Standard

Indian Silverbill & Silverbeak

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Edition: 1995- 2021

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Silver-billed, (Euodice cantans domestica).

General:

Scientific	Euodice cantans domestica.
German:	Silberschnäbelchen.
English:	African Silverbill.
French:	Bec d'Argent.
Danish:	SÆlvnaeb
Italian:	Becco d'Argento.

In addition to the silver basins.
The developments which the breeding of the silver beak has undergone over the last 10 years justifies a revised edition. This change concerns an adjustment in the Colour and drawing standard of the silver and lead jaws. Given the fact that the indian silverbill is a bird, which has much less pheaomelanin than the silverbill, this means that the Colour varieties of the indian silverbill, which have the brown and/or dark-bellied factor, are less warm than the same Colour varieties. at the silver beak.

In addition, the opal mutation has arisen in the indian silverbill and a gray mutation in the silver beak. Although it is still too early to arrive at a Colour standard, the origin of these mutations is already indicated.

Bergen op Zoom, summer 2001.

The Judges Association of Tropical Birds and Parakeets.
of the Dutch Association of Bird Lovers.
With completely revised silver basin standard.
Barely 6 years after the revised version 2001 was published, it is now certainly justified to revise this version again. Domestication has continued. In the meantime, through transmutation of the opal mutation of the indian silverbill, this has been clearly recorded in the silver beak. Birds are also regularly seen today, where the red carotenoid in the tail has been replaced by yellow carotenoid. Finally, in the year 2005 a mutant silver beak was found in a wild-caught lot that has been given the name pale back (current name is Agate), this is a very recognizable mutation, which will be regularly shown at the exhibition in the coming years. Finally, it also applies to the standard of the silver beak that in this version it is executed in the matrix matrix layout that is now known.The silver beak has undergone both negative and positive breeding selection through frequent breeding, whether desired or not. The result is deviations in size, model, Colour and drawing. Based on these facts alone, it can be stated that the silver and lead-billed birds are within the inspection system, which in this standard, "Domesticated African and Asian finches", can rightly be regarded as cultural birds. In addition to the range of variation within the species, a number of Colour mutations have also arisen as a result of domestication.

Nijmegen, summer 2007.
The Judges Association of Tropical Birds and Parakeets.
of the Dutch Association of Bird Lovers.

Subspecies:

In the silver pelvis, euodice cantans, it is noticeable that there are several varieties, viz.:

A: Euodice c. cantan.
B: Euodice c. oriental.
The first half of the last century were also still recognized:
C: Euodice c. inornata.
D: Euodice c. meridionalis.

E.c.inornata: Only slightly browner in general Colour than E.c.cantans and come from the area around the Nile.
Ecmeridio¬nalis: Is only a bit grayer in Colour than Ecorientalis and comes from the area around Tanzania and Kenya. The difference between Eccantans and Ecorientalis is that Eccantans has only slightly recognizable markings on the flanks and Ecorientalis has a clear flank marking ning. E.c.cantans: Less brown than E.c.orientalis while the ventral side is lighter in E.c.orientalis. This means that every subspecies certainly has flank markings, this is a fact that will not be ignored within this standard.

Heredity and feather structure:

The feather structure of the silver and Indian silverbill has not been studied in depth. Through a theoretical approach of the mutations and the analogy with the other Lonchura species, the following classification has been established. The feathering of the silver and Indian silverbills can be divided into four groups of feather fields.

a) The feather fields filled with limited phaeomelanin.
    * The belly (of the silver beak).
b) The feather fields mainly filled with phaeomelanin.
    * The head.
    * The chest.
    * The flanks.
    * The back and wing cover.
c) The feather fields filled with eu and phaeomelanin.
    * The tail and wing feathers and the rump of the silver beak.
d) Red carotenoid present in feather fields.
    * The rump feathering of the silver beak.
    * The tail feathers of the indian silverbill.
e) Horn parts filled with eumelanin.

For an in-depth description of the different mutations in the silver beak, reference is made to the mutation standard estrildid finch. The following mutations are recognized in the silver beak.

Brown: With Mr Kraan from Hazerswoude as original breeder.

Dark Belly: The origin cannot be traced.

Pastel; The mutation originated in 1982, near Arnhem, with Mr. Balk and was further recorded and developed by Mr. Lenting from Arnhem.

SL ino: (SL ino) In 1993 an almost white Coloured bird was born from a pair of wild Coloured silver beaks at Mr. Van Hoek from Mookhoek. This bird was found to represent the ino mutation in captive breeding.

Opal: Grey: In 2000, Mr. G. Möller from Amsterdam found a silver beak that differs in Colour in a pet store. The bird turns out to be a dark-bellied male on closer examination. This bird has a complete phaeomelanin reduction. After consultation with various other people, the grower chose the name gray for the time being. However, the survival of this tribe seems to have failed.

Yellowtail: By Mr Pieter v.d. Hooven from Zwolle, the Geelstaart mutation was discovered in an SL ino strain at the beginning of the 21st century. Due to a qualitative reduction of the red carotenoid of the upper tail and rump feathers, this factor can become visible, especially in the lighter Colour varieties such as sl.ino, opal, pastel and gray. In practice, it appears that this mutation can be inherited in an autosomal recessive manner.
The symbol for this factor = ge

Agate: This agate mutation was found by Mr Berend Bosch from Nijmegen in 2005 in a wild-caught consignment. This change has also been recorded. The name bleach back, which was initially used, turned out to be less fortunately chosen since 2012, the name agate has been used

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Physical Standard:

Format:
The ideal domestic silver beak should make a strong impression and should be at least 11.5 cm long, measured between the tip of the bill and the tip of the tail. The format should form a harmonious whole with the type of the bird.

Fashion model:
The silver beak should make a relatively strong impression, which comes across as somewhat powerful, i.e. the silver beaks should not give the impression of being slender. The mutual body proportions of the silver beak should work harmoniously. Seen from the side, the line of the chest from the throat to the base of the legs should be regularly curved. The back should form an almost straight line from the neck to the tip of the tail. A pointy chest or sagging back body are experienced as disturbing. The head should form round lines without being clearly flattened. The tail feathers are progressively longer from the outside in, while the two middle tail feathers are pointedly extended, creating a tapered tail shape.

Attitude:
The silver beak should sit quietly on a perch. The body should remain separate from the stick, the sag on the legs is wrong. The wings should be carried tightly along the fuselage, with the wing tips closing on the rump.

Condition:
For the silver beak, which as a species has relatively few sources of error, a good condition is a first requirement. If the silver beak is not in good condition, it does not qualify for a high rating.

Legs:
The legs should be straight and firm, without coarsening or deforming. The toes should naturally clamp tightly around the stick, with three toes pointing forward and one back. Each toe has a slightly naturally curved nail.

Ring size:

See bird index website NBvV

Beak:
The bill should be conical, without damage. The lower and upper bill should naturally close. The line beak skull should be smooth.

Feathering:
An undamaged plumage should be worn tight and contiguous at the silver beak, without damage. Due to insufficient training in the exhibition cage, the silver beak will become restless and especially damage the feather structure of the tail.

Drawing Pattern:

The drawing parts of the domesticated wild Colour silverbill are:

- Hammer drawing upper skull and neck: The upper skull and neck are beige brown, these feathers have a dark brown feather core, which creates a hammered appearance. This hammer drawing must be prominent.
- Scale markings on the back and wing coverts: The feathers of the back and wing coverts have slightly darker brown tips with lighter feather margins. This creates a minimal, but clearly visible scale marking on the back and wing coverts.
- Arm pin drawing: The arm pins have dark brown cross bands. The ends of the three inner arm pins have a cream Coloured tip, which should be prominent.
- Flank markings: On the cream flanks there is a sharp, regular and uninterrupted beige-brown transverse marking, which is the same Colour as the breast. The flank starts at the wing bend and continues to the trousers. The transition from the flank to the abdomen and chest is sharp, without extensions

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Colour standard Silverbeak:

Colour Variety:	**Wild Colour male and female:**	**Brown male and female:**
Colour:	**Approval indication**	**Approval indication**:
Above skull and neck.	Beige brown.	Soft brown.
Cheeks and throat.	Beige brown, as warm and even in Colour as possible.	Soft beige brown, as warm and even in Colour as possible.
Back and wing cover and arm pins.	Passing from the neck in.	Soft beige brown. as warm and even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown in Colour.	As deep as possible matte dark brown.
Uppertail coverts	As dark as possible black-brown.	Dark brown as deep as possible. A red haze is allowed.
Tail.	As dark as possible black-brown.	Dark brown as deep as possible.
Chest.	The breast is equal to the throat, as warm and even as possible beige brown.	The breast is equal to the throat, soft brown as even as possible.
Belly, anal region and undertail coverts.	Cream, the transition from beige brown breast to cream belly is regular and sharp.	Cream, the transition from beige brown breast to cream belly is regular and sharp.
Flanks.	Cream.	Cream.
Legs and nails.	Dark Horn coloured	Horn coloured
Beak.	Beige brown, with blue tinge, corresponding to the Colour depth of the upper skull.	Beige, without blue haze, corresponding to the depth of Colour of the skull.
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Dark brown and hammered black	Light brown and hammered black
Subdrawing dorsal and wing coverts.	Light beige brown feather edge with slightly darker brown feather tips.	Light beige feather seam with slightly darker brown feather tips.
Arm drawing.	Slightly darker brown feather tips.	Shows no transverse drawing. The tops are cream Coloured.
Flank drawing.	Dark brown cross pattern with cream Coloured feather tip.	Soft brown, as dark and even in Colour as possible.
Transition wing bend to back deck.	Beige brown, as dark as possible in Colour.	The transition from dark brown wing bend to the soft brown back cover should be regular and tight
Transition from chest to belly.	The transition from black-brown wing bend to the brown back cover should be regular and tight.	The chest continues on a regular curved line from wing bend to wing bend.

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Technical instructions: silver beak:

Wild Colour:	The Colour of the markings should be an even beige-brown over the entire flank. It regularly happens that this drawing shows a gray tint, especially at the height of the trousers and the upper part of the flanks. This is a clear drawing error and should be penalized according to the seriousness of the error. A second drawing error is the fading of the regular flank drawing at the height of the wing bend. A spotty drawing is created, which must be penalized depending on the seriousness of the error. On the chest, just below the lower beak, there is often a scaly pattern. However, preference is given to a breast Colour that is as even as possible. The Colour depth of the bill should correspond to the Colour intensity of the head. Pink Coloured beaks are often seen, this is a Colour error and should be punished as such. Very blue and very dark beaks should also be considered, which is also a Colour flaw and should be penalized as such. Young birds, which are not yet fully coloured, often show little marking in the flank, a spotty dorsal cover and insufficiently Coloured wing feathers. Birds can sometimes be found that show a deep flank marking, but where the background Colour of the flank is darker than the desired cream Colour. These birds are often split for the dark-bellied mutation. This background Colour is not desired and should be penalized as a Colour error.
Brown:	In addition to the general technical inspection instructions, it is necessary to take into account the fact that many brown silver beaks show a very evenly Coloured appearance due to the not yet common breeding. The drawing on the head, the back and wing coverts and flanks is minimally or even not shown at all. Although some leniency can still be shown, it must be clearly pointed out during the inspection that the brown Colour variety must also show all drawing elements. Brown silver basins are often offered for inspection with too little Colour depth. Pale (isabel-Coloured) specimens should be punished by Colour. At present there are two appearance forms of the Uppertail coverts The dark brown breech and coverts described in the previous standard where a red haze is allowed and a type that now has red rump and coverts. As is currently known, this concerns a selection form. This should not be regarded as a Colour error.
Agate:	This concerns a breeding and inspection instruction. The agate mutation in the silver beak is still in an experimental stage. In addition to the general inspection instructions, one should take into account the fact that the agate mutation substantially prevents the phaeomelanin from being expressed. It is important to keep the different Colour nuances between dark and light feather fields as optimal as possible. Young birds, which are not yet fully coloured, often show little marking in the flank and insufficiently Coloured wing feathers. Birds can sometimes be found which do show a deep flank marking, but where the background Colour of the flank is darker than the desired cream Colour with the cinnamon-coloured haze. These birds are often split for the dark-bellied mutation. This background Colour is not desired and should be penalized as a Colour error.

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Colour standard Silverbeak:

Colour Variety:	**Agate male and Female:**	**Brown agate male and Female**
Colour:	**Approval indication**	**Approval indication**:
Above skull and neck.	Cream beige.with a cinnamon hue	Cream beige. with a light cinnamon haze
Cheeks and throat.	Cream beige, with a cinnamon-Coloured haze as even in Colour as possible.	Cream beige, with a light cinnamon haze as even in Colour as possible.
Back and wing cover and arm pins.	Cream beige, with a cinnamon-Coloured haze as even in Colour as possible.	Cream beige, with a light cinnamon haze as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible cold brown in Colour.	As dark brown as possible.
Uppertail coverts	As dark as possible cold black-brown in Colour.	As dark as possible warm brown in Colour.
Tail.	As dark as possible cold black-brown in Colour.	As dark as possible warm brown in Colour.
Chest.	The breast is equal to the throat, as even as possible cream beige with a cinnamon-Coloured haze	The breast is equal to the throat, warm cream beige as even as possible.
Belly, anal region and undertail coverts.	White.	Light beige
Flanks.	Cream beige.	Cream beige
Legs and nails.	Horn coloured	Horn coloured
Beak.	Beige brown, slightly lighter than the wild Colour with a blue haze, corresponding to the Colour depth of the upper skull.	Horn Coloured with a minimal blue haze
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Dark cream beige brown.	Very light beige brown.
Subdrawing dorsal and wing coverts.	Light beige brown, drawing minimally present.	Very light beige brown, drawing minimally present.
Arm drawing.	Shows no transverse drawing. The tops are cream Coloured.	Beige brown transverse drawing with cream Coloured feather tip
Flank drawing.	Dark cream beige brown with a cinnamon haze	Cream beige-brown with a cinnamon-Coloured haze
Transition wing bend to back deck.	The transition from the darkest possible cold black-brown wing bend to the cream-beige back cover should be regular and tight.	The transition from the darkest possible brown wing bend to the warm cream beige back cover should be regular and tight.
Transition from chest to belly.	The chest continues on a regular curved line from wing bend to wing bend.	The transition chest, which runs in a curved line from wing bend to wing bend and flanks, to the belly should be regular.

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Technical instructions: silver beak:

Agate male and Female::	This concerns a breeding and inspection instruction. The agate mutation in the silver beak is still in an experimental stage. In addition to the general inspection instructions, one should take into account the fact that the agate mutation substantially prevents the phaeomelanin from being expressed. It is important to keep the different Colour nuances between dark and light feather fields as optimal as possible. Young birds, which are not yet fully Coloured, often show little marking in the flank and insufficiently Coloured wing feathers. Sometimes birds can be found, which do show a deep flank marking, but where the background Colour of the flank is darker than the desired cream Colour with the cinnamon-coloured haze. These birds are often split for the dark-bellied mutation. This background Colour is not desired and should be penalized as a Colour error.
Brown agate male and Female	The brown agate should have a beige body Colour that is as warm as possible. The tail, rump, wing coverts and belly Colour as dark as possible warm brown. We ask for an even belly Colour that is at least darker with a cinnamon haze than the undertail coverts Colour. The wing bar should be as tight as possible. The Colour depth can be less deep brown in Colour than the tail Colour, this should be handled with some flexibility. A reddish brown glow on the uppertail coverts is allowed.

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Colour standard Silverbeak:

Colour Variety:	**Gray male and female:**	**Pastel male and female:**
Colour:	**Approval indication:**	**Approval indication:**
Above skull and neck.	Light mouse gray.	Dark warm cream.
Cheeks and throat.	Light mouse gray.	Cream, as even in Colour as possible.
Back and wing cover and arm pins.	Very light mouse grey.	Cream, as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-grey in Colour.	Light brown.
Uppertail coverts.	As dark as possible black-grey in Colour.	Light brown, with a red tinge.
Tail.	As dark as possible black-grey in Colour.	Light brown, with a red haze at the base of the outer tail feathers.
Chest.	Very light mouse grey.	The breast is equal to the throat, as even cream as possible but shows a white haze.
Belly, anal region and undertail coverts.	White.	White,
Flanks.	White.	As even cream as possible, shows a white haze.
Legs and nails.	Horn coloured	Horn coloured
Beak.	Beige brown, corresponding to the Colour depth of the upper skull.	Beige grey, corresponding to the Colour depth of the upper skull.
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye
Drawing Colour:		.
Hammer drawing head and neck.	Mouse grey.	Is missing.
Subdrawing dorsal and wing coverts.	Mouse gray feather edge, with slightly darker mouse gray feather tips.	Is missing.
Arm drawing.	Dark mouse gray cross pattern with very light mouse gray feather tip.	Is missing.
Flank drawing.	Very light beige-grey.	Is missing.
Transition wing bend to back deck.	The transition from the black-grey wing bend to the very light mouse-grey back should be regular and tight.	The transition from light brown wing bend to the warm cream back cover should be regular and tight.
Transition from chest to belly.	The chest continues on a regular curved line from wing bend to wing bend.	The chest continues on a regular curved line from wing bend to wing bend.

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Technical instructions: silver beak:

Grey:	This concerns a breeding and inspection instruction. Currently the mutation appears to be lost, but most likely unknown splits are present. It must be a matter of time before this mutation rears its head again. In addition to the general inspection instructions, one should take into account the fact that the gray mutation prevents all pheaomelanin from being expressed. It is important that the gray Colour nuances should be as clear as possible.
Pastel:	The pastel Colour variety is a mutation bred by means of hybrid breeding with the pastel Indian silverbill. This culture is currently being set up by some growers and is clearly still in the experimental phase. The description is based on a theoretical background and may need to be adjusted. However, the intention is to provide growers with a helping hand within the available options. During the inspection, care must be taken to ensure that characteristics of the hybrid culture are omitted. If these are present, then they should be punished, depending on the seriousness of the error.

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Colour standard Silverbeak:

Colour Variety:	**Opal male and female::**	**Brown opal male en female:**
Colour:	**Approval indication:**	**Approval indication:**
Above skull and neck.	Light gray.	Light beige.
Cheeks and throat.	Cheeks light gray. The throat is very light cream.	Cheeks light beige. The throat is very light cream.
Back and wing cover and arm pins.	Very light gray haze in contrast to the neck and skull	Very light beige haze in contrast to the neck and skull.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	Gray as evenly as possible.	Be as even as possible.
Uppertail coverts	Grey, a red haze is allowed.	Beige and red haze is allowed.
Tail.	Grey, a red haze is allowed.	Beige and red haze is allowed.
Chest.	Light cream, with a minimal gray cast.	light cream.
Belly, anal region and undertail coverts.	White.	White.
Flanks.	Very light cream, with a gray cast.	Very light cream.
Legs and nails.	Horn coloured	Horn coloured
Beak.	Beige brown, corresponding to the Colour depth of the upper skull.	Beige brown, corresponding to the Colour depth of the upper skull.
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. There is a light beige-blue rim of cere around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Beige grey.	Beige.
Subdrawing dorsal and wing coverts.	Light beige-grey feather hem with	Light beige feather trim with Slightly darker beige feather tips.
Arm drawing.	Is missing.	Is missing.
Flank drawing.	Light beige-grey.	Light beige.
Transition wing bend to back deck.	The transition from the beige-grey wing bend to the very light cream-grey hazy back cover should be regular and tight.	The transition from the beige wing bend to the very light cream beige hazy back cover should be regular and tight.
Transition from chest to belly.	The chest continues on a regular curved line from wing bend to wing bend.	The chest continues on a regular curved line from wing bend to wing bend.

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Technical instructions: silver beak:

Opal:	This is a breeding and Colour indication. The opal mutation in the silver beak is still in an experimental stage. In addition to the general technical inspection instructions, one should take into account the fact that the opal mutation is a transmutation from the indian silverbill. The species characteristics should therefore be shown as optimally as possible. This means that the cheek and chest must be well Coloured. It is also important that the gray Colour nuances should be as clear as possible.
Brown opal:	By breeding the opal mutation from the Indian silverbill, the brown mutation in the Indian silver bill has also been combined. This gives beautiful soft beige-fogged birds, which are clearly recognizable. During the inspection, care must be taken to show sufficient Colour uniformity.

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Colour standard Silverbeak:

Colour Variety:	**SL ino male and female:**	**SL ino-brown male and female:**
Colour:	**Approval indication**	**Approval indication**:
Above skull and neck.	White, as even in Colour as possible.	Warm light cream, as even in Colour as possible.
Cheeks and throat.	White.	Light cream-white, as even in Colour as possible.
Back and wing cover and arm pins.	White, as even in Colour as possible.	Warm light cream, as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	White. The outer pens have a minimal cream haze.	The outer feathers have a beige-brown Colour showing a clear wing bar.
Uppertail coverts	White, with a clear red tinge.	As deep and warm as possible beige brown, with a clear red tinge.
Tail.	White, with a clear red tinge.	The breast is equal to the throat cream white.
Chest.	White.	White.
Belly, anal region and undertail coverts.	White.	White.
Flanks.	White.	White.
Legs and nails.	Horn coloured	Horn coloured
Beak.	Horn coloured, corresponding to the depth of Colour of the skull.	Horn coloured, corresponding to the depth of Colour of the skull.
Eyes/Pupil	Plum red, a lighter Colour is allowed. A light grey-blue rim of cere is present around the eye.	Plum red, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Is missing.	Is missing.
Subdrawing dorsal and wing coverts.	Is missing.	Is missing.
Arm drawing.	Is missing.	Beige brown
Flank drawing.	Is missing.	Is missing.
Transition wing bend to back deck.	Is missing .	Beige brown
Transition from chest to belly.	Is missing .	Is missing .

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Technical instructions: silver beak:

SL ino	The SL ino Colour variety is a mutation that first appeared in 1993. This culture is currently still limited in the experimental phase. The description is made from a theoretical background and may require further adjustment. However, the intention is to provide growers with a helping hand within the available options. During the inspection it is good to pay attention to a back cover that is Coloured as evenly as possible. A spotty deck will have to be punished. The wild form, where ino has been bred, is an almost white bird. The combination with brown (which will require a crossing-over) shows us the usual ino Colour, as described further under the SL ino brown. **Inspection in scale 2**
SL ino-brown	The combination with brown (which will require a crossing-over) shows us the usual cream-ino Colour, with clear tail Colour and the beige-brown wing bar. The preference is for a wing bar that is the same in Colour depth as the tail. The ideal image is a light cream-beige breast Colour. Theoretically, a minimal flank drawing could be present. **SL ino-brown approval in scale 1**

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Colour standard Silverbeak:

Colour Variety:	Dark belly Wild colour, male and female:	Dark belly brown, male and female:
Colour:	**Approval indication**	**Approval indication**:
Upper skull and neck.	Brown.	Soft brown, as warm and even as possible.
Cheeks and throat.	Dark beige brown, as warm and even as possible.	Soft brown, as warm and even as possible.
Back and wing cover and arm pins.	Brown, without gray haze.	Soft brown, as warm and even as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown.	As deep as possible matte dark brown.
Uppertail coverts	As dark as possible black-brown.	Dark brown as deep as possible. A red haze is allowed
Tail.	As dark as possible black-brown. A red haze is allowed	Dark brown as deep as possible.
Chest.	The breast is equal to the throat, warm dark beige brown.	The chest is equal to the throat, soft brown as even and warm as possible.
Abdomen, anal region and undertail coverts.	As dark as possible black-brown.	As deep as possible matte dark brown.
Flanks.	Warm dark beige brown as evenly as possible.	Warm soft brown as evenly as possible.
Legs and nails.	Horn colour, a darker Colour is allowed.	Horn coloured
Beak.	Dark beige-brown, with a blue tinge, corresponding to the depth of Colour of the upper skull.	Dark beige, corresponding to the Colour depth of the upper skull.
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Dark brown.	Soft brown with light beige trim.
Scale drawing back and wing coverts.	Dark brown ends.	Is missing.
Arm drawing.	Dark brown cross bands.	Is missing.
Flank drawing.	Is missing.	Is missing.
Transition wing bend to back deck.	The transition between the black-brown wing bend to the brown back cover should be regular and tight.	The transition from dark brown wing bend to the soft brown back cover should be regular and tight.
Abdominal discharge.	The transition chest, which runs in a curved line from wing bow to wing bend and flanks, to the belly should be regular and sharp.	The transition chest, which runs in a curved line from wing bow to wing bend and flanks, to the belly should be regular and sharp.

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Technical instructions: silver beak:

Dark belly Wild colour	In addition to the general inspection instructions, one should take into account the fact that the dark-bellied mutation shows an increase in melanin concentration in the abdomen, which should be shown as optimally as possible. A less deep belly Colour or even showing a minimal gray haze is wrong. The back cover should remain an even warm dark brown, care should be taken that the black-brown belly markings and wing bar remain as tight as possible and do not extend over shoulders, back and flank. For the dark-bellied mutation, we ask for a belly Colour that is deep black-brown in Colour and must be clearly defined. This is caused by an increase in eumelanin in the belly feathers. By selecting for a higher eumelanin content, an undesirable side-effect arises. The black pigment will not only increase on the belly Colour but will also flow into the flank, chest and shoulders. which also adversely affects body Colour. This will become more gray brown in Colour. In flanks we often see that the end of the feather is not completely filled with pigment, so that the flank is not evenly Coloured. This creates a vague flank drawing, we aim for an even Coloured flank colour. The body Colour is brown with a tightly defined and uniform black-brown belly Colour. We are looking for a balance here, so take this into account in the assessment. For the time being, some leniency can be shown here. However, preference is given to a uniformly Coloured flank.
Dark belly brown:	In addition to the general inspection instructions, one should take into account the fact that due to the not yet common breeding, many dark-bellied brown silver beaks show a very evenly Coloured appearance. During the inspection it should be pointed out that the characteristic properties of this mutation combination is a tightly delineated matt deep dark brown belly, in accordance with the drawing delineation of the dark belly mutation. Birds that meet these drawing characteristics are not yet very common breeding products, but they are expressly preferred. Currently there are two appearance forms of the Uppertail coverts The dark brown rump and coverts described in the standard where a red haze is allowed and a type that has red rump and coverts. As is currently known, this concerns a selection form. This should not be regarded as a Colour error.

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Colour standard Silverbeak:

Colour Variety:	**Dark Belly Agate male and female:**	**Dark Belly Brown-agate male and female**
Colour:	**Approval indication:**	**Approval indication:**
Upper skull and neck.	Dark warm beige. with a cinnamon-Coloured haze	Warm beige. with a cinnamon tint.
Cheeks and throat.	Dark warm beige, with a cinnamon haze as even in Colour as possible	Warm beige, with a cinnamon haze as even in Colour as possible
Back and wing cover and arm pins.	Dark warm beige, with a cinnamon-Coloured haze as even in Colour as possible.	Warm beige, with a cinnamon-Coloured haze as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown in Colour.	As dark brown as possible.
Uppertail coverts	As dark as possible black-brown in Colour.	As dark brown as possible.
Tail.	As dark as possible black-brown in Colour.	As dark brown as possible.
Chest.	The chest is equal to the throat, dark warm beige as even as possible.	The chest is equal to the throat, dark warm beige as even as possible. with a cinnamon haze
Abdomen, anal region and undertail coverts.	As dark as possible black-brown.	As dark brown as possible.
flanks.	Dark warm beige with a cinnamon haze	Warm beige with a cinnamon haze
Legs and nails.	Horn coloured	Horn coloured
Beak.	Horn Coloured with a minimal blue haze	Horn Coloured with a minimal blue haze
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Warm beige brown.	Very light beige brown.
Scale drawing back and wing coverts.	Beige brown.	Light beige brown, drawing minimally present.
Arm drawing.	Is missing	Is missing
Flank drawing.	Is missing.	Is missing.
Transition wing bend to back deck.	The transition from the darkest possible black-brown wing bend to the warm beige back cover should be regular and tight.	The transition from the darkest possible brown wing bend to the warm beige with a cinnamon haze and back cover should be regular and tight.
Abdominal discharge.	The transition chest, which runs in a curved line from wing bend to wing bend and flanks, to the belly should be regular and sharp.	The transition chest, which runs in a curved line from wing bend to wing bend and flanks, to the belly should be regular.

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Technical instructions: silver beak:

Dark Belly Agate:	The dark-bellied Agate should have a warm beige body Colour. The tail, rump, wing coverts and belly Colour as dark as possible black brown. Breeders select for the deepest possible black-brown belly Colour, this selection form can go too far, resulting in more black due to the Colour depth. We ask for an even and as deep as possible black-brown Colour, it does not have to be black. Birds with a deep black belly Colour lose their warm beige body Colour, which will get a gray tint due to an increase in eumelanin. With this mutation combination we look for a balance between body Colour and the dark black-brown pigmented parts. .
Dark Belly Brown-agate:	The brown-agate dark belly should have a beige body Colour that is as warm as possible. The tail, rump, wing coverts and belly Colour as dark brown as possible. We ask for an even belly Colour that is at least darker with a cinnamon haze than the undertail coverts Colour. The wing bar should be as tight as possible. The Colour depth can be less deep brown in Colour than the tail Colour, this should be handled with some flexibility. A reddish brown glow on the uppertail coverts is allowed.

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Colour standard Silverbeak:

Colour Variety:	**Dark belly opal male and female:**	**Dark belly opal brown male and female:**
Colour:	**Approval indication**	**Approval indication**:
Upper skull and neck.	Light gray with very light beige scale markings.	Warm light beige.
Cheeks and throat.	Light grey, as even as possible with a very light beige scale drawing	Cheeks light beige. The throat is light warm beige.
Back and wing cover and arm pins.	Very light gray haze in contrast to neck and skull.	Very light beige haze in contrast to the neck and skull.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	Dark gray.	Warm beige with a pink glow as evenly as possible.
Uppertail coverts	Dark gray.	Beige.
Tail.	Dark gray and a red haze is allowed. .	Beige and red haze is allowed.
Chest.	Gray with a light beige hue.	hot cream .
Abdomen, anal region and undertail coverts.	Dark gray extending to dark gray at the anal area..	Beige as dark as possible, ranging to a bit darker beige at the location of the anal area.
Flanks.	Gray with a light beige hue.	Warm cream
Legs and nails.	Like the wild Colour with a blue-grey haze.	Horn coloured
Beak.	Beige brown, with blue tinge, corresponding to the Colour depth of the upper skull.	Horn coloured
Eyes/Pupil.	Dark brown, a lighter Colour is allowed. A gray-blue rim of cere is present around the eye.	Dark brown, a lighter Colour is allowed. A light blue rim of cere is present around the eye.
Drawing Colour:		
Hammer drawing head and neck.	Beige grey.	Beige.on a slightly warmer background Colour.
Scale drawing back and wing coverts.	Even silver gray as even as possible.	Is missing
Arm drawing.	Is missing	Is missing.
Flank drawing.	Is missing.	Is missing
Transition wing bend to back deck.	The transition between silver-grey wing bend to the light silver-grey hazy back cover should be regular and tight.	The transition from the warm beige wing bend to the warm cream beige padded back cover should be regular and smooth.
Abdominal discharge.	The transition chest, which runs in a curved line from wing bend to wing bend, should be regular and sharp.	The transition breast is not or hardly present, Colour of the breast runs evenly in the flanks.

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Technical instructions: silver beak:

Dark belly opal:	This concerns a breeding and inspection instruction. The variation width is very large. E.a. depends on how great the influence of the dark-bellied factor is. The basic principle should be that the wing bar is visibly present. If the dark-bellied factor is too strong, a dark gray uniform bird will be created. The flank Colour will close, but as with the dark belly wild Colour should be equal to the back cover Colour.
Dark belly brown opal:	By breeding the opal mutation from the indian silverbill, the brown mutation in the Indian silver bill has also been combined. This gives beautiful soft beige-fogged birds, which are clearly recognizable. During the inspection, attention must be paid to showing sufficient Colour uniformity and the presence of a drawing on the wing bar. There must be no flank markings, it must be uniform in colour. It will be difficult to achieve a beige that is as dark as possible, extending to a somewhat darker beige at the location of the anal region of the abdomen. Be a little more flexible with this.
Yellowtail in general:	This concerns a breeding and inspection instruction. The yellowtail mutation in the silverbill is still in an experimental stage. The yellow shades of the rump and tail feathers should be pure yellow, any pink or red shade is wrong. The yellowtail mutation does not affect the rest of the body Colours. It will generally be visible in the lighter Colours. They are known with the Opal, Pastel, and Gray and actually with almost all light Colours. Often they are not recognized during the inspection. Describe and approve birds according to the described Colour variety description with the addition Yellowtail".

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Indian silverbill, (Euodice malabarica)

General:

Scientific name: Euodice m. domesticus.
German: Malabarfasänchen.
English: Indian Silverbill.
French: Bec the plump.
Danish: Malabar Amadine
Italian: Becco di piombo.

When supplementing the Indian silverbill:

The developments which the breeding of Indian silverbill has undergone over the last 10 years justifies a revised edition. This change concerns an adjustment in Colour and drawing standard of the silver and lead jaws. In view of the fact that the Indian silverbill is a bird which has much less phaeomelanin than the silverbill, this means that the Colour varieties of the Indian silverbill, which have the brown and/or dark-bellied factor, are less warm than the same Colour varieties in the silver beak.In addition, the opal mutation has arisen in the Indian silverbill and a gray mutation in the silver beak. Although it is still too early to arrive at a Colour standard, the origin of these mutations is already indicated.

Bergen op Zoom, summer 2001.
The Judges Association of Tropical Birds and Parakeets.
of the Dutch Association of Bird Lovers.

With the completely revised lead jaws standard.

Barely 6 years after the release of the revised 2001 version, it is now certainly justified to revise this version again. Domestication has since gone on with the development of the opal mutation and the dark rump mutation in the Indian silverbill. Birds are also regularly seen today, where the red carotenoid in the tail has been replaced by yellow carotenoid. Finally, it also applies to the standard of the lead jaw that this version is executed in the now well-known matrix layout.

The Indian silverbill has undergone both negative and positive breeding selection, whether intentionally or not, due to frequent breeding. The result is deviations in size, model, Colour and drawing. Based on these facts alone, it can be stated that within the inspection system the Indian silverbill is a bird, which in this standard, "Domesticated African and Asian finches", can rightly be regarded as a culture bird. In addition to the range of variation within the species, this number of Colour mutations has also arisen as a result of domestication.

Nijmegen, summer 2007.
The Judges Association of Tropical Birds and Parakeets.
of the Dutch Association of Bird Lovers.

Subspecies:

No subspecies are distinguished of the indian silverbill, Euodice malabarica. The indian silverbill does have a large distribution area. The indian silverbill occurs in the area around the Gulf of Oman and eastwards towards Afghanistan, Pakistan, India and Bangladesh. The consequence of this large distribution area is a very large variation within the species.

Heredity and feather structure:

The feather structure of the silver and indian silverbill has not been studied in depth. Through a theoretical approach to the mutations and the analogy with the other Lonchura species, the following classification has been established. The feathering of the silver and indian silverbills can be divided into four groups of feather fields.

a) The feather fields filled with limited phaeomelanin.
    * The belly (of the silver beak).
b) The feather fields mainly filled with phaeomelanin.
    * The head.
    * The chest.
    * The flanks.
    * The back and wing cover.
c) The feather fields filled with eu and phaeomelanin.
    * The tail and wing feathers and the rump of the silver beak.
d) Carotenoid present in feather fields.
    * The silverbill's rump and tail feathers.
    * The tail feathers of the indian silverbill.
e) Horn parts filled with eumelanin.

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For an in-depth description of the different mutations in the Indian silverbill, reference is made to the mutation standard estrildid finch. The following mutations are recognized in the Indian silverbill.

Brown:	With Mr Kraan from Hazerswoude as original breeder.
Dark Belly:	The origin cannot be traced. Experimental breeding was carried out by Mr. Henk de Vos from Utrecht.
Pastel:	The mutation originated in 1982, near Arnhem, in the lead mouth of Mr. Balk and was further recorded and developed by Mr. Lenting from Arnhem.
Opal:	The opal mutation originated in the early nineties in a tribe of lead basins at Mr. H. Versteeg from Driemond.
Dark rump:	In the same trunk of lead basin, Mr H.Versteeg from Driemond also developed the dark-rump mutation in addition to the opal mutation
Grey:	Around the turn of the century, the gray mutation in the indian silverbill originated in Belgium.
Yellowtail:	By Mr Pieter v.d. Hooven from Zwolle in an Opal strain the Yellowtail mutation was discovered at the beginning of the 21st century . Due to a qualitative reduction of the red carotenoid of the upper tail and rump feathers, this factor can become visible, especially in the lighter Colour varieties such as the SL ino, opal, pastel and gray. In practice, it appears that this mutation can be inherited in an autosomal recessive manner. The symbol for this factor = ge
Agate:	The Agate mutant has been transmuted from the silver beak to the Indian silverbill by Berend Bosch and further developed it. The combination with brown is also already present, the so-called agate brown.
SL ino	It is not known how this mutant originated. This can be via transmutation from the silver beak or a spontaneous mutation.

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Physical Standard:

Format:
The ideal Indian silverbill is a more slender bird and should be a minimum of 11 cm long measured between the tip of the bill and the tip of the tail. The format should form a harmonious whole with the type of the bird.

Fashion model:
The Indian silverbill is a slender, more elongated bird which, although slightly smaller than the silverbill, still gives a longer impression due to its slender build. However, the Indian silverbill should not give the impression of being thin or narrow.
The mutual body proportions of the lead jaws should work harmoniously. Seen from the side, the line of the chest should be a regular curved line from the throat to the inset of the legs. The back should form an almost straight line from the neck to the tip of the tail. A pointy chest or sagging back body are experienced as disturbing. The head should form round lines, without being clearly flattened. The tail feathers are progressively longer from the outside in, while the two middle tail feathers are pointedly extended, creating a tapered tail shape.

Attitude:
The lead jaw should sit quietly on a stick. The body should remain separate from the stick, the sag on the legs is wrong. The wings should be carried tightly along the fuselage, with the wing tips closing on the rump.

Condition:
A good condition is a first requirement for the lead jaw, which as a species has relatively few sources of error. If the lead jaws are not in good condition, they are not eligible for a high rating.

Legs:
The legs should be straight and firm, without coarsening or deforming. The toes should naturally clamp tightly around the stick, with three toes pointing forward and one back. Each toe has a slightly naturally curved nail.

Ring size:
See bird index website NBvV

Beak:
The bill should be conical, without damage. The lower and upper bill should naturally close. The line beak skull should be smooth.

Feathering:
An undamaged plumage must be worn tight and closed by the lead jaw, without damage. Due to insufficient training in the exhibition cage, the indian silverbill will become restless and especially damage the feather structure of the tail.

Drawing Pattern:

The drawing parts of the domesticated wild Colour indian silverbill are:

- Hammer drawing upper skull: The upper skull is dark brown. These feathers have a darker brown core, creating a hammered appearance. This hammer drawing must be prominent.
- Colour separation skull, reins and cheeks: The separation of the dark brown skull and the white gray veiled rein and cheeks, runs in a line at the top of the rein, above the eyes and curves behind the eyes, towards the cheeks and wing bend.
- Flank markings: There is a sharp, regular and continuous brown transverse marking on the cream-white flanks, which is the same Colour as the breast. The flank starts at the wing bend and continues to the trousers. The transition from the flank to the abdomen and chest is sharp without extensions

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Colour standard: Indian silverbill:

Colour Variety:	**Wild colour male and female:**	**Brown male and female:**
Colour:	**Approval indication**	**Approval indication**:
Upper skull.	Dark brown..	Dark soft cold brown. The middle of the feather is brown black which gives a true hammered effect.
Hind skull and neck.	Dark brown, as even in Colour as possible.	Soft brown, as even in Colour as possible.
Reins and cheeks.	White.	White.
Throat and belly	White.	White.
Back cover, wing cover and arm pins.	Dark brown, as even in Colour as possible.	Soft cold brown, as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown.	As deep as possible matte dark brown.
Covers over the tail covers.	White	White.
Tail.	As dark as possible black-brown. A red haze is allowed	Dark brown as deep as possible. A red haze is allowed.
Chest.	The breast is equal to the throat, cream white.	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	Gradually changing to white from the cream-white breast.	Gradually changing to white from the cream-white breast.
Flanks.	Cream-white.	Cream-white.
Legs.	Horn coloured	Horn coloured
Nails.	Gray.	Beige.
Beak.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper bill.	Beige brown, corresponding to the Colour depth of the upper skull. Dark beige on the cut edges and on the tip. This creates a triangular shape on the upper bill.
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Darker brown than the upper skull. The middle of the feather is brown black which gives a true hammered effect	Darker soft cold brown than the upper skull. The middle of the feather is brown which gives a true hammered effect
Colour separation skull, bridle and cheeks.	Regular and sharp.	Regular and sharp.
Flank drawing.	Brown.	Beige.
Uppertail coverts	White	White
Transition wing bend to back deck.	The transition from black-brown wing bend to the dark brown back cover should be regular and tight.	The transition from dark brown wing bend to the soft cold brown back cover should be regular and tight.
Transition from chest to belly.	Is missing	Is missing

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Technical instructions: Indian silverbill:

Wild colour:	The separation lines between the skull and reins, towards the cheeks and wing bend, should be as tight and regular as possible. However, this is a very difficult drawing part and some leniency is in order. The Colour of the throat and chest should be creamy white, with preference being given to as white as possible. The spring structure of the cheeks should be well closed. When these feathers do not close enough, one can see through the feathers in the ear zone. This is not desired and should be regarded as an error. A well-drawn flank is a mark of quality. Common mistakes are a gray colour of the flank at the level of the trousers and a blotchy fading of the flank marking at the wing bend. Both errors should be penalized as part of the drawing, depending on the seriousness of the error. If the upper tail coverts are not shown completely tight, there will often be a black fringing, this is not wrong. Attention should be paid to the pure white uppertail coverts without pink tinge.
Brown::	The brown Colour was not created through hybrid breeding with the brown silver beak, but a completely independent mutation. The fact that the feather structure of the Indian silverbill, in contrast to the silver beak, is based on a large proportion of eumelanin, means that the overall Colour has a cold tint. A warmer brown Colour, as is known from the silver beak, is not (yet) an option. There is a sharp, regular and continuous beige transverse pattern on the flanks, which starts at the wing bend and continues to the trousers. The transition from the flank to the abdomen and chest is sharp, without extensions. This flank marking must be clear and prominent, whereby leniency can still be exercised in the experimental phase. It is important to point out that this drawing is missing during the inspection.

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Colour standard: Indian silverbill:

Colour Variety:	**Gray Male and female:**	**Pastel Male and female;**	**Pastel brown Male and female;**
Colour:	**Approval indication:**	**Approval indication:**	**Approval indication:**
Upper skull.	Light mouse gray.	Gray beige.	Brown beige.
Hind skull and neck.	Light mouse grey, slightly lighter than the upper skull.	Gray beige, as even in Colour as possible.	The brown-beige of the head gradually changes through the rear skull and neck into the cold-beige Colour of the back cover.
Reins and cheeks.	White.	White.	White.
Throat and belly	White.	White.	White.
Back cover, wing cover and arm pins.	Light mouse gray.	Light beige, as even in Colour as possible.	Cold beige, as even in Colour as possible.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	Black.	Brown-grey.	Dark brown-beige.
Covers over the tail covers.	White	White.	White.
Tail.	As dark as possible black-grey in Colour.	Brown-grey. A red haze is allowed.	Dark brown-beige. A red haze is allowed.
Chest.	The chest is equal to the throat, white.	The chest is equal to the throat, white.	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	White.	White.	White.
Flanks.	White.	Light cream white.	White.
Legs.	Horn coloured	Horn coloured	Horn coloured
Nails.	Gray.	Gray.	horn Coloured
Beak.	Lead grey, corresponding to the Colour depth of the upper skull. Dark on the cut edges and on the tip. This creates a triangular shape on the upper bill.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper bill.	Blue-grey with a pink tinge, Darker blue-grey on the cut edges and on the tip. This creates a triangular shape on the upper bill.
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:			
Hammer drawing head and neck.	Mouse grey.	Dark gray brown, minimally recognizable.	Light gray brown, minimally recognizable.
Colour separation skull, bridle and cheeks.	Regular and sharp.	Regular and sharp.	Regular and sharp.
Flank drawing.	Very light gray	Minimal presence. (See KTA)	Minimal presence. (See KTA)
Uppertail coverts	White	White	White
Transition wing bend to back deck.	The transition from the black-grey wing bend to the very light mouse-grey back should be regular and tight.	The transition from brown wing bend to the beige back cover should be regular and tight.	The transition from brown beige wing bend to the cold beige back cover should be regular and tight.
Transition from chest to belly.	Is missing.	Is missing.	Is missing.

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Technical instructions: Indian silverbill:

Gray:	This concerns a breeding and inspection instruction. The gray mutation in the Indian silverbill is still in an experimental stage. In addition to the general technical inspection instructions, the fact that the gray mutation prevents all phaeomelanin from being expressed should be taken into account during the inspection. It is important that the gray Colour shades should be as clear as possible. During the inspection, it must be ensured that the wing bar and flank drawing are present.
Pastel:	The biggest problem with the pastel Indian silverbill is the Colour regularity of the back and wing coverts. The pastel factor appears to work very variably in this feather field and differs per feather. The birds with the greatest Colour uniformity in the dorsal wing cover are preferred in all cases. Since the breeding of the pastel Colour variety in the Indian silverbilll is still more or less in an experimental phase, it is not clear at the moment whether it is possible to show a flank drawing. It is good to experience not showing flank markings as normal.
Pastel brown:	The brown pastel is often confused with the wild Colour pastel because it often bleaches to such an extent that a more brown-beige body Colour is created. With the normal pastel the bill Colour will not fade, with the brown pastel there and against the bill it will show a more blue-grey Colour with a pink tinge. In contrast to the wild Colour pastel lead bill, the Colour regularity of the back and wing coverts of the brown pastel will appear much more even and less blotchy. The biggest problem with the pastel Indian silverbill is the Colour regularity of the back and wing coverts. The pastel factor appears to work very variably in this feather field and differs per feather. The birds with the greatest Colour uniformity in the dorsal wing cover are preferred in all cases. As the breeding of the pastel Colour variety in the Indian silverbilll is still more or less in an experimental phase, it is currently not clear whether it is possible to show a flank drawing. It is good to experience not showing flank markings as normal.

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Colour standard: Indian silverbill:

Colour Variety:	**Agate male and female:**	**Brown-agate male and female:**
Colour:	**Approval indication:**	**Approval indication:**
Upper skull.	Soft beige brown	Soft cream beige
Hind skull and neck.	Soft beige brown, as even in Colour as possible	Soft cream beige, as even in Colour as possible
Reins and cheeks.	White	White
Throat and belly	White	White
Back cover, wing cover and arm pins.	Soft cold beige brown, as even in Colour as possible	Soft cream white, as even in Colour as possible
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As deep as possible matte cold brown	As deep as possible matte cream
Covers over the tail covers.	White	White.
Tail.	Dark cold brown	Dark cold cream brown
Chest.	The chest is equal to the throat, white.	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	Belly and anal area white, undertail coverts cold brown	Belly and anal area white, undertail coverts cold cream brown
Flanks.	Cream beige	White, flank markings soft cream beige
Legs.	Horn coloured	Horn coloured
Nails.	Beige	Beige
Beak.	Beige gray. According to the Colour depth of the upper skull. Dark beige on the cut edges and on the tip. This creates a triangular shape on the upper beak	Beige gray. According to the Colour depth of the upper skull. Dark beige on the cut edges and on the tip. This creates a triangular shape on the upper beak
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Darker soft cold brown than the upper skull	Cream white
Colour separation skull, bridle and cheeks.	Regular and sharp soft beige brown	Cream white
Flank drawing.	Cream beige	Soft cream white
Uppertail coverts	White	White
Transition wing bend to back deck.	The transition from the matt brown wing bend to the soft cold beige brown back cover should be regular and tight.	The transition from the matt cream wing bend to the soft cold beige brown back cover should be regular and tight.
Transition from chest to belly	Is missing.	Is missing

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Technical instructions: Indian silverbill:

Agate:	This concerns a breeding and inspection instruction. The Agate Colour variety was created through hybrid breeding with the Silverbeak Agate. The fact that the feather structure of the lead beak, in contrast to the silver beak, is based on a large proportion of eumelanin, means that the overall Colour has a cold tint. A warmer brown Colour, as is known from the silver beak, is not (yet) an option. There is a sharp, regular and continuous dark cream beige transverse pattern on the flanks, starting at the wing bend and continuing to the trousers. This flank marking must be clear and prominent, whereby leniency can still be exercised in the experimental phase. It is important to point out that this drawing is missing during the inspection.
Brown-agate:	This concerns a breeding and inspection instruction. The Agate brown Colour variety was created through hybrid breeding with the Silverbeak Agate. The fact that the feather structure of the lead beak, in contrast to the silver beak, is based on a large proportion of eumelanin, means that the overall Colour has a cold tint. A warmer brown Colour, as is known from the silver beak, is not (yet) an option. There is a sharp, regular and continuous light cream beige transverse pattern on the flanks, starting at the wing bend and continuing to the trousers. This flank marking must be clear and prominent, whereby leniency can still be exercised in the experimental phase. It is important to point out that this drawing is missing during the inspection.

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Colour standard: Indian silverbill:

Colour Variety:	**Opal male and female:**	**Brown opal male and female:**
Colour:	**Approval indication:**	**Approval indication:**
Upper skull.	Light gray.	Light beige cream.
Hind skull and neck.	Light grey, slightly lighter than the upper skull.	Light beige cream, slightly lighter than the upper skull.
Reins and cheeks.	White.	White.
Throat and belly	White.	White.
Back cover, wing cover and arm pins.	Very light gray.	Very light cream, contrasting with the neck and skull.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	Gray as evenly as possible.	Like this even possibly beige
Covers over the tail covers.	White	White.
Tail.	Gray. A red haze is allowed	Beige with a clear red hue.
Chest.	The chest is equal to the throat, white .	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	White.	White.
Flanks.	Very light cream, with a gray cast.	Very light cream.
Legs.	Horn coloured	Horn coloured
Nails.	Gray.	Beige.
Beak.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper bill.	Beige gray. according to the Colour depth of the upper skull. Dark beige on the cut edges and on the tip. This creates a triangular shape on the upper beak
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Gray.	Beige, barely noticeable.
Colour separation skull, bridle and cheeks.	Regular and sharp.	Regular and sharp.
Flank drawing.	Light gray.	Light beige.
Uppertail coverts	White	White
Transition wing bend to back deck.	The transition from the gray wing bend to the very light gray back cover should be regular and tight.	The transition from the beige wing bend to the very light cream back cover should be regular and tight.
Transition from chest to belly	Is missing.	The Colour transition from chest to belly is missing.

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Technical instructions: Indian silverbill:

Opal:	This concerns a breeding and inspection instruction. The opal mutation in the lead mouth is slowly but certainly no longer in the experimental stage. In addition to the general technical inspection instructions, the type of properties must be taken into account during the inspection. These should be shown as optimally as possible. This means that the cheek and chest must be bright white. It is also important that the gray Colour nuances should be as clear as possible. Preference is given to the somewhat darker types, so that the flank markings come into its own better. This creates a better cheek-skull Colour separation. The wing bar should be as deep as possible gray similar to the tail Colour. The uniform light gray birds will show little or no flank markings. If no flank markings are shown, the body Colour is too light gray in Colour and should be penalized for Colour and Colour regularity and marking.
Brown opal:	This concerns a breeding and inspection instruction. The opal mutation, in combination with the brown mutation, is still in an experimental stage in the lead beak. It is important that the cream Colour nuances are as clear as possible and that the Colour uniformity is good.

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Colour standard: Indian silverbill:

Colour Variety:	**SL ino male and female:**	**Browngray male and female:**
Colour:	**Approval indication:**	**Approval indication:**
Upper skull.	White, as even in Colour as possible.	Cold brown with gray haze
Hind skull and neck.	White, as even in Colour as possible.	Brown with gray haze slightly lighter than the upper skull, as even in Colour as possible
Reins and cheeks.	White.	White
Throat and belly	White.	White
Back cover, wing cover and arm pins.	White.	Cold brown-grey
Thumbs, outer small, middle and large wing coverts and outer main feathers.	White. The outer pens have a minimal cream haze	Brown-grey as evenly as possible.
Covers over the tail covers.	White	White.
Tail.	White with a clear red tinge.	Dark cold brown gray
Chest.	The chest is equal to the throat, white.	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	White.	White.
Flanks.	White.	White with a light brown-grey drawing
Legs.	Horn coloured	Horn coloured
Nails.	Horn coloured	Gray
Beak.	Horn-coloured, corresponding to the depth of Colour of the upper skull.	Brown-grey. according to the Colour depth of the upper skull. Dark grey-brown on the cut edges and on the tip. This creates a triangular shape on the upper beak
Eyes / Pupil.	Red, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Is missing.	Darker cold brown-grey than the upper skull
Colour separation skull, bridle and cheeks.	Is missing	Regular and sharp.
Flank drawing.	Is missing	Light brown-grey
Uppertail coverts	White	White
Transition wing bend to back deck.	Is missing.	The transition from cold brown-grey wing bend to the brown-grey back cover should be regular and smooth.
Transition from chest to belly	Is missing.	The transition of the chest, which runs in a curved line from wing bend to wing bend and flanks, to the abdomen, should be regular and sharp

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Technical instructions: Indian silverbill:

SL ino:	**This concerns a breeding and inspection instruction.** The SL ino Colour variety is a mutation that first occurred in the silver beak in 1993. This culture is currently still clearly in the experimental phase, which was a bit more intensive a few years ago than today. The description of the SL ino lead jaw is made from a theoretical background and may still need to be adjusted. However, the intention is to provide growers with a helping hand within the available options. During the inspection it is good to pay attention to a back cover that is Coloured as evenly as possible. A spotty deck will have to be punished. The wild form, where ino has been bred, is an almost white bird.
Browngray:	**This concerns a breeding and inspection instruction.** The brown-grey mutation combination is still in an experimental stage. In the combination of brown with gray, the brown eumelanin is hardly or not reduced at all. The last remnant of pheomelanin is reduced by the gray mutation, resulting in this brown-gray Colour. The wing bar and uppertail coverts are matt brownish grey. The preference is for a wing bar that is equal in Colour depth to the tail. For the time being, some leniency is required for the often somewhat vague presence of the flank markings. However, it must be indicated during the inspection that this must be present. The bill should be brownish-grey and darker in Colour on the cutting edges and on the tip of the bill. This creates a triangular shape on the cutting edge of the upper bill.

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Colour standard: Indian silverbill:

	Dark belly Wild colour male and femele:	Dark belly brown male and femele:
Colour:	**Approval indication:**	**Approval indication:**
Upper skull.	Dark brown.	Even soft brown.
Hind skull and neck.	Dark brown, as even in Colour as possible.	Even soft brown.
Reins and cheeks.	Dark cream-brown.	Warm cream-brown.
Throat and belly	Dark cream-brown.	Warm cream-brown.
Back cover, wing cover and arm pins.	Dark brown, as even in Colour as possible,	Even soft brown.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown.	Dark brown as deep as possible.
Covers over the tail covers.	Black brown.	Dark brown.
Tail.	As dark as possible black-brown. with a warm haze.	Dark brown as deep as possible.
Chest.	The breast is equal to the throat, dark cream-brown.	The breast is equal to the throat, warm cream-brown.
Abdomen, anal region and undertail coverts.	Brown as dark as possible	Brown as deep as possible.
Flanks.	Dark cream-brown, as even as possible.	Cream brown, as even as possible.
Legs.	Horn coloured	Horn coloured
Nails.	Gray.	Beige.
Beak.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper beak	Beige brown, corresponding to the Colour depth of the upper skull. Dark beige brown on the cut edges and on the tip. This creates a triangular shape on the upper beak
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Darker brown than the upper skull.	Is missing
Colour separation skull, bridle and cheeks.	Regular and sharp.	Regular and sharp.
Flank drawing.	Is missing.	Is missing.
Uppertail coverts	Dark brown	Even soft brown.
Transition wing bend to back deck.	The transition from black-brown wing bend to the dark brown back cover should be regular and tight.	The transition from black-brown wing bend to the dark brown back cover should be regular and tight.
Transition from chest to belly	The transition chest, which runs in a curved line from wing bend to wing bend and flanks, to the abdomen, should be regular and sharp.	The transition chest, which runs in a curved line from wing bend to wing bend and flanks, to the abdomen, should be regular and sharp.

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Technical instructions: Indian silverbill:

Dark belly Wild colour:	The dark-bellied Colour variety is a hybrid culture of the dark-bellied silver-billed, transferred to the lead-billed by transmutation. This culture has been set up by a few breeders and is clearly still in the experimental phase. The intention is to provide growers with a helping hand within the available options. During the inspection, care must be taken to ensure that characteristics of the hybrid culture are omitted. If these are present, then they should be punished, depending on the seriousness of the error. The fact that the feather structure of the lead beak, in contrast to the silver beak, is based on a large proportion of eumelanin, means that the overall Colour has a colder shade. A warmer brown Colour, as is known from the silver beak, is not (yet) an option. Although the preference is for a brown belly as dark as possible, the black-brown Colour depth of the silver-billed belly will not be feasible.
Dark belly brown:	The dark-bellied brown Colour variety is a mutation combination transferred by means of hybrid culture through transmutation from dark-bellied brown silver-billed to the lead-billed. This culture is currently being set up by some growers and is clearly still in the experimental phase. The description is based on a theoretical background and may need to be adjusted. However, the intention is to provide growers with a helping hand within the available options. During the inspection, care must be taken to ensure that characteristics of the hybrid culture are omitted. If these are present, then they should be punished, depending on the seriousness of the error. The fact that the feather structure of the lead beak, in contrast to the silver beak, is based on a large proportion of eumelanin, means that the overall Colour has a cold tint. A warmer brown Colour, as is known from the silver beak, is not (yet) an option. Although the preference is for a dark-bellied brown belly, the black-brown Colour depth of the belly of the dark-bellied brown silverbill will not be achievable.

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Colour standard: Indian silverbill:

	Dark rump feathers male and female:	Dark rump feathers opal male and female:
Colour:	**Approval indication:**	**Approval indication:**
Upper skull.	Dark brown.	Light beige-grey.
Hind skull and neck.	Dark brown, as even in Colour as possible.	Light beige-grey, slightly lighter than the upper skull.
Reins and cheeks.	Brown, with a gray tint.	Very light beige-grey.
Throat and belly	Cream.	White.
Back cover, wing cover and arm pins.	Dark brown as even in Colour as possible.	Very light cream, with a gray cast in contrast to the neck and skull.
Thumbs, outer small, middle and large wing coverts and outer main feathers.	As dark as possible black-brown.	Beige gray as even as possible.
Covers over the tail covers..	As dark as possible, evenly black-brown.	Gray.
Tail.	As dark as possible black-brown.	Grey, with a clear red tinge.
Chest.	The chest is equal to the throat, cream.	The chest is equal to the throat, white.
Abdomen, anal region and undertail coverts.	Gradually changing to white from the cream breast.	White.
Flanks.	Cream-white.	Very light cream, with a gray cast.
Legs.	Horn coloured	Horn coloured
Nails.	Gray.	Gray.
Beak.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper bill.	Lead grey, corresponding to the Colour depth of the upper skull. Dark gray on the cut edges and on the tip. This creates a triangular shape on the upper beak
Eyes / Pupil.	Dark brown, a lighter Colour is allowed.	Dark brown, a lighter Colour is allowed.
Drawing Colour:		
Hammer drawing head and neck.	Darker brown than the upper skull.	Beige grey.
Colour separation skull, bridle and cheeks.	Regular and sharp.	Regular and sharp.
Flank drawing.	Brown.	Light beige-grey.
Uppertail coverts	Dark brown.	Light beige-grey.
Transition wing bend to back deck.	The transition from black-brown wing bend to the dark brown back cover should be regular and tight.	The transition from the beige gray wing bend to the very light cream gray hazy back cover should be regular and tight.
Transition from chest to belly	The chest continues on a regular curved line from wing bend to wing bend.	The Colour transition from chest to belly is missing.

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Technical instructions: Indian silverbill:

Dark rump feathers Wild colour:	This concerns a breeding and inspection instruction. The dark rump mutation in the lead bill is still in an experimental stage. In addition to the general inspection instructions, it should be taken into account that, despite the increase in melanin in the tailbone, cheeks and throat, it is important that the brown Colour nuances are as clear as possible.
Dark rump feathers opal:	This concerns a breeding and inspection instruction. The opal and dark rump mutation in the lead beak are still in an experimental stage. In addition to the general technical inspection instructions, the species characteristics must be taken into account during inspection. These should be shown as optimally as possible. This means that the cheek and chest show a gray tint. Furthermore, it is important that the gray Colour nuances should be as bright as possible and in general a fraction deeper in Colour than the opal mutation without the dark rump input,
Yellowtail in general:	This concerns a breeding and inspection instruction. The yellowtail mutation in the silverbill is still in an experimental stage. The yellow shades of the rump and tail feathers should be pure yellow, any pink or red shade is wrong. The yellowtail mutation does not affect the rest of the body Colours. It will generally be visible in the lighter Colours. They are known with the Opal, Pastel, and Gray and actually with almost all light Colours. Often they are not recognized during the inspection. Describe and judge birds according to the described Colour variety with the addition Yellowtail.

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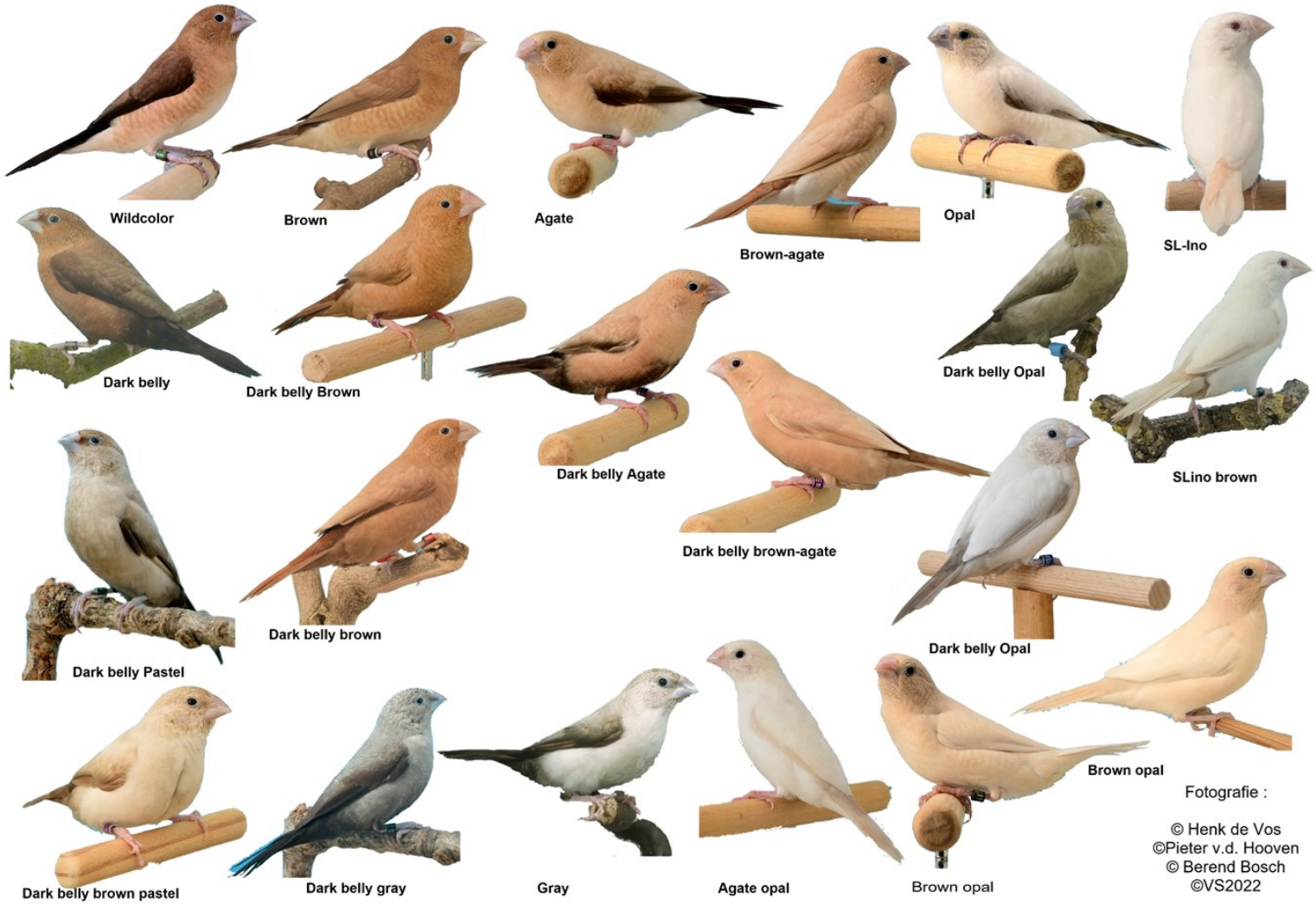
Silverbeak pictures



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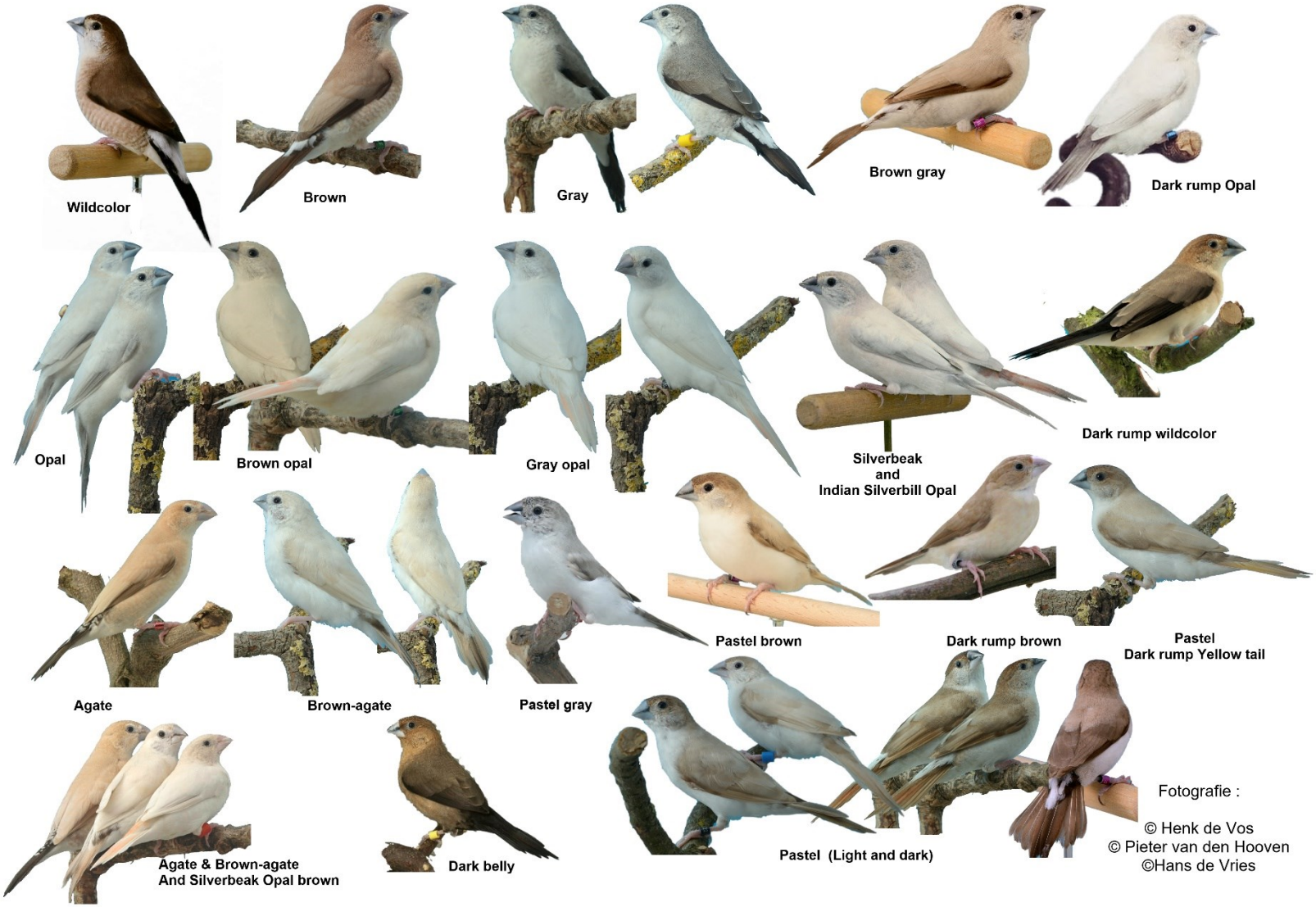

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