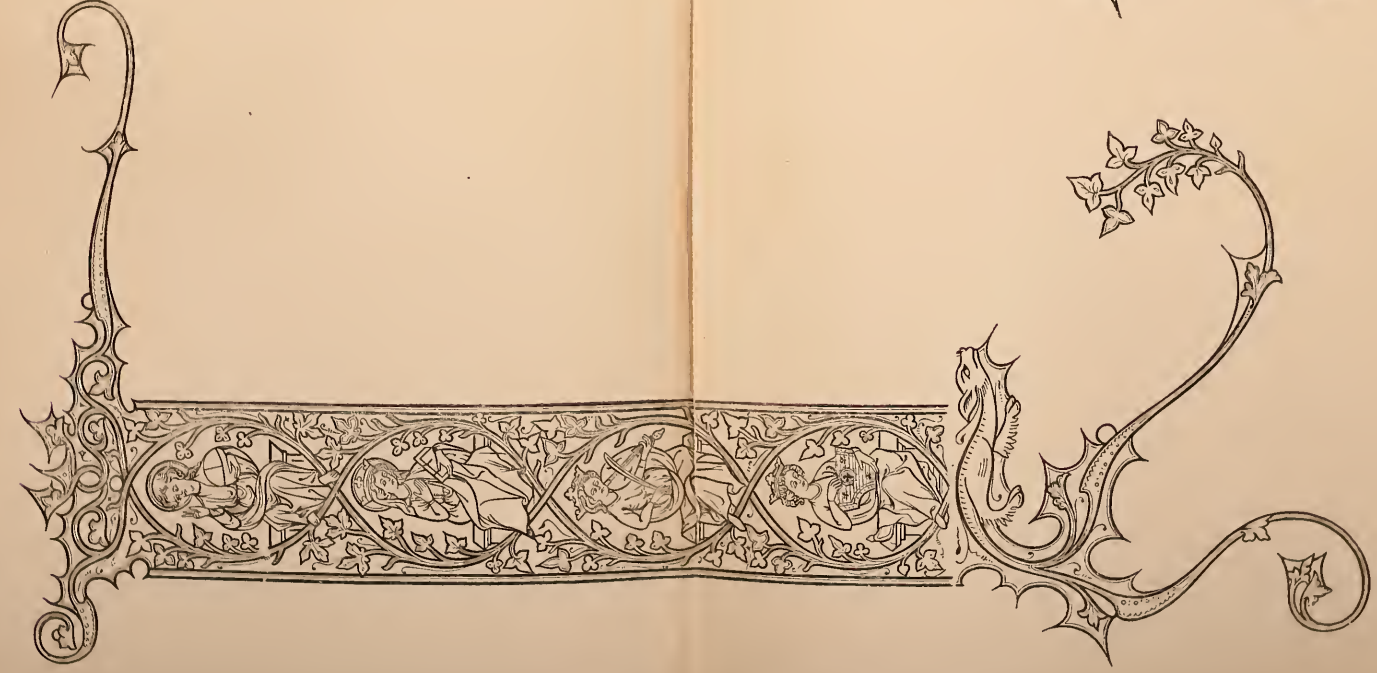


Letter J from
'Vegetius' MS.
British Museum.

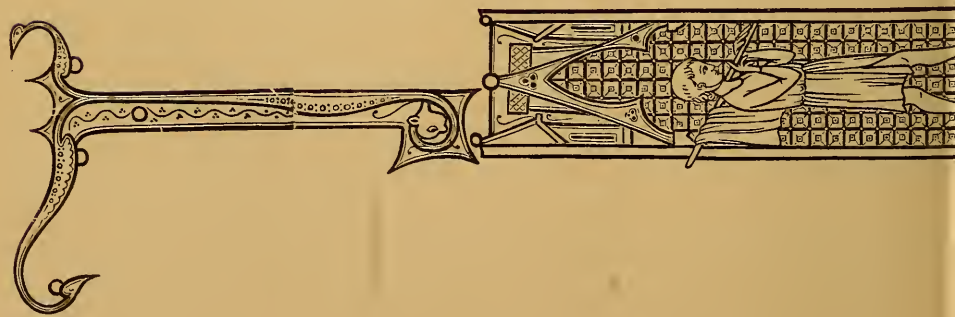
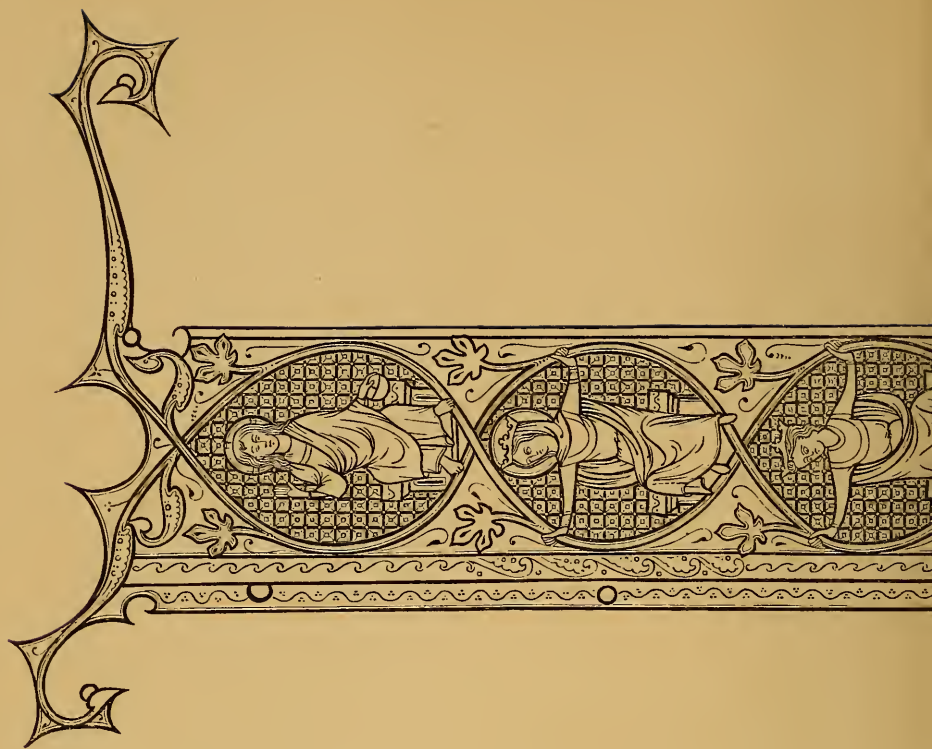




Side Borders, or Capitals I or J from MS. Addl. 17,341, British Museum.



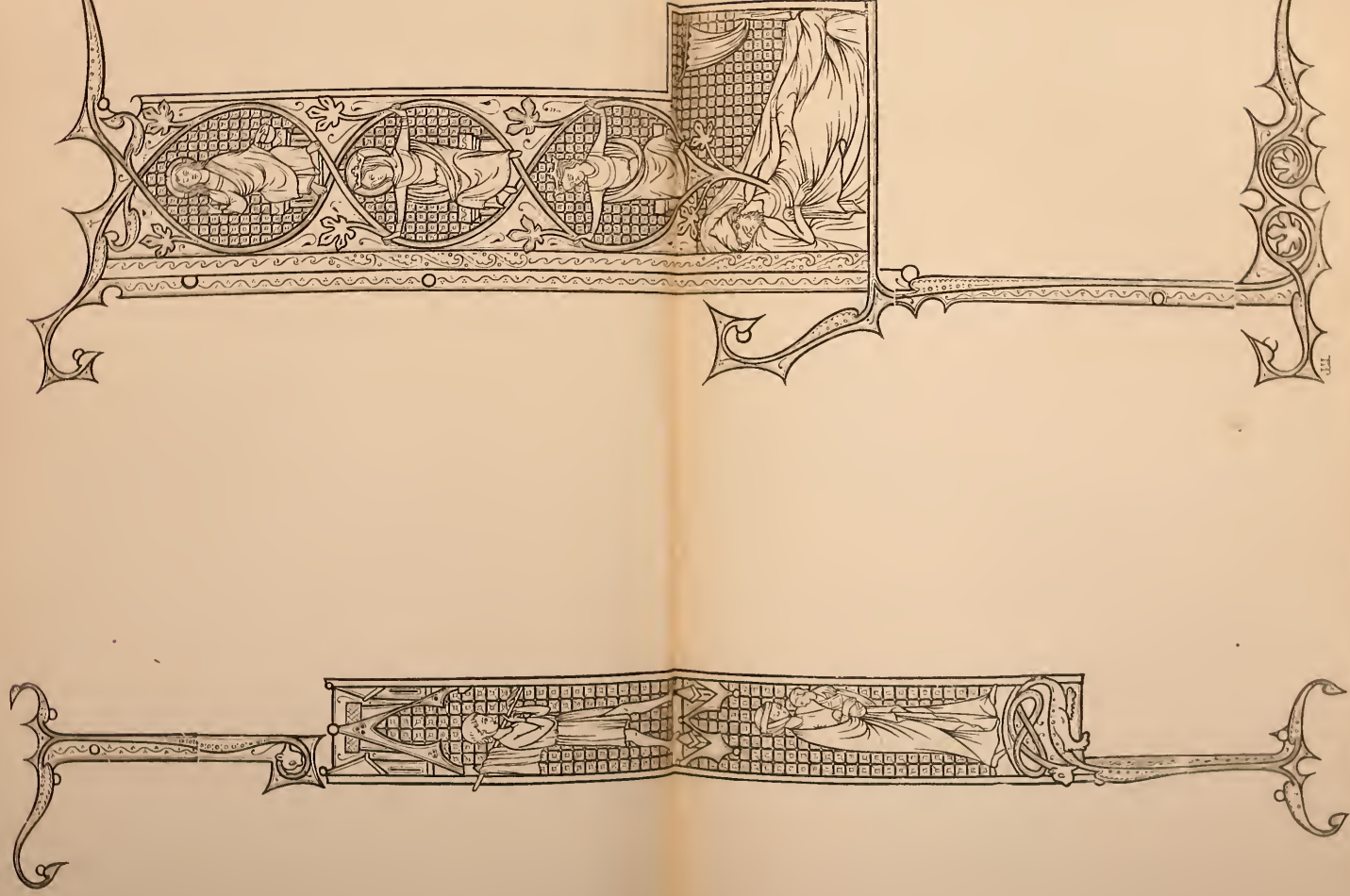
Side Borders, or Capitals I or J from MS. Addl. 173341, British Museum.

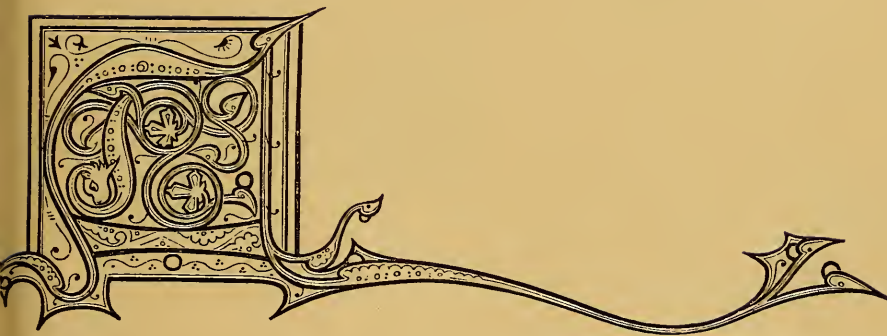




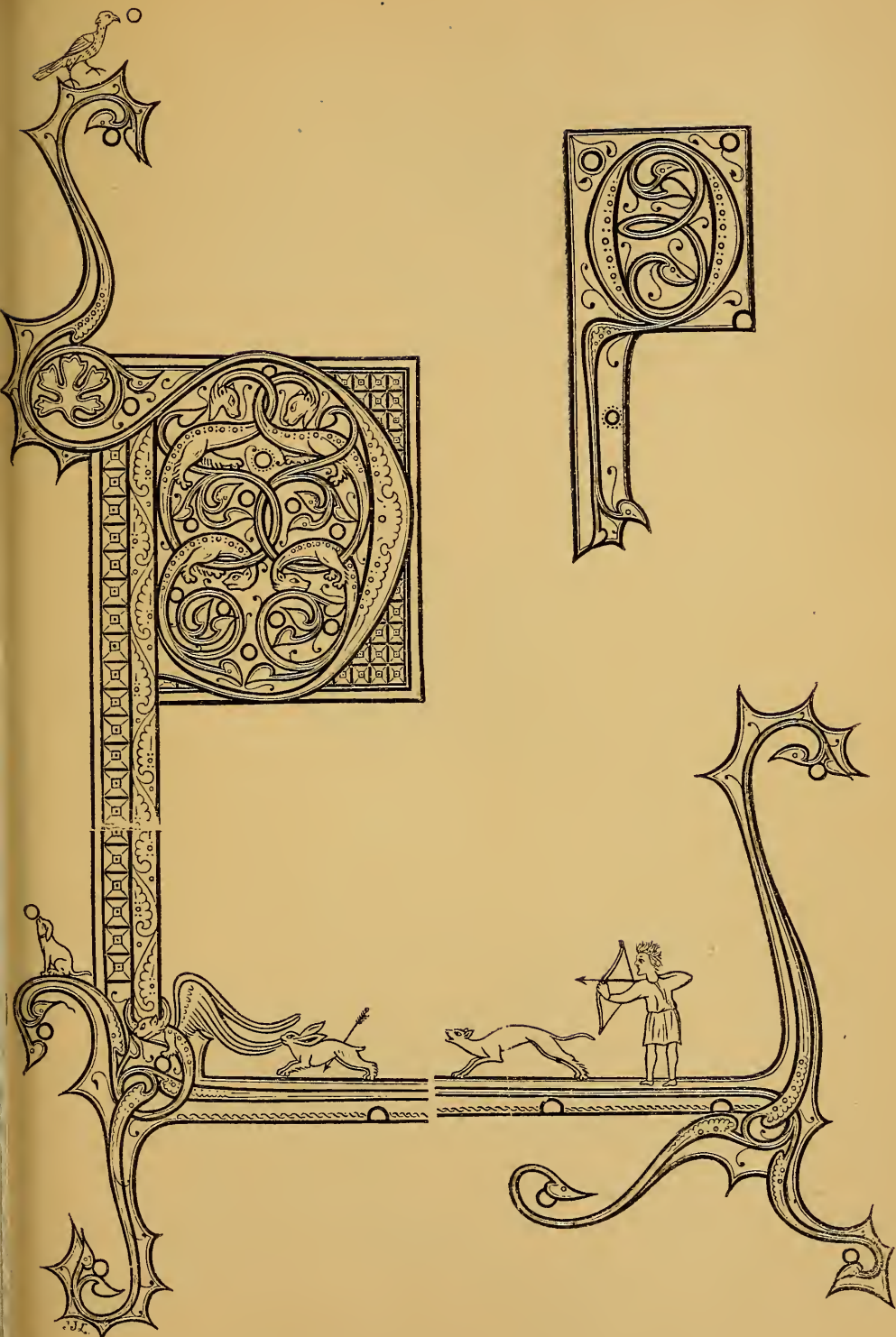
Border Letters I or J (Ruth) and L ('The Jesse') MS. Bible, Advocates' Library, Edinburgh.



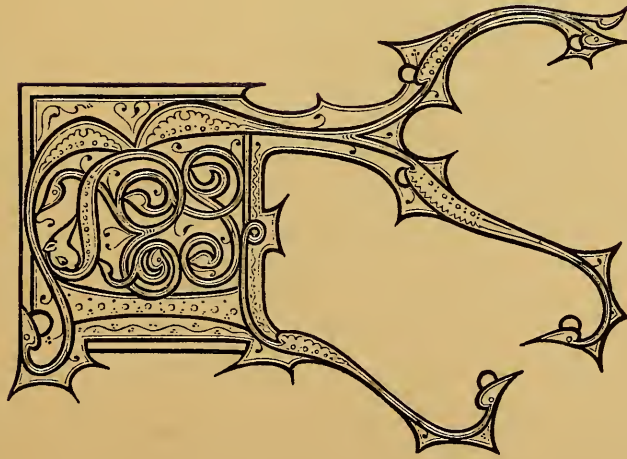




Letters M N O from MS. Bible, Advocates' Library, Edinburgh.



Letters P and Q from 'Vegetius' MS. in British Museum.



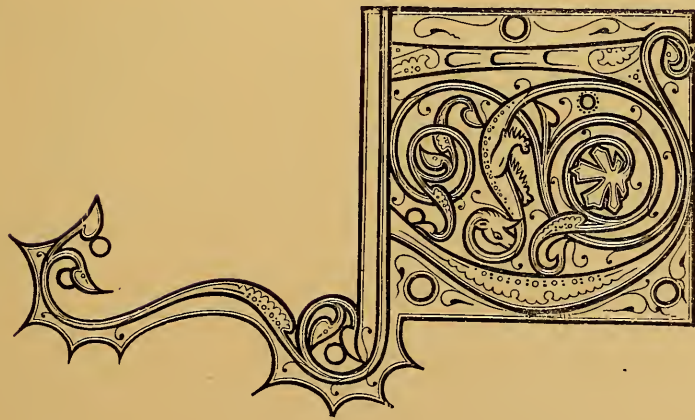
Letter R after MS. Bible, Advocates' Library, Edinburgh.



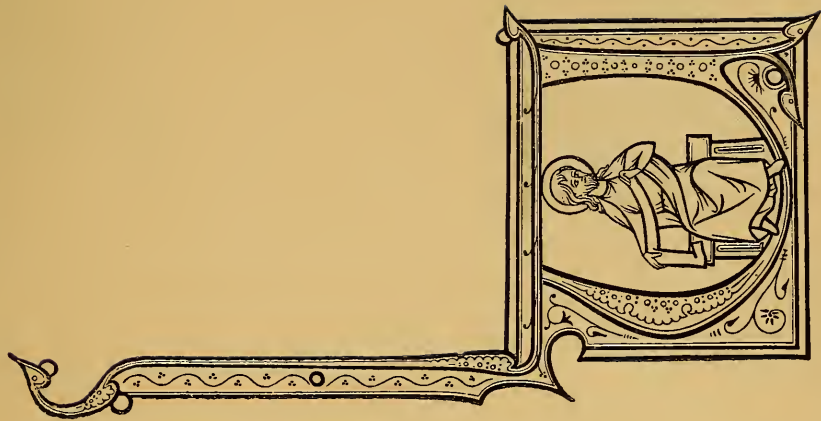
Letter T from 'Vegetius',
MS. British Museum.



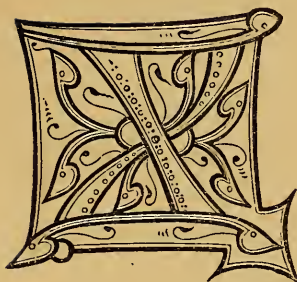
Letter S from MS. Addl. 14,790,
British Museum.

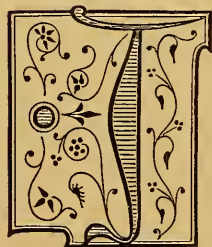
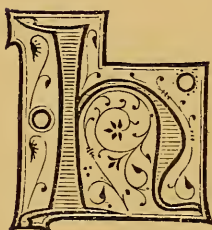


Letter U from 'Vegetius' MS.
British Museum.



Letter V from MS. Bible, Advocates'
Library, Edinburgh.





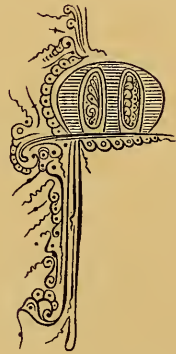
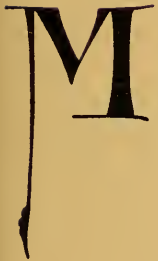
Alphabet, adapted after MS.





commandment	I. III. IV.
commandmt	XXVII. &c.

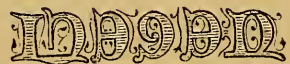
XIII AND XIV CENTURIES.



XII CENTURY.

XIV CENTURY.

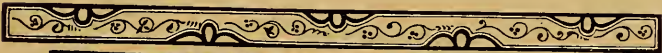
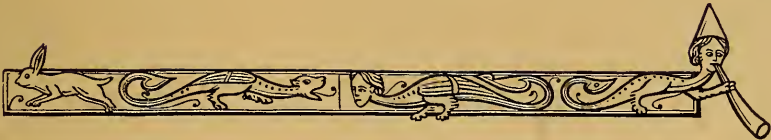
XIII CENTURY.



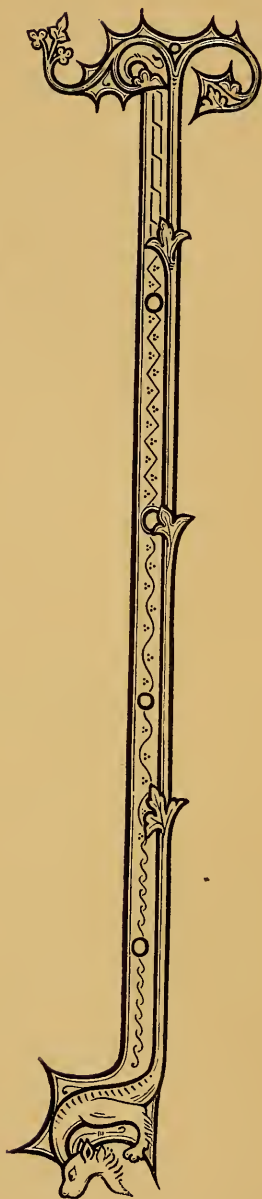
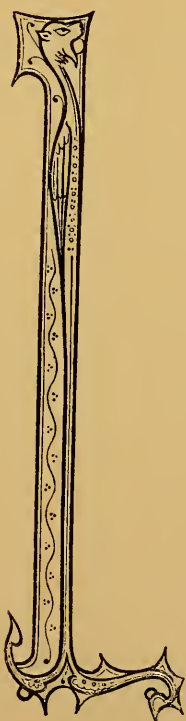
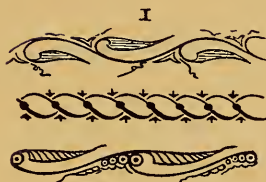
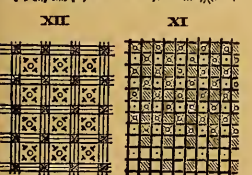
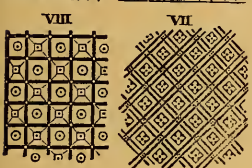
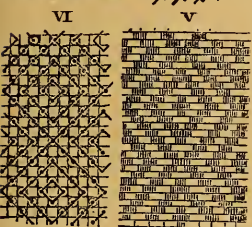
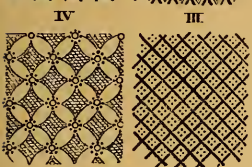
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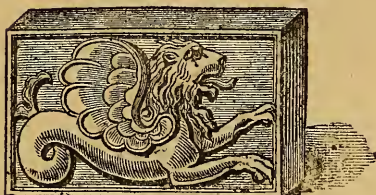
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 Burnt Umber
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 Chrome Yellow
 Cologne Earth
 Deep Chrome
 Dragon's Blood
 Emerald Green
 Flake White
 Gamboge
 Hooker's Green, No. 1.
 Hooker's Green, No. 2.
 Indian Red
 Indigo
 Italian Pink

Ivory Black
 King's Yellow
 Lamp Black
 Light Red
 Naples Yellow
 Neutral Tint
 New Blue
 Olive Green
 Orange Chrome
 Payne's Grey
 Prussian Blue
 Prussian Green
 Raw Sienna
 Raw Umber
 Roman Ochre
 Sap Green
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 Vandyke Brown
 Venetian Red
 Vermilion
 Yellow Lake
 Yellow Ochre

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Brown Madder	Roman Sepia
Cerulean Blue	Rubens' Madder
Constant White	Scarlet Lake
Crimson Lake	Scarlet Vermilion
Indian Yellow	Sepia
Mars Yellow	Warm Sepia
Neutral Orange	

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Cobalt Blue
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Violet Carmine

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Aureolin	Green Oxide Chromium
Burnt Carmine	Indian Purple
Cadmium Yellow, Pale	Intense Blue
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Cadmium Orange	Pink Madder
Carmine	Pure Scarlet
French Blue	Rose Madder
(or French Ultramarine)	(or Madder Lake)
Gallstone	Viridian

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Field's Orange Vermilion	Purple Madder
Madder Carmine	Smalt
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WHOLE CAKE
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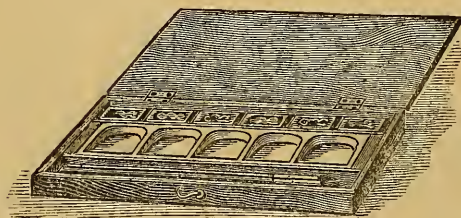
"SLIDE"



BOXES

						£	s.	d.
6	Cake	"Slide"	Box, with brushes	.	.	0	6	0
12	Ditto	ditto	ditto	.	.	0	12	0
18	Ditto	ditto	ditto	.	.	0	18	0
24	Ditto	ditto	ditto	.	.	1	4	0

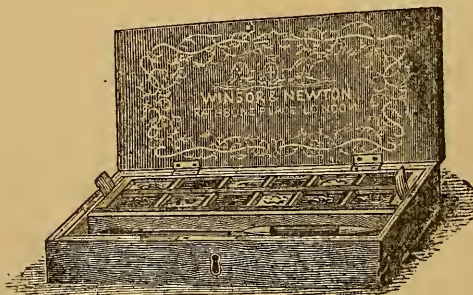
"LID"



BOX.

						£	s.	d.
6	Cake	"Lid"	Box, with brushes, &c.	.	.	0	10	6

"LOCK"

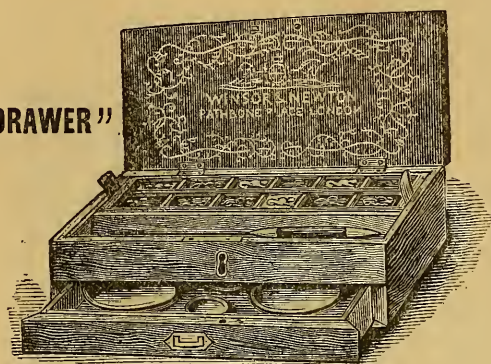


BOXES.

						£	s.	d.
12	Cake	"Lock"	Box, with fittings	.	.	0	15	0
18	Ditto	ditto	ditto	.	.	1	1	0

"LOCK AND DRAWER"

BOXES



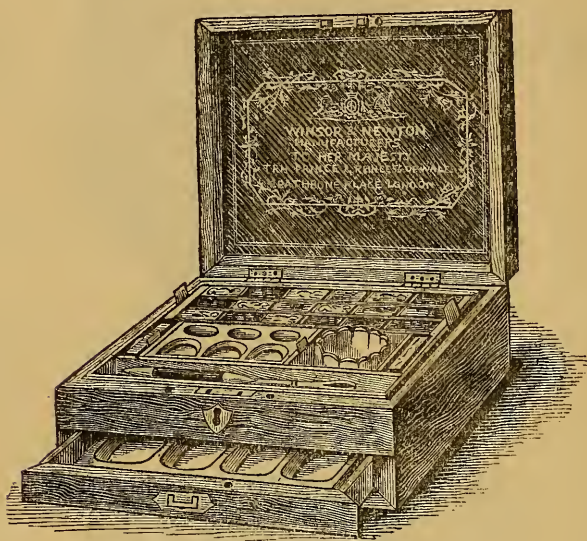
						£	s.	d.
12	Cake	"Lock and Drawer"	Box, with fittings	.	.	0	18	0
18	Ditto	ditto	ditto	.	.	1	5	0

"COMPLETE"

BOXES.



						£	s.	d.
12	Cake	"Complete"	Box, with fittings	.	.	1	1	0
18	Ditto	ditto	ditto	.	.	1	11	6
24	Ditto	ditto	ditto	.	.	2	2	0

"CADDY LID" BOXES.

						£	s.	d.
12	Cake	"Caddy Lid"	Box, with full fittings	.	.	.	1	11 6
18	Ditto	ditto	ditto	.	.	.	2	2 0
24	Ditto	ditto	ditto	.	.	.	3	3 0

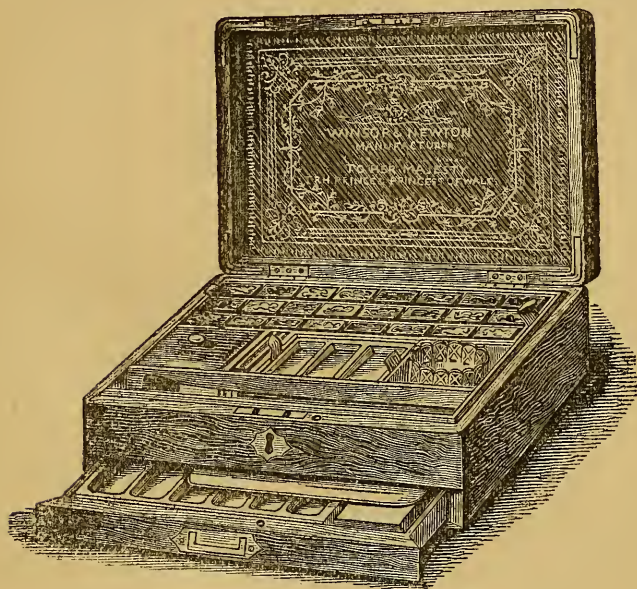
"CABINET LID" BOXES.

						£	s.	d.
12	Cake	"Cabinet Lid"	Box, with varied fittings	.	.	.	2	12 6
18	Ditto	ditto	ditto	.	.	.	3	3 0
24	Ditto	ditto	ditto	.	.	.	4	14 6

ARCHITECT'S AND SURVEYOR'S BOX.

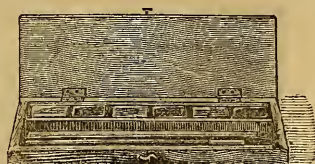
						£	s.	d.
Containing	16	Cake	Colours, Indian Ink, Brushes, and					
		complete	fittings	.	.	.	5	5 0

"HANDSOME" BOXES.



					£	s.	d.
12	Cake	"Handsome" Box, with first class fittings	.	.	3	13	6
18	Ditto	ditto ditto	.	.	4	14	6
24	Ditto	ditto ditto	.	.	6	6	0
36	Ditto	ditto ditto	.	.	9	9	0
12	Cake	"Extra Handsome" Box, with choice fittings	.	.	4	14	6
18	Ditto	ditto ditto	.	.	5	15	6
24	Ditto	ditto ditto	.	.	8	8	0
36	Ditto	ditto ditto	.	.	12	12	0
50	Ditto	ditto ditto	.	.	21	0	0

WINSOR & NEWTON'S
FRENCH POLISHED MAHOGANY
HALF CAKE
BOXES OF WATER COLOURS.



"LID" BOX.

6 HALF CAKE "SLIDE" Box, with brushes.	.	.	.	s.	d.
12 Ditto ditto ditto	.	.	.	4	0
18 Ditto ditto ditto	.	.	.	6	6
24 Ditto ditto ditto	.	.	.	9	6
	.	.	.	12	6

6 HALF CAKE "LID" Box, with brushes	s.	d.
	5	0

12 HALF CAKE "LOCK" Box, with fittings	s.	d.
18 Ditto ditto ditto	9	0
	12	0

12 HALF CAKE, "LOCK AND DRAWER" Box, with fittings . .	s.	d.
18 Ditto ditto ditto ditto . .	12	0
	15	0

12 HALF CAKE "COMPLETE" Box, with fittings	s.	d.
18 Ditto ditto ditto	14	0
	18	0

12 HALF CAKE "CADDY LID" Box, with full fittings . .	s.	d.
18 Ditto ditto ditto	20	0
	25	0

N.B.—Whole Cake Water Colour Boxes, manufactured of Spanish Mahogany, Rosewood, Ebony, Walnut, and other choice Woods, in the first style of workmanship, and variously fitted with every requisite for Miniature, Figure, or Landscape Painting, Engineering &c., from £30 to £100. Also Brass Bound Boxes for India, &c.

WINSOR & NEWTON'S

MOIST WATER COLOURS

IN PORCELAIN PANS.

WINSOR AND NEWTON'S Moist Water Colours *are prepared after peculiar processes, and by a system of treatment known only to the Makers.* Their characteristic qualities of easy solubility and prompt readiness for use are retained, unimpaired, for an unlimited period of time; so that a box of them, which may have been laid aside for two or three years, when required for use will be found *no less serviceable than when first purchased.* Climate also fails to affect these colours, which are found to be, and to remain, no less "Moist" in Tropical countries than in England; accordingly, they are confidently recommended to persons who are going to INDIA, and to all residents in the East. While having this valuable quality of solubility in their solid form, they possess another and all important one, *in drying perfectly firm on the paper* when in use. Their tints, too, are pure and luminous, and their washes clear and even.

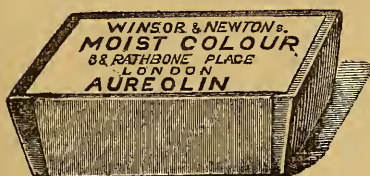
In Sketching from Nature, and, when representing transient and evanescent effects, the superiority of the Moist Colours is at once felt and appreciated. Ever ready for instant application, they enable the desired tint to be produced *at once*—a result unattainable by the old tedious method of rubbing dry cakes, which not unfrequently permits the effect, and with it the *thought* of the artist to vanish, before the material can be obtained. It was this quality which, on their first introduction, secured for Winsor and Newton's Moist Colours the eminent popularity that they still enjoy with both professional and amateur artists.

The Moist Colours are placed in pans (in their size resembling the ordinary dry-cakes) of thin porcelain, and they are afterwards enclosed in tin-foil for greater security. When required for use, the foil is removed. A surface of colour is then presented to the artist, which is obtainable in any quantity, simply by the application of a wet brush.

WINSOR & NEWTON'S
MOIST WATER COLOURS,

IN

WHOLE AND HALF CAKE PORCELAIN PANS.



WHOLE CAKE PAN.



HALF CAKE PAN.

WHOLE PANS, 1s. each.—HALF PANS, 6d. each.

Antwerp Blue
Bistre
Blue Black
Brown Ochre
Brown Pink
Burnt Sienna
Burnt Umber
Chinese White
Chrome Yellow
Cologne Earth
Deep Chrome
Emerald Green
Gamboge
Hooker's Green, No. 1.
Hooker's Green, No. 2.
Indian Red
Indigo
Italian Pink
Ivory Black
Lamp Black

Light Red
Naples Yellow
Neutral Tint
New Blue
Olive Green
Orange Chrome
Payne's Grey
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermillion
Yellow Lake
Yellow Ochre

WHOLE PANS, 1*s.* 6*d.* each. HALF PANS, 9*d.* each.

Brown Madder
Crimson Lake
Indian Yellow
Leitch's Blue
(or Cyanine Blue)
Mars Yellow
Neutral Orange

Purple Lake
Roman Sepia
Rubens' Madder
Scarlet Lake
Scarlet Vermilion
Sepia
Warm Sepia

WHOLE PANS, 2*s.* each.—HALF PANS, 1*s.* each.

Cobalt Blue
Orange Vermilion
Violet Carmine

WHOLE PANS, 3*s.* each.—HALF PANS, 1*s.* 6*d.* each.

Aureolin
Burnt Carmine
Cadmium Yellow, Pale
Cadmium Yellow
Cadmium Orange
Carmine
French Blue
(or French Ultramarine)
Gallstone

Green Oxide Chromium
Indian Purple
Intense Blue
Lemon Yellow
Pink Madder
Pure Scarlet
Rose Madder
(or Madder Lake)
Viridian

WHOLE PANS, 5*s.* each.—HALF PANS, 2*s.* 6*d.* each.

Mars Orange
Purple Madder
Smalt
Ultramarine Ash

WINSOR & NEWTON'S
PATENT-FLEXIBLE-DIVISION
JAPANNED TIN BOXES OF
MOIST WATER COLOURS.

~~~~~  
(See illustration on opposite page.)  
~~~~~

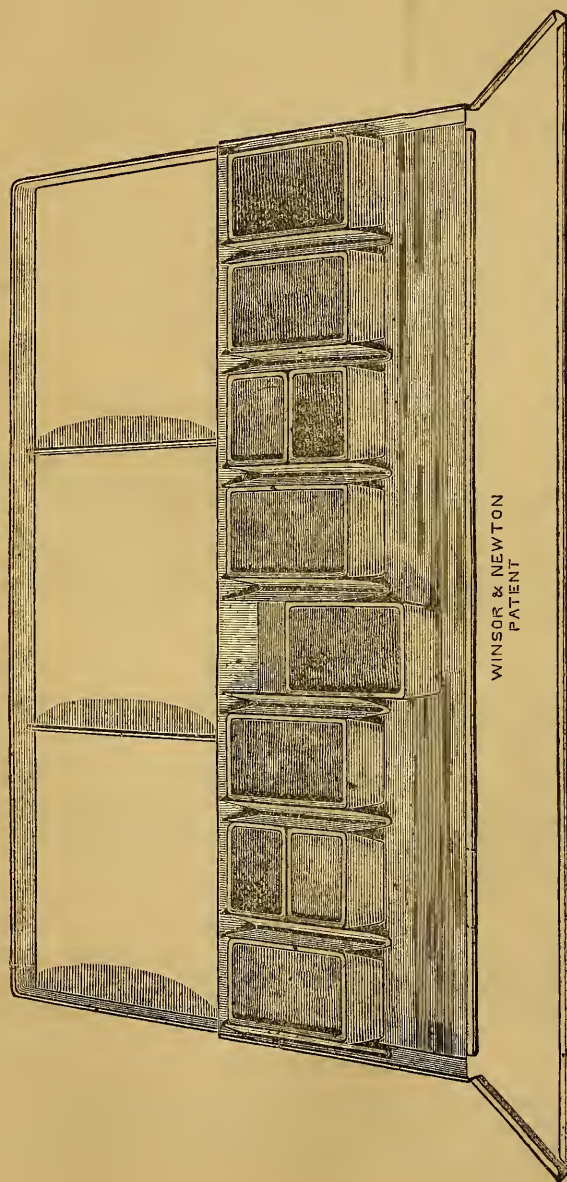
It has long been felt as a considerable inconvenience, that in ordinary Boxes of Moist Colours the pans cannot be removed (without breakage or damage), in consequence of their having to be fastened to the bottom of the box to prevent their falling out. Virtually it is impossible for the purchaser to alter the arrangement of the colours, and generally nothing but the breakage of the empty pan, (and sometimes the division of the box as well,) will enable him to replace a spent colour.

WINSOR & NEWTON'S *Patent-Flexible-Division Box* obviates these annoyances, and permits of colours being inserted and taken out, or re-arranged at pleasure.

N.B.—Winsor & Newton's Japanned Tin Boxes for Moist Water Colours are light and strong, with flaps of a dead white colour, serving as palettes. The Selections of Colours placed in them have been made with much care, and after due study of the various lists of the first Water Colour Artists.

N.B.—In all cases of Boxes of Moist Water Colours the prices quoted are for the Box and the Moist Colours contained therein only; no general fittings being included.

WINSOR & NEWTON'S PATENT-FLEXIBLE-DIVISION MOIST COLOUR BOX.



PATENT-FLEXIBLE-DIVISION BOX OF MOIST WATER COLOURS.

(For Prices see pages 16 and 17.)

WINSOR & NEWTON'S
PATENT-FLEXIBLE-DIVISION
 JAPANNED TIN BOXES OF
MOIST WATER COLOURS.

~~~~~  
*(See illustration on previous page.)*

|                  |                                                                                                                                                                                                                                                                                                 |                  |
|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| (Empty, 3s. 6d.) | <b>2 Cake Box.</b><br>Chinese White, and Sepia.                                                                                                                                                                                                                                                 | Fitted, 5s. 6d.  |
| (Empty, 4s.)     | <b>3 Cake Box.</b><br>Chinese White, New Blue, and Sepia.                                                                                                                                                                                                                                       | Fitted, 6s. 6d.  |
| (Empty, 4s. 6d.) | <b>4 Cake Box.</b><br>Raw Sienna, Light Red, Cobalt, and Vandyke Brown.                                                                                                                                                                                                                         | Fitted, 8s. 6d.  |
| (Empty, 5s.)     | <b>6 Cake Box.</b><br>Gamboge, Yellow Ochre, Crimson Lake, Light Red, Prussian Blue, and Vandyke Brown.                                                                                                                                                                                         | Fitted, 10s. 6d. |
| (Empty, 6s.)     | <b>8 Cake Box.</b><br>Gamboge, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Cobalt, Indigo, and Vandyke Brown.                                                                                                                                                                          | Fitted, 14s.     |
| (Empty, 6s. 9d.) | <b>10 Cake Box.</b><br>Gamboge, Aureolin ( $\frac{1}{2}$ ), Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Cobalt, Indigo, Brown Pink, and Vandyke Brown.                                                                                               | Fitted, 18s.     |
| (Empty, 7s. 6d.) | <b>12 Cake Box.</b><br>Gamboge, Aureolin ( $\frac{1}{2}$ ), Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Cobalt, Indigo, Brown Pink, Vandyke Brown, and Neutral Tint.                      | Fitted, £1 1s.   |
| (Empty, 8s. 3d.) | <b>14 Cake Box.</b><br>Gamboge, Aureolin ( $\frac{1}{2}$ ), Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Cobalt, Indigo, Brown Pink, Vandyke Brown, Neutral Tint, and Sepia. | Fitted, £1 5s.   |



(Empty, 9s.) **16 Cake Box.** Fitted, £1 11s. 6d.

Gamboge, Aureolin ( $\frac{1}{2}$ ), Pale Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Cadmium Yellow ( $\frac{1}{2}$ ), Cadmium Orange ( $\frac{1}{2}$ ), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Cobalt, Indigo, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink, Vandyke Brown, and Neutral Tint.

(Empty, 10s. 6d.) **18 Cake Box.** Fitted, £1 15s.

Gamboge, Aureolin ( $\frac{1}{2}$ ), Pale Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Cadmium Yellow ( $\frac{1}{2}$ ), Cadmium Orange ( $\frac{1}{2}$ ), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Purple Lake, Cobalt, Indigo, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

(Empty, 12s.) **20 Cake Box.** Fitted, £2 2s.

Gamboge, Aureolin, Raw Sienna ( $\frac{1}{2}$ ), Pale Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Cadmium Yellow ( $\frac{1}{2}$ ), Cadmium Orange ( $\frac{1}{2}$ ), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Purple Lake, Cobalt, French Blue, Indigo, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

(Empty, 15s.) **24 Cake Box.** Fitted, £2 12s. 6d.

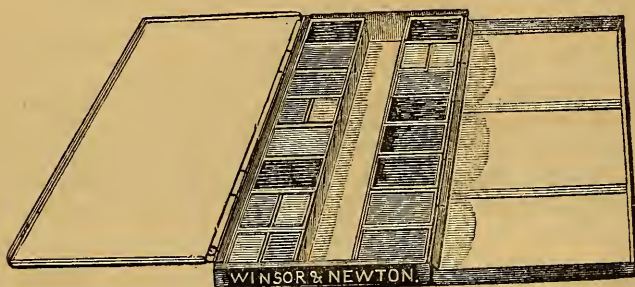
Gamboge, Aureolin, Lemon Yellow ( $\frac{1}{2}$ ), Raw Sienna ( $\frac{1}{2}$ ), Yellow Ochre, Pale Cadmium Yellow ( $\frac{1}{2}$ ), Cadmium Orange ( $\frac{1}{2}$ ), Cadmium Yellow, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Purple Lake, Cobalt, French Blue, Prussian Blue, Indigo, Viridian ( $\frac{1}{2}$ ), Emerald Green ( $\frac{1}{2}$ ), Terre Verte ( $\frac{1}{2}$ ), Oxide of Chromium ( $\frac{1}{2}$ ), Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

(Empty, 18s.) **30 Cake Box.** Fitted, £4 4s.

Gamboge, Pale Cadmium Yellow ( $\frac{1}{2}$ ), Lemon Yellow ( $\frac{1}{2}$ ), Aureolin, Raw Sienna, Yellow Ochre, Cadmium Yellow, Cadmium Orange, Mars Orange, Burnt Sienna, Rose Madder, Carmine, Crimson Lake, Light Red, Orange Vermilion, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Brown Madder, Purple Madder, Burnt Carmine, Violet Carmine, Smalt ( $\frac{1}{2}$ ), Intense Blue ( $\frac{1}{2}$ ), Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Ultramarine Ash, Cobalt, French Blue, Prussian Blue, Oxide of Chromium ( $\frac{1}{2}$ ), Terre Verte ( $\frac{1}{2}$ ), Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.



WINSOR AND NEWTON'S  
JAPANNED TIN BOXES OF  
MOIST WATER COLOURS.



JAPANNED TIN BOX OF MOIST WATER COLOURS

The Lists of Colours are the same as placed in the Patent-Flexible-Division Boxes of Moist Water Colours, (Pages 16, and 17).

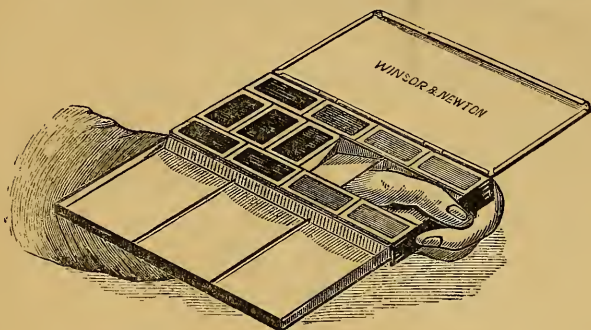
WHOLE CAKE.

| Empty.    |           |              | Fitted with |           | Empty.    |    |   | Fitted with   |           |    |   |
|-----------|-----------|--------------|-------------|-----------|-----------|----|---|---------------|-----------|----|---|
| <i>s.</i> | <i>d.</i> |              | £           | <i>s.</i> | <i>d.</i> |    | £ | <i>s.</i>     | <i>d.</i> |    |   |
| 3         | 0         | 2 Cake . . . | 0           | 5         | 6         | 6  | 9 | 14 Cake . . . | 1         | 5  | 0 |
| 3         | 3         | 3 „ . . .    | 0           | 6         | 6         | 7  | 6 | 16 „ . . .    | 1         | 11 | 6 |
| 3         | 6         | 4 „ . . .    | 0           | 8         | 6         | 8  | 3 | 18 „ . . .    | 1         | 15 | 0 |
| 4         | 0         | 6 „ . . .    | 0           | 10        | 6         | 9  | 0 | 20 „ . . .    | 2         | 2  | 0 |
| 4         | 6         | 8 „ . . .    | 0           | 14        | 0         | 9  | 9 | 22 „ . . .    | 2         | 5  | 0 |
| 5         | 3         | 10 „ . . .   | 0           | 18        | 0         | 10 | 6 | 24 „ . . .    | 2         | 12 | 6 |
| 6         | 0         | 12 „ . . .   | 1           | 1         | 0         | 12 | 6 | 30 „ . . .    | 4         | 4  | 0 |

HALF CAKE.

| Empty.    |           |                    | Fitted with Colours. |           | Empty.    |   |   | Fitted with Colours. |           |    |   |
|-----------|-----------|--------------------|----------------------|-----------|-----------|---|---|----------------------|-----------|----|---|
| <i>s.</i> | <i>d.</i> |                    | £                    | <i>s.</i> | <i>d.</i> |   | £ | <i>s.</i>            | <i>d.</i> |    |   |
| 3         | 3         | 3 Half Cake .      | 0                    | 5         | 0         | 6 | 0 | 14 Half Cake .       | 0         | 15 | 0 |
| 4         | 0         | 6       "       .  | 0                    | 7         | 6         | 6 | 6 | 16       "       .   | 0         | 18 | 0 |
| 4         | 6         | 8       "       .  | 0                    | 9         | 0         | 7 | 0 | 18       "       .   | 1         | 1  | 0 |
| 5         | 0         | 10       "       . | 0                    | 10        | 6         | 7 | 6 | 20       "       .   | 1         | 5  | 0 |
| 5         | 6         | 12       "       . | 0                    | 12        | 6         | 8 | 6 | 24       "       .   | 1         | 11 | 6 |

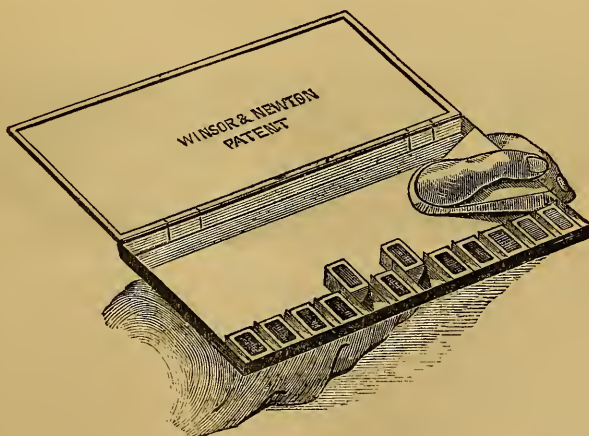
## WINSOR & NEWTON'S THUMB-HOLE BOXES.



THUMB-HOLE BOX.

| Empty. |    |    |                                        |   |   | Fitted with Colours. |
|--------|----|----|----------------------------------------|---|---|----------------------|
| s.     | d. |    |                                        |   |   | £ s. d.              |
| 9      | 0  | 11 | Cake Moist Water Colour Thumb-hole Box | . | . | 1 5 0                |
| 10     | 6  | 17 | „ ditto                                | . | . | 1 15 0               |
| 12     | 0  | 21 | „ ditto                                | . | . | 2 5 0                |

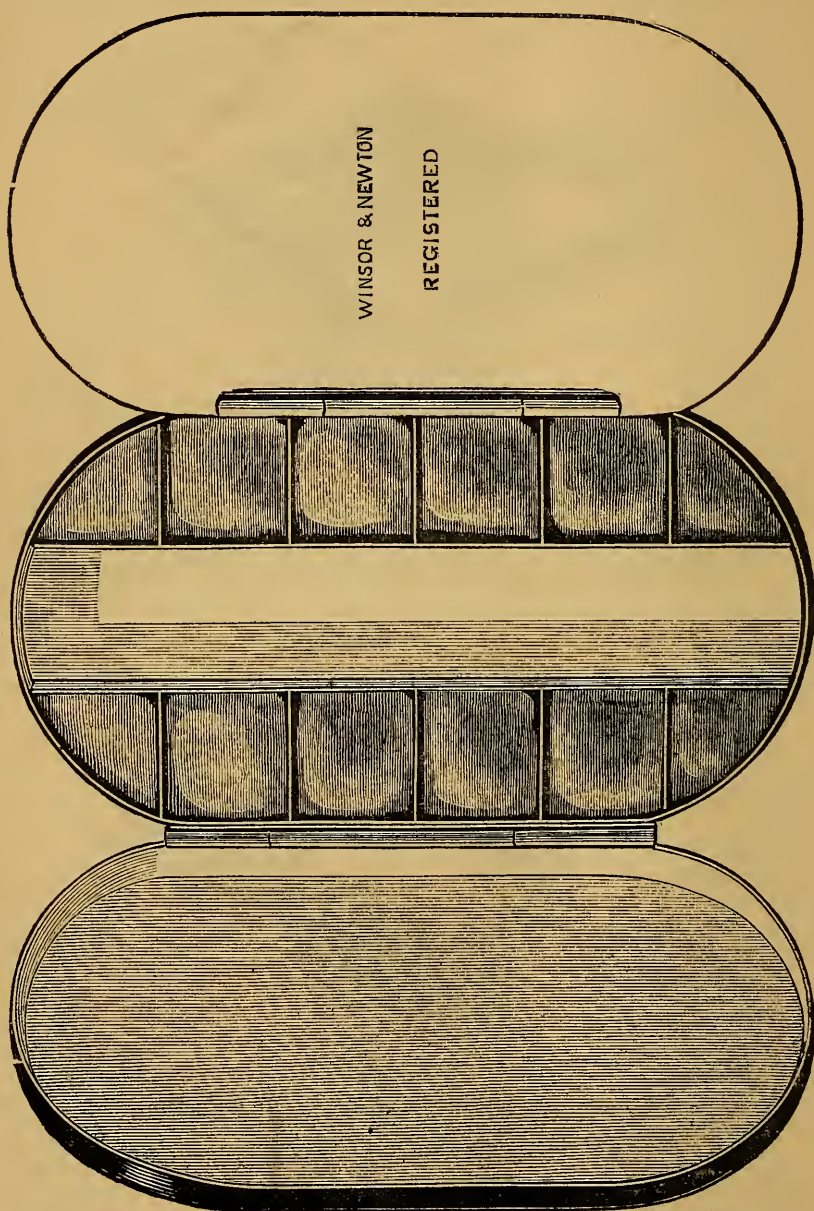
## WINSOR & NEWTON'S PALETTE-BOXES.



PALETTE BOX.

| Empty. |    |    |                                          |   |   | Fitted with Colours. |
|--------|----|----|------------------------------------------|---|---|----------------------|
| s.     | d. |    |                                          |   |   | £ s. d.              |
| 5      | 0  | 6  | Half Cake Moist Water Colour Palette Box | . | . | 0 8 6                |
|        |    |    | with Patent Flexible Divisions           | . | . |                      |
| 5      | 6  | 8  | Ditto ditto ditto                        | . | . | 0 10 6               |
| 6      | 0  | 10 | Ditto ditto ditto                        | . | . | 0 12 6               |
| 6      | 6  | 12 | Ditto ditto ditto                        | . | . | 0 15 0               |

## THE OVAL-POCKET-BOX.

THE OVAL-POCKET-BOX.  
(Size of the Box.)

WINSOR & NEWTON'S  
REGISTERED  
JAPANNED TIN BOXES OF  
MOIST WATER COLOURS.

---

THE OVAL-POCKET-BOX.

REGISTERED NO. 257,752.

*(As illustrated on opposite page.)*

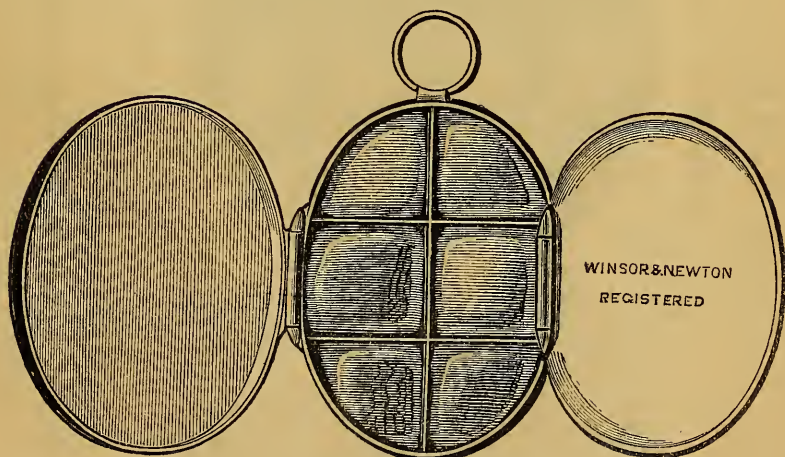
Very convenient for the pocket, both in shape and size. Contains twelve Colours, and has a division for brushes.

*Fitted with twelve Colours, Price 15s.*

---

THE LOCKET BOX.

REGISTERED NO. 257,753.



THE LOCKET BOX.  
*(Size of the box.)*

A neat, light, bijou Box, that can be carried on a watch-guard or chain, and containing six Colours.

*Fitted with six Colours, Price 6s. 6d.*

---

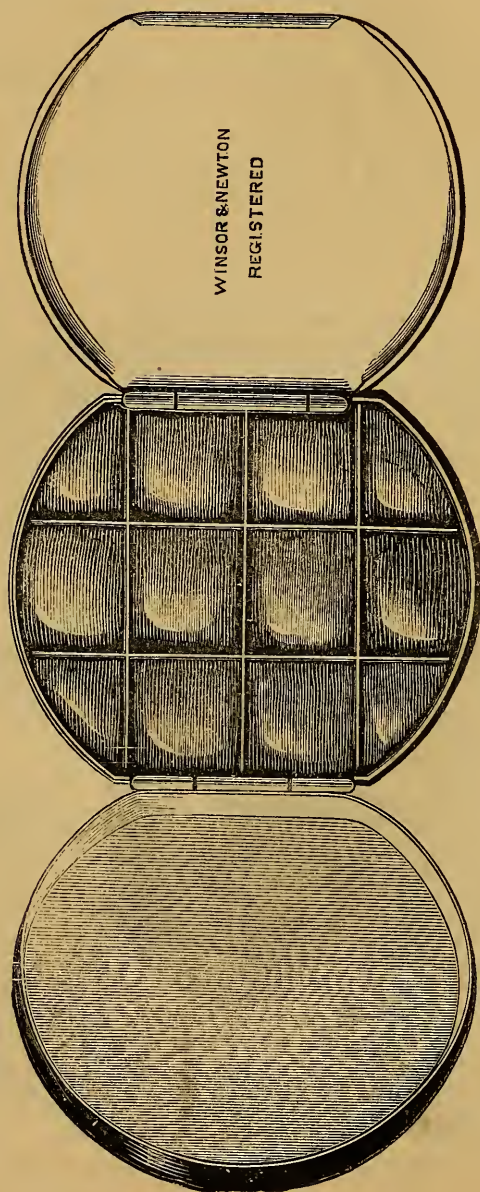


WINSOR & NEWTON'S  
REGISTERED JAPANNED TIN BOXES OF  
MOIST WATER COLOURS.

CONTINUED.

THE PORTE-COULEUR.

REGISTERED NO. 215,673.



THE PORTE-COULEUR.  
(Size of the box.)

Small and compact for the waistcoat-pocket. Contains twelve Colours.

*Fitted with twelve Colours, Price 10s. 6d.*

# WINSOR & NEWTON'S MOIST WATER COLOURS

IN COLLAPSIBLE TUBES.



Moist Tube Colours, though somewhat wasteful and troublesome in use, are of assistance as furnishing quickly a quantity of colour, and affording facilities for power of touch and vigour of effect. They should, however, be used within reasonable time, as they do not keep so long or so well as the ordinary solid or "Pan" form of Moist Colour.

1s. each.

|               |               |                |               |
|---------------|---------------|----------------|---------------|
| Antwerp Blue  | Deep Chrome   | Naples Yellow  | Raw Umber     |
| Bistre        | Emerald Green | Neutral Tint   | Roman Ochre   |
| Blue Black    | Gamboge       | New Blue       | Terre Verte   |
| Brown Ochre   | Indian Red    | Olive Green    | Vandyke Brown |
| Brown Pink    | Indigo        | Orange Chrome  | Venetian Red  |
| Burnt Sienna  | Italian Pink  | Payne's Grey   | Vermilion     |
| Burnt Umber   | Ivory Black   | Prussian Blue  | Yellow Lake   |
| Chinese White | Lamp Black    | Prussian Green | Yellow Ochre  |
| Chrome Yellow | Light Red     | Raw Sienna     |               |

1s. 6d. each.

|               |                                    |              |                   |
|---------------|------------------------------------|--------------|-------------------|
| Brown Madder  | Leitch's Blue<br>(or Cyanine Blue) | Purple Lake  | Scarlet Vermilion |
| Crimson Lake  | Mars Yellow                        | Roman Sepia  | Sepia             |
| Indian Yellow | Neutral Orange                     | Scarlet Lake | Warm Sepia        |

2s. each.

|             |                  |                |
|-------------|------------------|----------------|
| Cobalt Blue | Orange Vermilion | Violet Carmine |
|-------------|------------------|----------------|

3s. each.

|                      |                     |                    |                  |
|----------------------|---------------------|--------------------|------------------|
| Aureolin             | Cadmium Orange      | Gallstone          | Rose Madder      |
| Burnt Carmine        | Carmine             | Green Oxide Chrom. | (or Madder Lake) |
| Cadmium Yellow, Pale | French Blue (or     | Indian Purple      | Viridian         |
| Cadmium Yellow       | French Ultramarine) | Pink Madder        |                  |

5s. each.

|             |               |                 |       |
|-------------|---------------|-----------------|-------|
| Mars Orange | Purple Madder | Ultramarine Ash | Smalt |
|-------------|---------------|-----------------|-------|

## JAPANNED TIN BOXES OF MOIST TUBE WATER COLOURS,

Containing 12 Moist Tubes £1 1s.; 15 ditto, £1 11s. 6d.; 20 ditto, £2 2s.;  
24 ditto, £2 12s. 6d.; 30 ditto, £3 13s. 6d.



WINSOR & NEWTON'S  
GLASS-COVERED MOIST WATER COLOURS

FOR

**Illumination and Missal Painting,**

Decorative and Ornamental Work, &c.

*(See illustration on opposite page.)*

The complete separation effected by the Colours being contained in separate Gallipots, the protection afforded by the glass lids, and the convenience of seeing tints through them, cause this form of colour to be most useful in all cases where it is of importance to avoid dust, dirt, and accidental admixture of tints. WINSOR and NEWTON'S Glass-Covered Moist Colours, being preserved clean and unsullied while in use, have been adopted generally for Illumination, and all kindred arts.

*Colours and Prices same as those of Moist Water Colours in Pans.*  
*Pages 12 and 13.*

WINSOR & NEWTON'S

FITTED BOXES

**OF GLASS-COVERED COLOURS AND MATERIALS**

FOR

**Illumination and Missal Painting,**

DECORATIVE AND ORNAMENTAL WORK, &c.

**Half Guinea Box.**—Containing seven Half Colours in Pans, and fittings.

**Guinea Box.**—Containing eight Glass-covered Colours, and Materials.

**Guinea and a Half Box.**—Containing twelve ditto ditto.

**Two Guinea Box.**—Containing sixteen ditto ditto.

**Three Guinea Box.**—Containing twenty-one ditto ditto.

**Five Guinea Box.**—Containing twenty-four ditto and complete Materials.



GLASS-COVERED MOIST WATER COLOUR.

(See opposite page.)

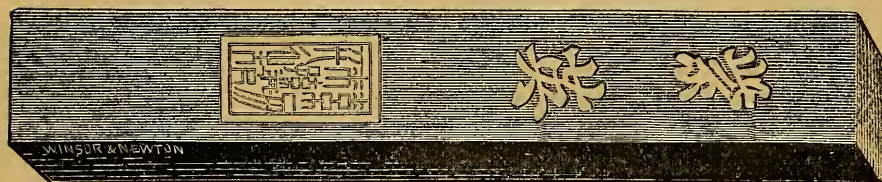
**WINSOR & NEWTON'S  
JAPANNED TIN BOX OF COLOURS AND MATERIALS FOR  
PAINTING ON GLASS.**

Price £2 2s.

**WINSOR & NEWTON'S FRENCH POLISHED MAHOGANY  
CADDY LID BOX OF COLOURS AND MATERIALS FOR  
Heraldic Blazoning.**

Price £3 3s.

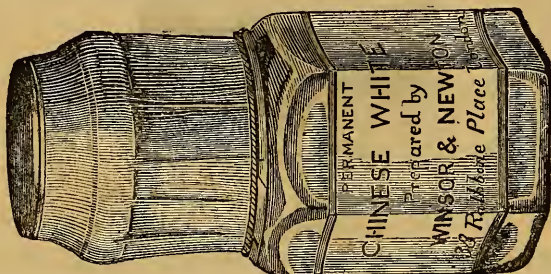
**INDIAN INK.**



"SUPER SUPER" INDIAN INK.—(Size of Stick.)

|                                      | Per stick. |                             | Per stick. |
|--------------------------------------|------------|-----------------------------|------------|
|                                      | s. d.      |                             | s. d.      |
| Good, small size 80 to the lb.       | 0 6        | Best, larger, 40 to the lb. | 1 6        |
| Best, small size, „ „                | 1 0        | Best, larger, 32 „          | 2 6        |
| Very Choice "Super, Super" . . . . . |            | per stick                   | 7 6        |

## WINSOR & NEWTON'S PERMANENT CHINESE WHITE.



WINSOR AND NEWTON'S Oxide of Zinc, sold under the name of  
CHINESE WHITE.

*A peculiar preparation of White Oxide of Zinc, the only eligible  
White Pigment for Water Colour Painters.*

~~~~~  
PRICE 1s. PER BOTTLE.
~~~~~

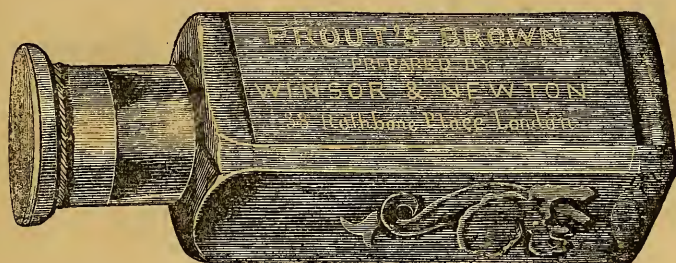
It is now upwards of *thirty-seven years* since WINSOR AND NEWTON turned their attention to remedying a want that was much felt by the Water Colour Painters of that day, viz.: of a White that should combine perfect permanency with good body in working. The invention and introduction of the pigment named by them "Chinese White" was the result, and its superior body and freedom of working immediately attracted the notice of the leading Water Colour Painters.

The late Mr. J. D. Harding being particularly desirous of ascertaining its permanency, and by submitting it to the examination of one of the greatest Chemists in Europe (the late M. Faraday), having satisfied himself that it might be employed with perfect safety, strongly recommended it in preference to all other white pigments. In his "*Principles and Practice of Art*," he wrote:—

"When this pigment, which is prepared by Winsor and Newton under the name of 'Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purpose I required of it, I had nothing to fear on account of its durability."

Ever since that time (1834) WINSOR AND NEWTON'S Chinese White has been in use by all the Eminent Water Colour Artists, and it is a source of great satisfaction to WINSOR AND NEWTON that they are able to say, *that in no instance has any work of art, in which their White has been used, suffered from its employment*, while prior to its introduction the complaints of Whites changing were of every day occurrence

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|-----------------------------------------------------|----|----|
| Liquid Indelible Brown Ink, for Outlines or for     |    |    |
| Sketching . . . . . per bottle                      | 1  | 6  |
| Liquid Prout's Brown . . . . . „                    | 1  | 6  |
| Liquid Sepia . . . . . „                            | 1  | 6  |
| Liquid Asphaltum. (In bottles similar to illus-     |    |    |
| tration on opposite page) . . . . . „               | 1  | 6  |
| Liquid Carmine . . . . . „                          | 1  | 6  |
| Liquid Indian Ink, for Architects, Surveyors, &c. „ | 1  | 0  |
| Colourless Liquid Ox Gall . . . . . „               | 1  | 0  |
| Artist's prepared Gum Water; pure, clear, and       |    |    |
| strong . . . . . small bottles . „                  | 0  | 6  |
| Ditto ditto middle bottles „                        | 0  | 9  |
| Ditto ditto large bottles . „                       | 1  | 0  |
| Water Colour Megilp . . . . . „                     | 1  | 6  |
| Illuminating Body, for Illumination, Missal         |    |    |
| Painting, &c. . . . . „                             | 1  | 6  |
| Raising Preparation, for Illumination, Missal       |    |    |
| Painting, &c. . . . . „                             | 1  | 6  |
| Water Mat Gold Size . . . . . per gallipot          | 1  | 6  |
| Prepared Ox Gall . . . . . „                        | 0  | 6  |



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 FINEST  
 BROWN OR RED SABLE BRUSHES  
 IN QUILLS  
 FOR  
 WATER COLOUR PAINTING.



Crow.



Duck



Small Goose.



Goose.



Extra Goose.



Extra Small Swan.



Small Swan.



Middle Swan.



Large Swan.

WATER COLOUR SABLES IN QUILLS.  
*(Sizes of the Brushes.)*

WINSOR & NEWTON'S

FINEST BROWN OR RED **SABLES IN QUILLS.**

*(See illustrations on opposite page.)*

|             |   |      | s. | d. |                  |   | s.   | d. |   |
|-------------|---|------|----|----|------------------|---|------|----|---|
| Crow        | . | each | 0  | 6  | Extra Small Swan | . | each | 4  | 6 |
| Duck        | . | "    | 0  | 8  | Small            | " | "    | 6  | 6 |
| Goose       | . | "    | 1  | 0  | Middle           | " | "    | 8  | 6 |
| Extra Goose | . | "    | 1  | 6  | Large            | " | "    | 10 | 6 |

FINE **SIBERIAN HAIR BRUSHES IN QUILLS.**

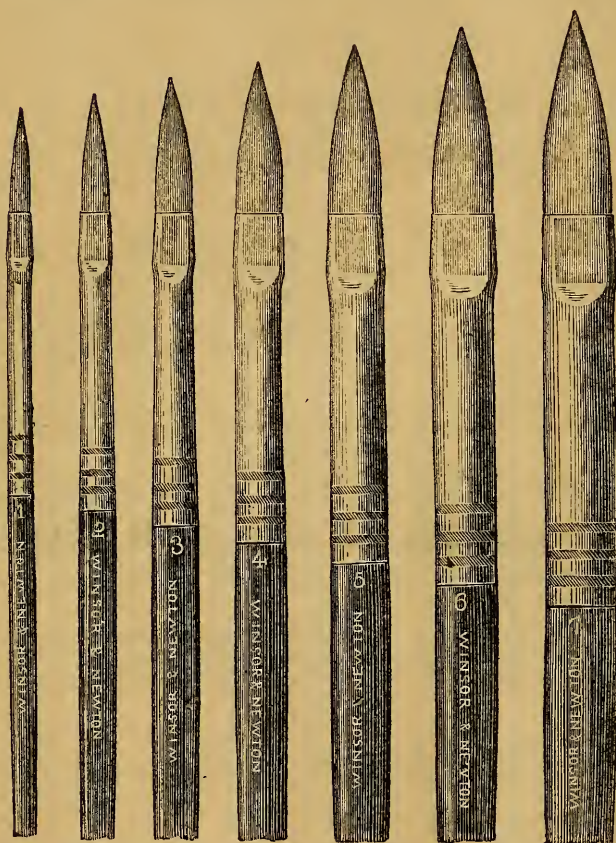
|       |   |   |   | <i>s.</i> | <i>d.</i> |   |                  |   | <i>s.</i> | <i>d.</i> |   |
|-------|---|---|---|-----------|-----------|---|------------------|---|-----------|-----------|---|
| Crow  | . | . | . | each      | 0         | 2 | Extra Small Swan | . | each      | 1         | 6 |
| Duck  | . | . | . | "         | 0         | 4 | Small            | " | "         | 2         | 6 |
| Goose | . | . | . | "         | 0         | 6 | Middle           | " | "         | 3         | 6 |
|       |   |   |   |           |           |   | Large            | " | "         | 5         | 0 |

**CAMEL HAIR BRUSHES IN QUILLS.**

|       |   |   |   | <i>s.</i> | <i>d.</i> |   |                  |   | <i>s.</i> | <i>d.</i> |   |
|-------|---|---|---|-----------|-----------|---|------------------|---|-----------|-----------|---|
| Crow  | . | . | . | each      | 0         | 1 | Extra Small Swan | . | each      | 0         | 9 |
| Duck  | . | . | . | "         | 0         | 1 | Small            | " | "         | 1         | 0 |
| Goose | . | . | . | "         | 0         | 2 | Middle           | " | "         | 1         | 6 |
|       |   |   |   |           |           |   | Large            | " | "         | 2         | 0 |



WINSOR & NEWTON'S  
FINEST BROWN OR RED WATER COLOUR  
SABLES IN ALBATA.—FLAT.



FLAT WATER COLOUR SABLES IN ALBATA.—(Sizes of the Brushes.)

|       |   |   |      | <i>s.</i> | <i>d.</i> |       |   |   |      | <i>s.</i> | <i>d.</i> |
|-------|---|---|------|-----------|-----------|-------|---|---|------|-----------|-----------|
| No. 1 | . | . | each | 1         | 0         | No. 5 | . | . | each | 2         | 6         |
| „ 2   | . | . | „    | 1         | 3         | „ 6   | . | . | „    | 3         | 0         |
| „ 3   | . | . | „    | 1         | 6         | „ 7   | . | . | „    | 4         | 0         |
| „ 4   | . | . | „    | 2         | 0         |       |   |   |      |           |           |

N.B.—These Brushes have *Ebony* Handles, and are marked with *three nerls* on their *Albata* Ferrules.

## DITTO.—EXTRA LARGE SERIES.

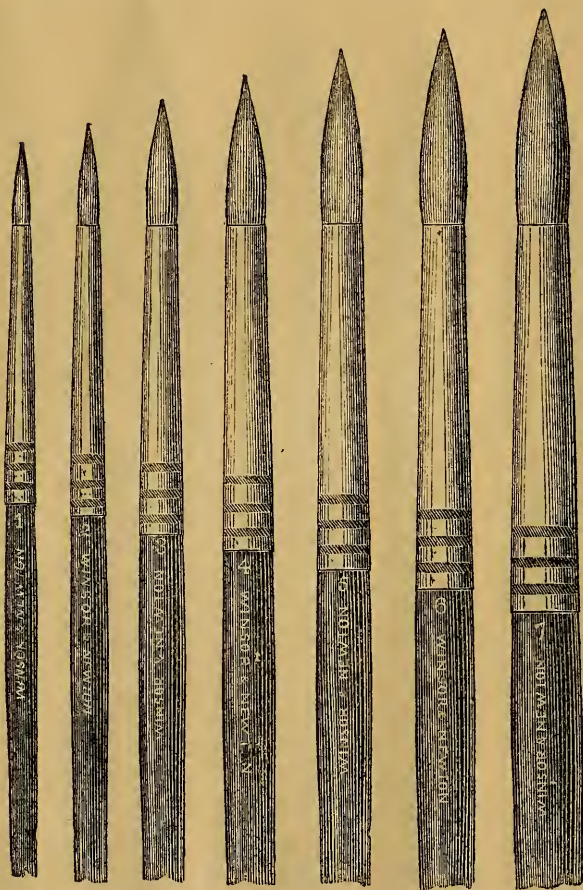


FLAT SABLES IN ALBATA.—EXTRA LARGE SERIES.—(Sizes of the Brushes.)

| No.   |   |   | s.   | d.   | No.   |   |   | s.   | d.   |
|-------|---|---|------|------|-------|---|---|------|------|
| No. 1 | . | . | each | 6 0  | No. 4 | . | . | each | 15 0 |
| „ 2   | . | . | „    | 9 0  | „ 5   | . | . | „    | 18 0 |
| „ 3   | . | . | „    | 12 0 | „ 6   | . | . | „    | 21 0 |

*Note.*—Nos. 4, 5 and 6 made in *Brown Sable* only.

WINSOR & NEWTON'S  
FINEST BROWN OR RED WATER COLOUR  
SABLES IN ALBATA.—ROUND.



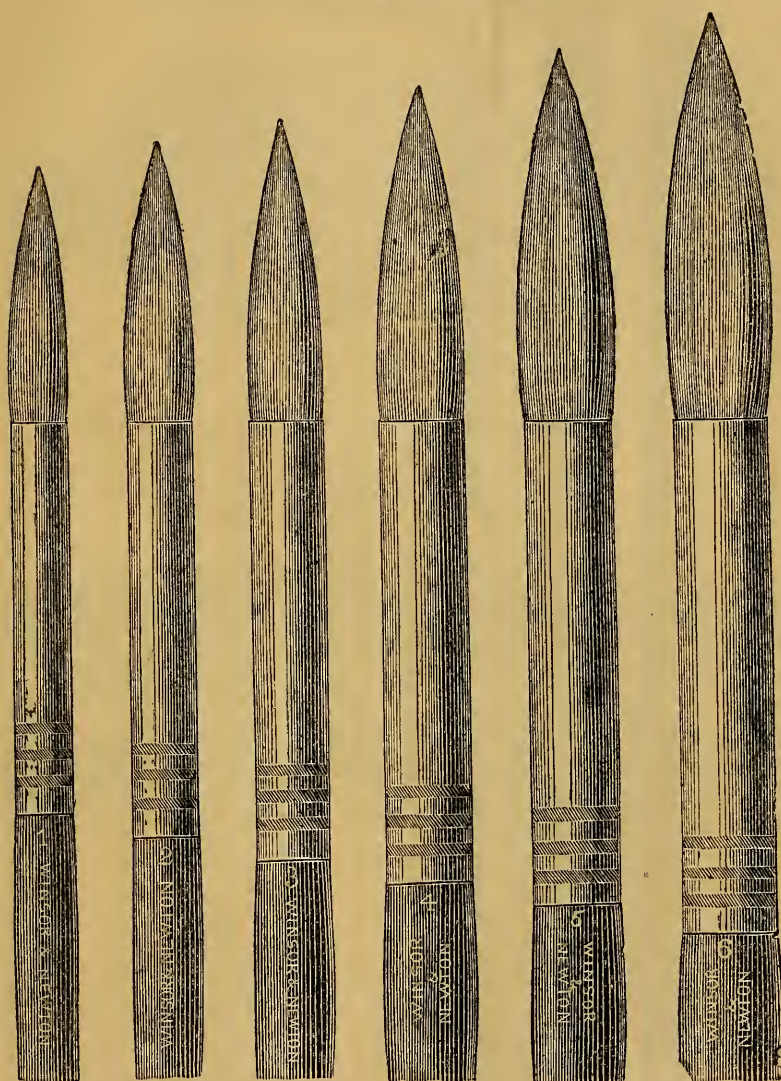
ROUND WATER COLOUR SABLES IN ALBATA.—(Sizes of the Brushes.)

|       |   |   |      | s. | d. |       |   |   |      | s. | d. |
|-------|---|---|------|----|----|-------|---|---|------|----|----|
| No. 1 | . | . | each | 1  | 0  | No. 5 | . | . | each | 2  | 6  |
| " 2   | . | . | "    | 1  | 3  | " 6   | . | . | "    | 3  | 0  |
| " 3   | . | . | "    | 1  | 6  | " 7   | . | . | "    | 4  | 0  |
| " 4   | . | . | "    | 2  | 0  |       |   |   |      |    |    |

N.B.—These Brushes have *Ebony* Handles, and are marked with *three nerls* on their *Albata* Ferrules.



## DITTO—EXTRA LARGE SERIES.

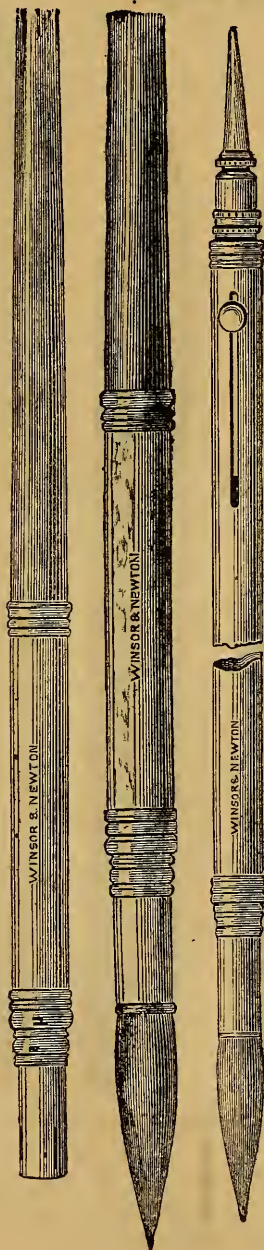


ROUND SABLES IN ALBATA.—EXTRA LARGE SERIES.—(Sizes of the Brushes.)

| No.   |      | s. d. |   | No.   |      | s. d. |   | No.   |      | s. d. |   |
|-------|------|-------|---|-------|------|-------|---|-------|------|-------|---|
|       |      |       |   |       |      |       |   |       |      |       |   |
| No. 1 | each | 6     | 0 | No. 3 | each | 12    | 0 | No. 5 | each | 18    | 0 |
| „ 2   | „    | 9     | 0 | „ 4   | „    | 15    | 0 | „ 6   | „    | 21    | 0 |

*Note.*—Nos. 4, 5 and 6 made in *Brown Sable* only.

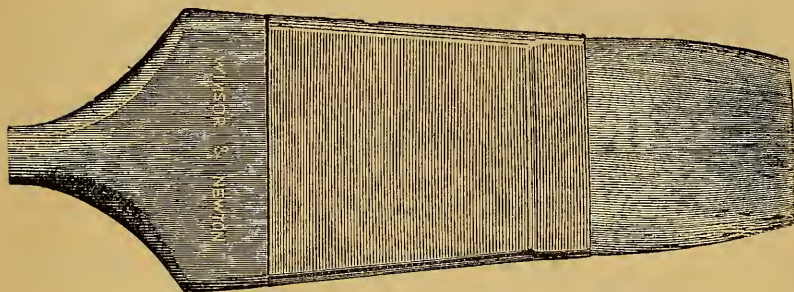
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POCKET SABLES IN ALBATA. (*Sizes of the Pocket Brushes.*)

|                                                 | s. | d. |
|-------------------------------------------------|----|----|
| Small Pocket Sable in Albata . . . . .          | 7  | 6  |
| Large Pocket Sable in Albata . . . . .          | 10 | 6  |
| Silver Brush Case and Pencil combined . . . . . | 15 | 0  |
| M. Leads for replenishing ditto . . . . .       | 0  | 6  |

These Brushes are made to accompany any of the Registered Boxes of Moist Colours (pages 21 and 22) ; thus supplying a light and instantly available means of sketching, tinting, or making colour notes.

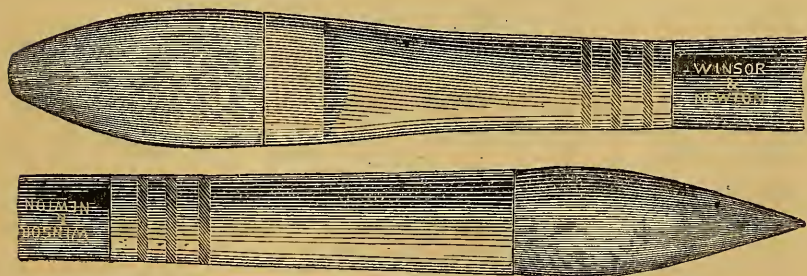
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BROAD RED SABLE IN ALBATA. (*Size of the 1 inch Brush.*)

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| Medium          | N. and HP.    | ”     | 22 ” 17 $\frac{1}{2}$               | 0          | 3  |
| Royal           | N. and HP.    | ”     | 24 ” 19 $\frac{1}{2}$               | 0          | 4  |
| Imperial        | N. HP. and R. | ”     | 30 $\frac{3}{4}$ ” 22 $\frac{1}{4}$ | 0          | 6  |
| Double Elephant | N. HP. and R. | ”     | 40 ” 27                             | 0          | 9  |
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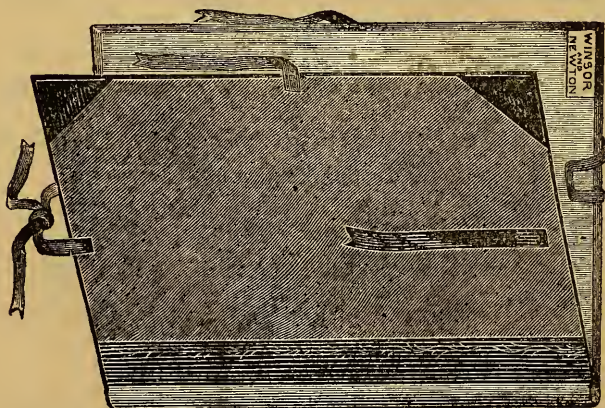
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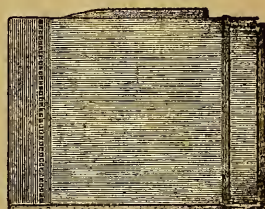
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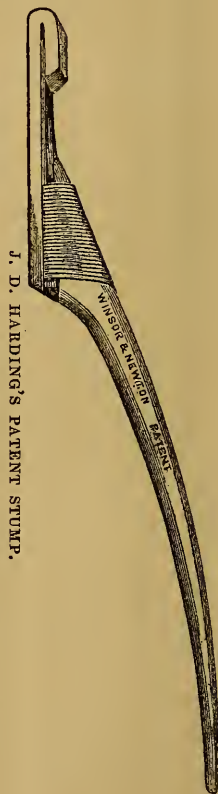
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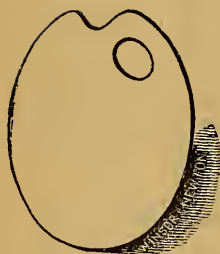
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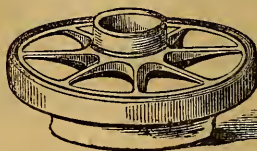
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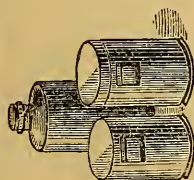
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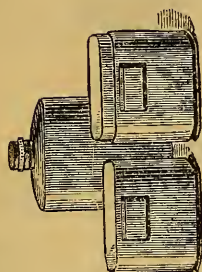
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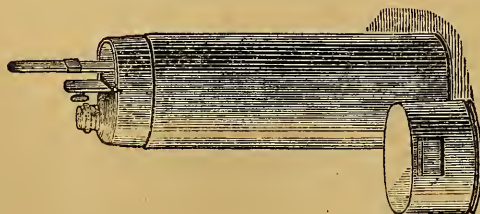
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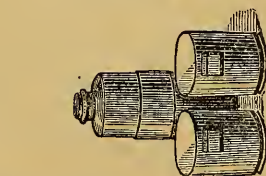
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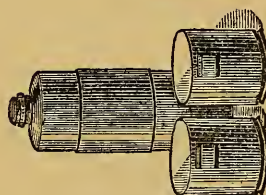
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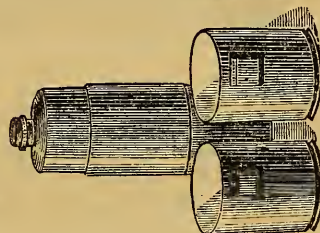
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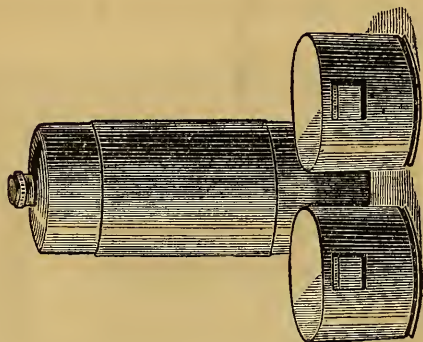
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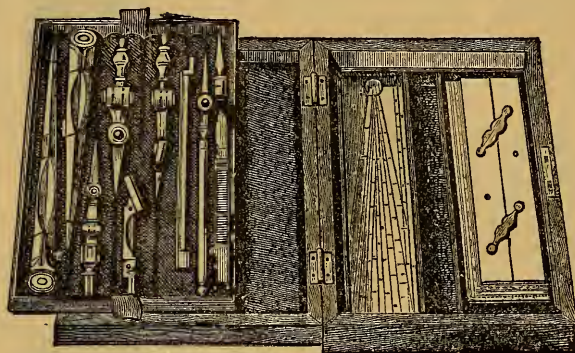
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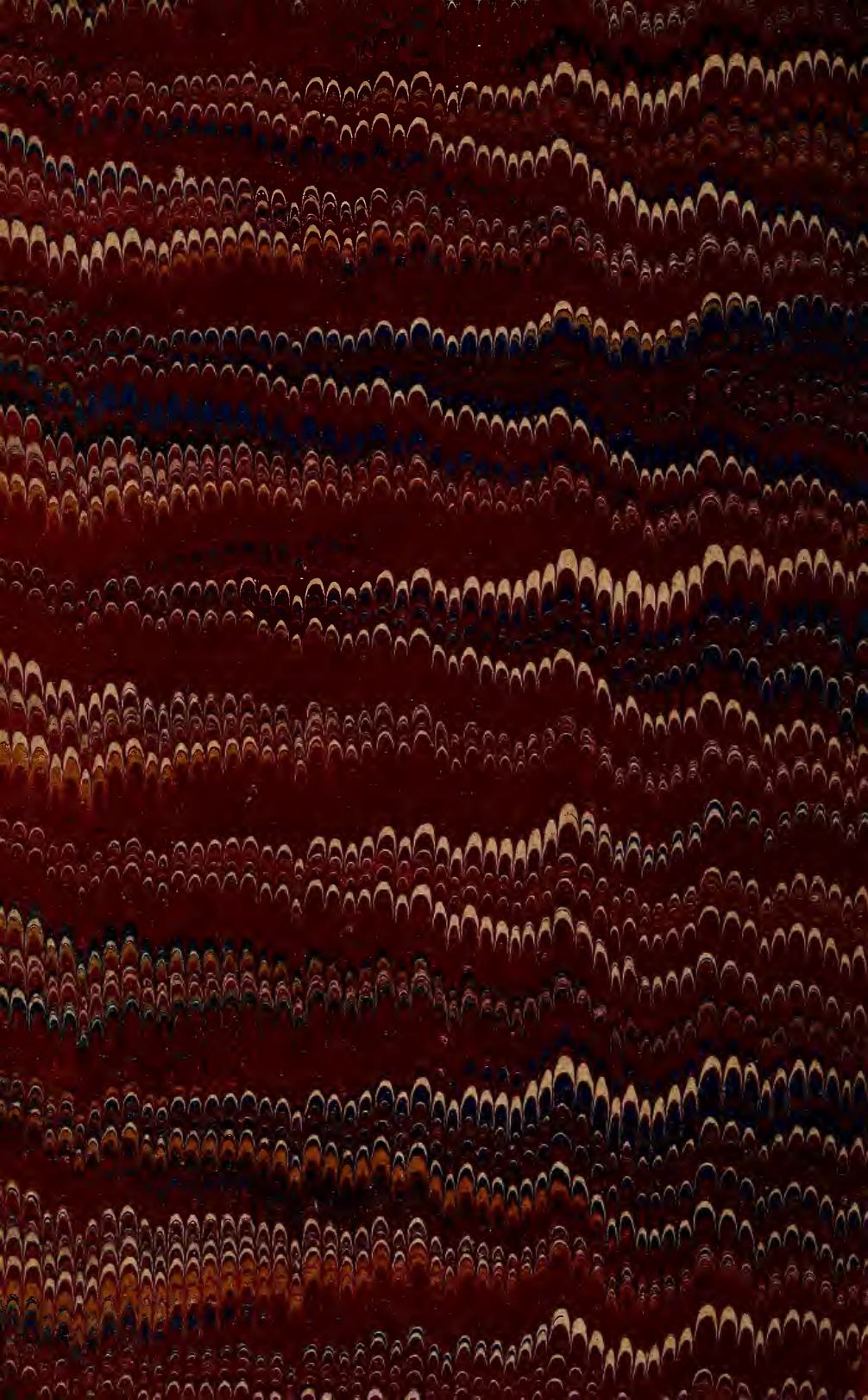




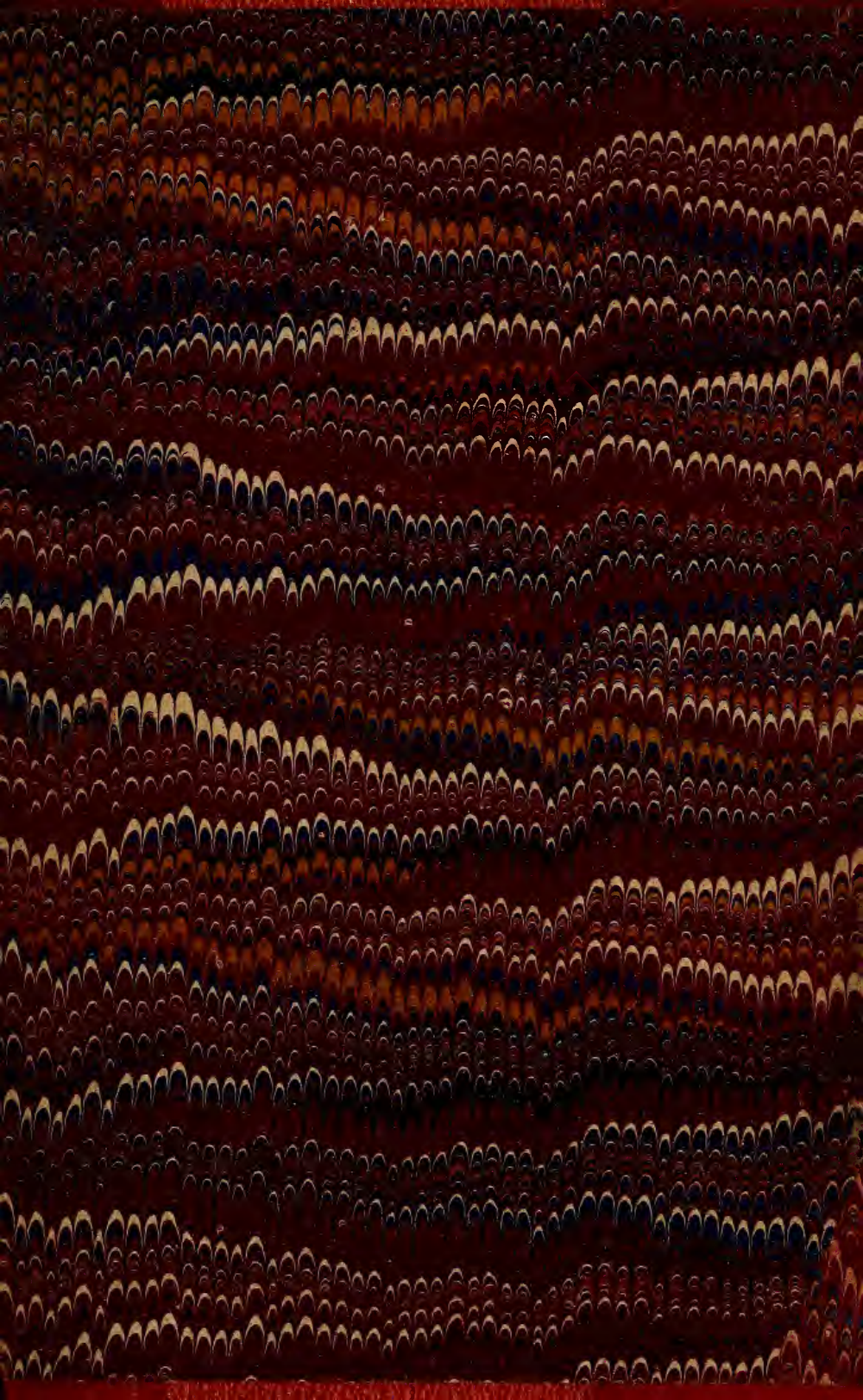














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