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THE ESSENTIALS OF AN IDEAL ALBUM.

By Edward J. Nankivell.

(A PAPER READ BEFORE THE PHILATELIC SOCIETY, LONDON, 13TH APRIL, 1894.)

AT first blush one would naturally be expected to introduce a paper on the subject of an ideal album with a very humble apology for wasting time in discussing a topic which, in the ordinary sense, seems to have been worn well-nigh threadbare. Ever since postage stamps began to be collected—at all events ever since the collection of postage stamps has been represented in periodical literature—this subject has cropped up year after year, but year after year it has been left as unsettled as before. And it seems to me that the more fastidious the class of collectors, the more unsettled they are in the matter of a permanent album for their gems. Has anyone ever yet met two advanced philatelists with similar albums? I do not say they do not exist, but I think you will be inclined to agree with me that they are about as rare as the "Post Office" Mauritius.

And after all there is not the slightest reason why there should be all this uncertainty as to the best album for an advanced collector. If we start by discussing the essentials, surely in such a Society as ours we should be able to reduce theories to practice, and lay down with absolute certainty the essentials which must be part and parcel of a satisfactory album for the advanced collector.

There is no call to discuss the needs of the ordinary collector; he is already excellently catered for by the leading philatelic publishers.

It is the album to meet the requirements of the advanced philatelist and the specialist that is wanted, and has not yet been found. Hence the title of this

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