

# A Colour Dictionary

With about two hundred names  
of colours used in printing &c  
Specially prepared for Stamp Collectors  
by

B. W. KAPKURS.



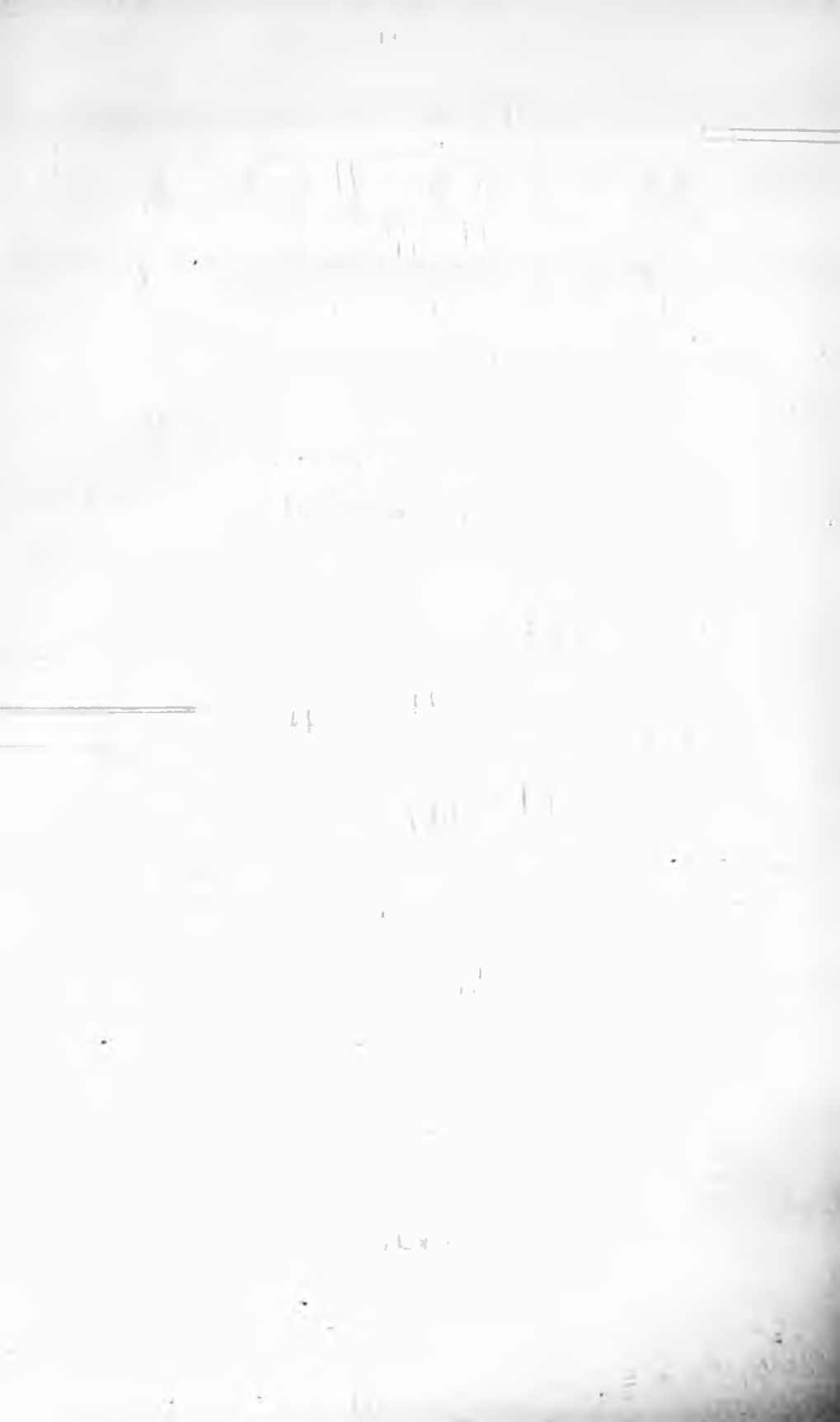
Over fifty  
different colours  
illustrated

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A  
**COLOUR  
DICTIONARY**

GIVING TWO HUNDRED NAMES OF COLOURS.

Specially prepared for Stamp Collectors  
BY  
B. W. WARHURST.



(SECOND EDITION.)

SIXTY ILLUSTRATIONS IN COLOURS.

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REVISED EDITION OF THE  
SIXTH EDITION OF THE



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**Colour Dictionary.**



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"It is a vulgar idea of the *colours* of solid bodies, when we perceive them to be a red, or blue, or green tincture of the surface; but a philosophical idea when we consider the various colours to be different sensations, excited in us by the refracted rays of light, reflected on our eyes in a different manner, according to the different size or shape, or situation of the particles of which surfaces are composed."—*Watts*.



THE above quotation of a century ago was given at the commencement of the first edition of this little book, with an explanation that it was not proposed to discuss the matter referred to in any philosophic or scientific spirit—but merely to indicate the "vulgar idea" of colours as expressed in the names commonly attached to them, and to try and remove or correct certain misdescriptions given of several colours in daily use that had crept into stamp catalogues in particular during the previous thirty years. Though some few glaring errors have been removed, there has been on the whole, an increase of mistakes in the lists generally of the present century, presumably from old habits which had become a second nature, as the writers in many cases were willing to admit that the same names were attached to entirely different colours.

In artistic decorative work, whether of the person or of buildings, a correct knowledge of colours is essential for descriptive purposes, but as no business requires the use of colour names to the extent of that which carries on the selling of foreign and colonial stamps, or that publishes such a quantity of elaborate lists of the goods offered, where values often depend on the tint or shade of ink used in printing the stamps originally, it is important that the hundreds of thousands of collectors who use the traders' catalogues should have a right idea of the hues represented by certain names. In those lists there are frequently between 20,000 and 60,000 different items offered for sale, each with a distinctive colour name. The different names printed may not total many hundreds, but it is evident from a very cursory comparison of a stamp album with the catalogue that the latter not only gives the same name to half-a-dozen distinct shades, but also calls the same colour by several different names.

#### IT IS A QUESTION OF EDUCATING THE EYE

in most cases, which ought to be as necessary in our schooldays as a knowledge of the rules of grammar or arithmetic are for correct speaking and writing, or the keeping of accounts. The habit once acquired, the elementary rules that have carried us to perfection are often entirely forgotten, and so, in matters of colour, if simple names are given to the most striking varieties, it needs but little

thought to express ourselves clearly when some unusual shade is seen, without having to refer to a colour chart. At first sight the object looked at may strike one as decidedly brown, yet we feel that to call it simply by that name would not be clear when speaking to another person about it; a second thought tells us that it has a decided red shade to it, so we have it at once that it is a red-brown. But if we have a fancy that lilac is red, we may say that it is "lilac-brown," and there we are absolutely wrong, as there is no such compounded colour, but purple-brown might be all right. If necessary to be more precise, we may use as a prefix, such a word as light or dark, dull or bright. In the former edition

#### CERTAIN STANDARD TYPES OF COLOUR

were represented as ink specimens of what are ordinarily associated with the attached names (though two or three slight errors in mixing pigments led to a little confusion), and it was hoped that a committee of experts would be formed to consult and publish a selection of less than a hundred colours with simple definite names easy of comprehension by anyone knowing the difference between red and blue, green or yellow, etc., which might become a standard for use in educational establishments throughout the country. A few schoolmasters are using that book, but the suggestion then made was not acted upon, though it is still hoped that the Royal Philatelic Society may think it necessary to move in the matter, seeing that it affects so many people in every-day life, as in decorative work, drapery, etc., outside of those enthusiasts who have taken to stamp collecting as a most agreeable and studious hobby with the advanced title of Philately.

Some slight reference should be made to the

#### RESULTS OF MODERN INVESTIGATION

into the phenomena of light and colour, as having modified old conceptions of the colours resulting from mixing two or more pigments; the effects produced by such mixtures when submitted to the same test of analysis being proved to be quite different from similar natural colours obtained by illumination. Much has been written on the subject, and nothing original can be stated now, so we quote as before. "Colour has not a material existence; it is a sensation. The colour of an object varies slightly with the brilliancy of the light emanating from it to the eyes. Light is due to waves in the ether of space—and as air-waves of a certain frequency of recurrence cause the sensation in the ear of particular sounds, so 'ether-waves' of a particular frequency induce the sense of colour light in the eye. The eye will take up a number of mono-chromatic (single-colour) lights impinging on the same spot in the retina, with the resultant sensation of a single colour. The retina is composed of nerve-elements each of which is capable of perceiving one of three primary colours. These primaries Young and Helmholtz call red, green and violet; Maxwell says, vermilion, emerald-green, and



ultramarine-blue ; the ordinary or artist's idea being, as we know, red, blue, and yellow."

Other scientists differ as to these primaries, and it is not necessary for our purpose to go further into the subject ; what few remarks are made by us as to primary and secondary colours will be on the assumption that red, orange, yellow, green, blue, with violet and purple follow in regular succession in the solar spectrum. The reason that the artist's pigments of blue and yellow produce what is called green is that the light from the yellow is not pure, it contains green light which the blue also does ; the simultaneous impression on the eye of the mixture is blue, green, and yellow, but blue and yellow destroy each other, being 'complementary' colours which produce white light—thus green is only left diluted with white.

#### THE COLOUR OF TRANSPARENT OBJECTS

is due to selective absorption. Look at a *red* object through GREENISH-BLUE glass, and it appears *black*. Hold the same glass up to the sky, and the red components of *white* daylight are cut off ; what passes through produces a sensation of greenish-blue. The red that is cut off by absorption, and the greenish-blue are complementary to one another—both being complex, not monochromatic.

Colours vary in hue, in purity, and in luminosity. The hue determines the name of the colour—*e.g.* vermilion, scarlet, &c. ; the purity or absence of admixture with white light determines its richness—vermilion reflecting 80 per cent. of red light mixed with 20 of white ; the luminosity or brightness determines the shade or tone of colour.

There are several scientific instruments for determining precise shades of small objects like postage stamps, which the Tintometer also did in a simpler way, but it is manifestly impossible to apply these instruments universally, or to give any description of the resultant hues in terms or expressions understandable by ten per cent. of the people, so we must adopt the common method of describing colours as they appear to a person with a normal or ordinarily correct eye, which eye, by the by, seems to belong only to the minority unless specially trained.

#### THE TINTOMETER OF 1895

caused some little stir at the time, and as the Editor of the *Philatelic Journal* wrote—"There may, and no doubt will, be further improvements in the tintometer yet, but it is going to lead us all out of the wood, and we hail its advent"—an extract from *The Times*, of 5th November in that year, may also be of interest now, for it seems doubtful whether many of us are out of that wood yet. "It has been found that the colour of substances frequently affords a very convenient, and sometimes very exact, indication of other qualities, such as purity, etc. On this principle is based the tintometer, an instrument designed by Mr. Lovibond for his own use as a brewer.

It consists of two equal tubes placed side by side. The material to be examined is put at the end of one tube, while in the other, tinted glasses are inserted until the colours seen by the observer down the two tubes exactly match each other. These tinted glasses are graduated on a scale of colour density, so that it becomes possible to register numerically the exact combination of tints required to produce any given colour.

The eye may be trained mechanically by instruments to define with a certain amount of correctness the appropriate colour name for those objects that can be used or tested in that way, but the experience so gained is of little practical use in every-day work, where it may be necessary to decide at a glance whether a large piece of cloth, or a roll of wall-paper, is of a specified colour that you want to get. Colour charts have been made too, as guides or helps in this way, but as neither these nor the instruments are always at hand, the only reliable training is that of the memory to

FIX A COLOUR PRECISELY BY A SIMPLE NAME,

or a double-barrelled one even, if you are as sure of your memory in this respect, as you are that seven times nine is sixty-three, or that fifteen from thirty-four leaves nineteen. The multiplication table may be vexation and subtraction just as bad for a few weeks when at school, but once mastered and practised occasionally, the habit of calculating with figures is as ineradicable in most people as the habit of speaking correctly is from the same kind of early training. So, what may be called "*eye-memory*" may be as readily gained and usefully retained by the adult, as shown by his or her recollection of faces and places, and be applied to the observance of variations in colour indicated by names. There should not be any more necessity for carrying about portrait albums, maps or charts and implements for the latter cases, than there is for perpetual reference to tables of arithmetic or a grammar in the other cases.

One of the most conspicuous instances of the class of

MISTAKES CAUSED BY COMPOUND COLOUR-NAMES,

where the exact colour of each name is not understood precisely, or is attached to flowers or fruit, has been mentioned as 'lilac-brown'—but another equally incorrect, if not more dangerous, because of its earlier use by scientific writers, is to be found in "violet-red" or "red-violet," a term just as correctly expressed by "*reddish-blue*"; for now-a-days violet as a colour name—apart from its usual scientific use—must naturally attach itself to the flowers called by that name, which are usually bluish in tone, while any excess of red in the tone or shade of violet to be described carries it on to a mauve and ultimately to purple. It is readily admitted that the ordinary flowering violets—as also other "*violas*" called pansies—vary from a deep blue to the purple of a damask rose; but, as with *rose* colour, we do not call every varying tint of

roses by that one uniform name. Lilac, too, will be specially referred to, later on. The learned men who compile high-class dictionaries often lack originality in their descriptions, as in the statements that violet is a "bluish-purple," and that purple is a "reddish-violet." As it is chiefly in the varied combinations of these two contrasting colours—red and blue—that the greatest confusion arises, it may be stated at once, in the simplest form, that, starting with red, a small proportion of blue added will produce a purple (also magenta)—and at the other end of the scale, a little red mixed with blue evolves a violet—midway between the two being mauve.

As an evidence of the general correctness of this definition we give, from some publicly printed results, the

#### TINTOMETER ANALYSIS

of one of the finest specimens of a deep *violet* coloured stamp constantly misnamed purple—*violet* 3·2, neutral tint 2·2, and red 1·0. Not a word about purple. On the other hand, a stamp of Bulgaria catalogued as violet, but really a dull *purple*, is given as red 4·2, neutral tint 2·4, and violet 2·0; from which two instances it will be seen clearly by adding the neutral tint to the predominating hue first given, that violet and purple respectively are the more correct names. The spectrum analysis would doubtless shew somewhat different proportions, as it deals only with theoretical or absolutely pure colour, which no pigment can be completely.

#### WHAT WE PREFER TO CALL MAUVE

is, in its deeper shades, largely designated as violet, but mauve only when in lighter tones or tints, in which tints the red, being the warmer and more pronounced or assertive colour, makes itself conspicuously felt, while the blue, as a colder and more modest or retiring hue is scarcely noticeable. For this reason, '*rosy-mauve*' will often better express the lighter tone, while '*mauve-violet*' or '*purplish-mauve*' is probably the better denomination of some of the deeper shades, according to the depth of tone in the blue or the red that has been used in its preparation, especially if aniline dyes are used.

This question of *Mauve* as a good or appropriate colour-name, as also its position in the red and blue compounds, having been questioned, it may be further explained here instead of later on. As used for half a century for certain cheaply produced aniline dyes to imitate the more expensive and unstable violets—mauve ranges from a beautiful vivid violet to rosy shades of purple, and should be specially applicable to attach to a separating—and at the same time a connecting—hue between the red purples and the bluer violets, and is frequently met with in scientific works in this sense. The name was in use long before as a colour name, from the flowers of the mallow.

Professor CHURCH, whose opinion should be authoritative on this matter, wrote in *The Technical Educator* about 1870 ;—" the aniline dye known as mauve may be taken as somewhere near the normal violet . . . which usually appears much redder by gaslight than daylight." Captain Abney when lecturing on the use of the prismatic spectrum as supplementary to the observations of the eye, gives this instance of the

PREDOMINATING EFFECT OR LUMINOSITY OF RED

(which also applies to yellow). A weak solution of litmus in water is blue when a thin layer is examined, and red when a more concentrated layer is applied, and refers it to the law of absorption in this way. Suppose we have a thin layer of a liquid which gives a purple colour when two simple colours, red and blue, pass through it, and that this thin layer cuts off one-fourth of the red and half of the blue incident on it, another layer will cut off another fourth of the three-fourths of red passing through first layer, and half of the half left of the blue;  $\frac{9}{16}$  of red and only  $\frac{1}{4}$  of the blue passing. With a third layer we shall have  $\frac{27}{64}$  of red and only  $\frac{1}{8}$  of blue left [equal to red  $42\frac{3}{8}$  per cent. to  $12\frac{1}{2}$  blue] shewing that as the coloured liquid is thickened, the blue disappears, leaving red as the dominant colour.

Another scientist writing last June on

"WHAT MAKES THE SKY BLUE?"

says—" There is no doubt that the atmosphere holds in suspension minute particles of aqueous vapour, which at high altitudes scatter an excess of the smaller waves of the solar spectrum, but are unable to have appreciable effect upon the larger ones, which pass on more or less unreflected. At sunset the waves of light pass through an enormous length of atmospheric particles, the smaller waves being quenched on the way, the larger and more vigorous waves alone getting through to give the evening red and the Alpine crests their rosy glow.

On the mountains of Switzerland, where in the rarer atmosphere the minute particles are in excess, the celestial dome is of the deepest blue. The higher we climb the more pure is this blueness until, were it possible to soar above the particle-laden air and outside the sky, the dome beyond would assume a blackness one could almost feel."

In going over numbers of stamps in books, or the hues of a colour chart, allowance must be made in judging the lighter shades of many of those into which compounds of these colours enter largely. It is the forgetting of the fact "that in yellow there is the greatest brightness," that often leads to the misnaming of new stamps, especially in the liberal use of the words orange and yellow as adjectives when describing anything of a lighter tint than usual; as seen in the compound word *yellow-green* so frequently applied to

a pure green which, if not so full-toned as a normal green, would be better designated as *light-green*.

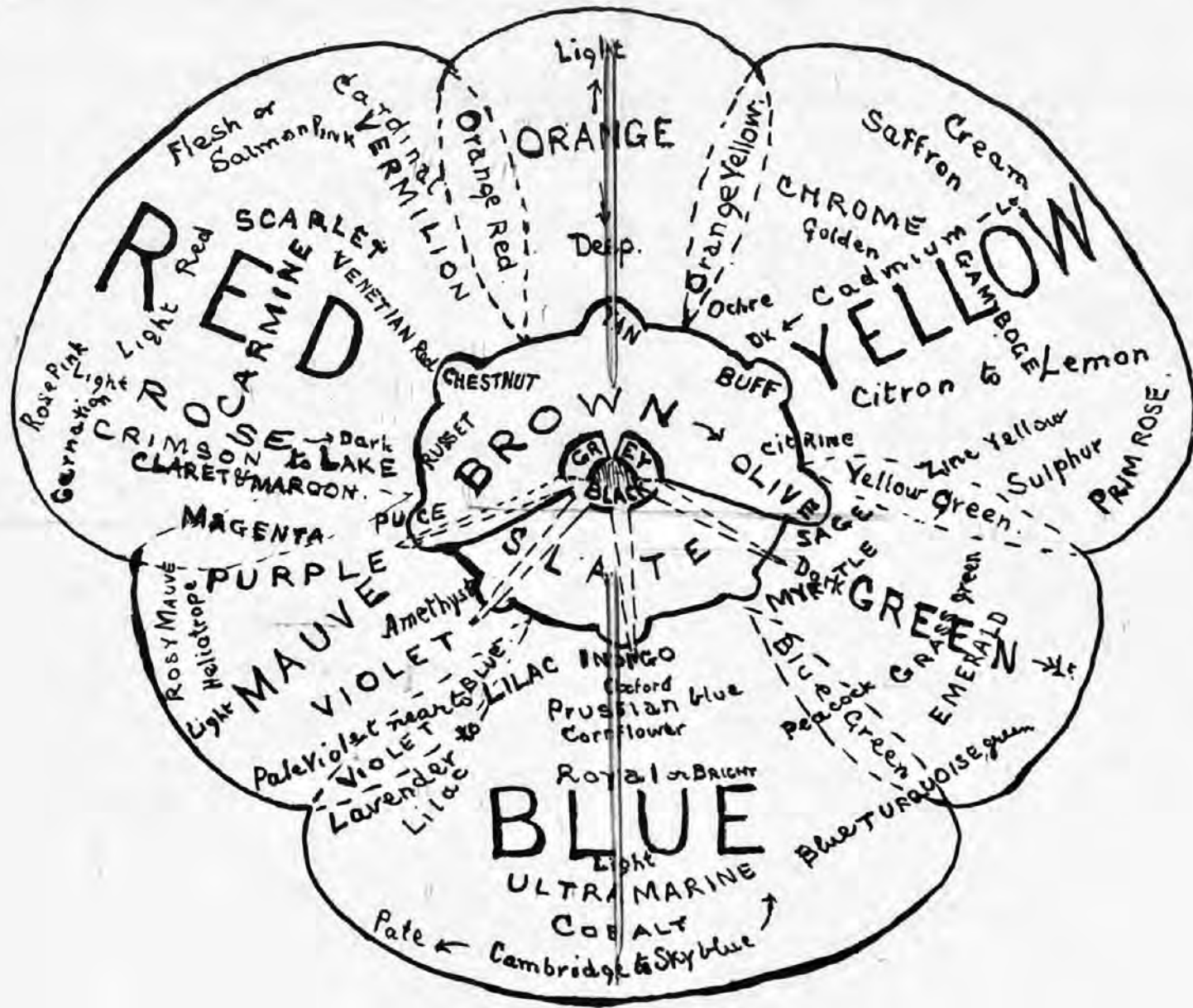
These tables, from Capt. Abney's book, of the luminosities of some colours as taken by electric light, will give some idea of the importance of this matter of predominance or assertiveness, as compared with the opposite quality in others:—White as 100, Vermilion is 36, Emerald Green 30, Ultramarine 4·4, Orange 39·1, and Black between 3·4 and 5·1, depending on the surface of object. The figures given of the results of examining *pigments* used in some coloured *papers* give a very different scale—Vermilion now being 14·8, Green, 22·7, Blue 4·4, Orange 62·5, and Chrome Yellow 77·7; ordinary Brown paper varying between 19·5 and 25 per cent. as compared with normal White.

#### THE ACCOMPANYING ILLUSTRATION

is submitted to give a general idea of the positions of certain colour names relatively to each other, arranged as in a map in provinces or colour groups, as Red, Yellow, and Blue—with their secondaries of Orange, Green, and Violets; together with a central district of Browns which may be composed from all the others in varying combinations, also dark Greys or Slates. Thus in Red division we have *flesh* and *pinks* on the outside as light tints, increasing in depth through *vermilion*, *scarlet* and *carmine* in the middle, to *crimson* and *lake* near central oval where reds approach to brown. On the left we get *claret*, *maroon* and *magenta*, as near to purple; on the right of bright reds is placed *orange-red* as a connecting link with *Orange* proper, and so on round the oval. The centre is devoted to *brown*, *slate* and *grey*, as not being formed from a simple mixture of two bright colours, but where they can combine with others is indicated by arches or points. This is not an ideal or scientific chart, but it may aid the memory in regard of some hues and tones, so that with the detail types once fairly fixed, there should be less difficulty in judging by the eye, when away from the coloured matter, what name seems most appropriate for any particular object examined.

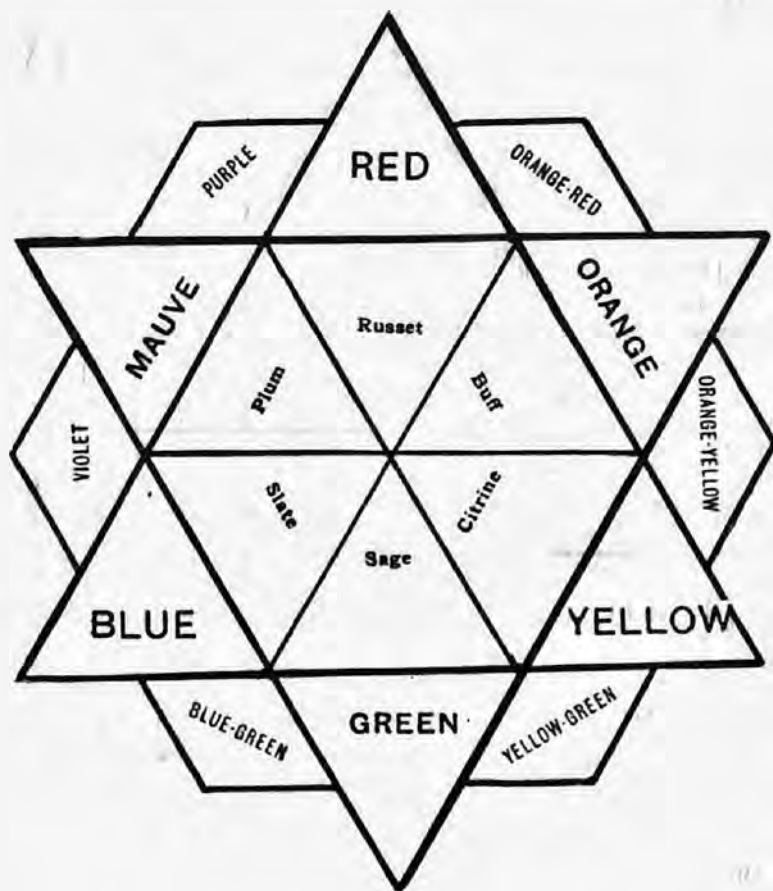
#### THE COLOUR NAMES WILL BE DESCRIBED

after the fifty-six named colours on separate pages, in groups first, and finally in alphabetical order—but in the second diagram we attempt to show the effect of combining colours, which was given before as a coloured frontispiece. As the primary colours used for such printing do not produce the exact hues shown further on, this outline may be a useful exercise to copy and compound in suitable water colours by those inclined that way. The common primary and secondary colours (6) are indicated according to the older methods, with six other intermediate hues between them, composed from a mixture of those immediately right and left of each. Thus between *red* and *blue* we have *mauve* as a secondary single colour, and between the mauve and a deep red we should have *purple*, and between blue



(Approximate) MAP OF COLOURLAND (In Provinces).

and mauve there should be *violet*. The central shades (result of *three* printings in usual way) ought to be theoretically *Russet* under red, *Buff* under orange, *Citrine* below yellow, *Sage-green* below green, *Slate* below blue, and *Plum* under mauve; but practically it is difficult to combine pigments in such a way as to result in the exact colours understood by those names.



The separately named colours (p.p. 17 to 44) are submitted as 'types' of the colours, or finger-post guides, and do not represent one-tenth of the shades used in printing stamps. A margin (so to speak) right and left for variation of tints in mixing must be allowed for, but by a prefix of light, dark, pale, deep, dull or bright—with a few simple combinations of names in cases of uncertain or peculiar shades, such as *mauve-red*—almost every colour produced can be fairly defined for descriptive purposes.

## A CURIOUS PHENOMENON

worthy of remark is, that physiologists tell us "that what is known as the yellow spot occupies a central position in the retina, and that it absorbs a part of the spectrum lying in the green." This affects the judging of a colour, as if looked at sideways or at a distance of one foot, the colour being matched will be of an apparently different hue from what it appears at four feet away. There are also certain constitutional defects or derangements—apart from actual colour-blindness, so-called—in some men that cause the objects examined to appear to have an excess of yellow or red in them.

In a recent magazine we read of an abnormal perception of subjective colours occurring in diseases of the brain, optic nerve, and various infectious and other diseases, also without apparent cause. A case of red vision produced by henbane was described a hundred years ago; since then cases of yellow vision as a result of the administration of santonin have been noted, but were not much noticed until recent years as due to drugs. Dr. Hilbert now classifies the phenomena as follows: Violet vision produced by hasheesh or Indian hemp; blue, by alcohol; red by atropin and other alkaloids used by oculists, also by excessive use of tobacco and quinine; yellow by picric and salicylic acids, digitalis, and phenacetin, by snake-bites, inhalation of carbon monoxide, abuse of tobacco, chromic acid and iodoform applied externally. No substance which causes the sensation of green has yet been discovered.

When examining bright colours, the eyes should be rested by looking at a pale green or a grey paper before turning to another, as

## STRONGLY CONTRASTED COLOURS

seen rapidly after each other, bewilder the eye nerves, and make the colours appear very different, as thus stated:

RED	looks brighter with	GREEN	and this last	brighter.
RED	„ do.,	ORANGE	„	green-grey.
RED	„ nr. orange	BLUE	„	green.
RED	„ orange,	VIOLET	„	unchanged.
GREEN	„ bluer,	ORANGE	„	yellower.
GREEN	„ olive,	BLUE	„	near violet.
GREEN	„ olive,	VIOLET	„	bluer.
ORANGE	„ red,	BLUE	„	bluer.
ORANGE	„ green,	VIOLET	„	bluer.

So many stamps are now printed in two colours that it is necessary to consider such *effects* as the above, when two are seen together in such a small space.

On the other hand, there are combinations of what are called

## COMPLEMENTARY COLOURS,

which when combined in a small design, do not modify each other by contiguity. The following were given by Professor Church as



carefully selected pairs:—Red and Green-blue; Orange and greenish-Blue; orange-Yellow and Turquoise; Yellow and Blue; greenish-Yellow and violet-Blue; Green-yellow and Violet; yellowish-Green and 'purplish-Violet' [mauve]; Green and Purple; Emerald-green and reddish-Purple. To sum up this point briefly we will give the Professor's own words. "Two differing colours or differing tones tend, when placed together to differ still more. Light tones and colours become lighter, dark tones darker, complementary colours are mutually enhanced in distinctness; and where a colour is present without its complementary, that complementary is, as it were, evolved, owing to extra sensibility of the eye for those colours which are *not* presented to it when it has been excited and fatigued by those at which it has been gazing."

Difficulty is often experienced in recognising that

#### STAMP COLOURS ARE CHANGED BY AGE,

and that a name given correctly for a stamp as seen in its newly printed 'mint' condition, can really be the right name when post-marked specimens only are to be had some years after. The same issue of stamp when sold by a dealer may vary according to whether it is used or not, the catalogued colour being from the unused one which has not been exposed to sea air, obliterating inks, or contact with other discolouring articles in a mail-bag. Badly made paper when damped for printing sometimes gives off a sufficiently appreciable quantity of soda or lime (used in the bleaching of the paper pulp) to affect chemically the printing ink after a time, if that also is of inferior quality. Strong sunlight or even ordinary atmospheric exposure often changes or fades away the original colour, some pigments being of a very fugitive character. The surface of the paper, rough or smooth; texture of silk, cotton, or woollen fabrics, affect the apparent colours very much, as shown in the varying degrees of luminosity of certain colours already given in different circumstances. The same piece of coloured material will look different by gaslight from what it does in sunlight, and will vary again in daylight if looked at just before sunset, or during mist or fog. A simple method of neutralising the yellow light from gas in matching colours at night is to place the stamp or colour to be matched in such position that the light does not fall directly on it at a right angle—and to hold a bright blue card or paper so that the light is reflected from it on to the stamp.

The engraved designs of stamps, according to the class of "hatching" or line shading adopted often makes two portions of a stamp appear as if printed in different tints, and must be allowed for. A design printed in carmine ink may seem to be, and has been catalogued as vermilion, owing to the very fine or broken lines of colour with a relatively large amount of white paper showing, and the absence of a solid block or band of colour to guide the eye. It must be remembered that the actual colour of the ink used is best

indicated in the darkest portion of the stamp, and also that with stamps that have been printed in thousands of millions, like the current British penny stamp, there must be variations of shade, whether intentional or not on the part of the printer. The stamp named appeared at first a bright carmine, but later on was more of a scarlet. The half-penny stamp was changed from the deeper (almost bluish) green to quite a light tint, which, with the semi-transparency of the paper, when seen on a yellowish or buff cover, seems to justify its being called yellow-green, but light green is the more correct, though often near 'pale' in some printings.

#### THE RUDIMENTS OF COLOUR

were not studied much in our young days, and to call an object red, blue, or green, was considered sufficient, but the general study of stamps and the need for describing shades more accurately, has caused thousands to rub up their colour knowledge, with the result that many find that they have never before realised the difference between scarlet and crimson, or between emerald and myrtle. The fanciful names in use are a sort of despairing effort to arrive at some distinguishing delineation which those possessed of an earlier knowledge of elementary colours would have avoided.

No authority, however high, can compel contractors or the officials who order the stamps, to adopt clear and sensible *names* for the colours chosen for printing. Some writers describing new issues from official lists will therefore continue to employ these misused terms, but the general public may now learn a little more of what are the hues usually meant when certain names are given, and it is hoped that simple compound names will be found to express more clearly the intermediate shades in which stamps are often printed. It will be impossible to satisfy everybody—experts themselves do not entirely agree any more than do the little birds in their nests—but certain colour

#### NAMES IN COMMON USE SCORES OF YEARS

before stamps were invented, ought to be as recognisable as the letters of the alphabet, and as unchangeable, whatever ingredients the colours are compounded from. The chief object of this little book is to show tangibly the colours understood by long usage as representing very closely the names attached thereto, and to explain a few that are not visually presented.

*Madder* (from the root of that name) is a deep red, also called *Turkey red*, and a still deeper tone is called *lake*, though this is a generic term applied to pigments from vegetable or animal sources deposited on an earthy base like alumina. The words are used by colourmen in such compounds as scarlet lake, brown madder, madder lake, rose or pink madder, carmine madder lake, rose lake, and purple madder. Other apparently contradictory terms are common, such as violet carmine, brown pink, Dutch, English and Italian pinks

for shades of yellow, also yellow lake, and amber carmine. In these cases the colour denomination comes first, the second being the pigment; but, as a rule when colour only is described, that comes last, the first being a qualifying adjective, as in blue-green and yellow-green—greens inclining to blue and yellow—and in carmine-rose (rose with a carmine tinge); amber carmine and violet carmine belong to the previous class, being respectively an amber and a violet composed from cochineal, the essential colouring matter of carmine, it being self-evident that carmine as a *colour* cannot approach either amber or violet.

The most fruitful source of mistakes in colour nomenclature is the

#### MIXING OF PIGMENT NAMES WITH COLOUR NAMES.

Some of these ingredients, when used either for water colours or for printing inks, are of a fugitive character, while others are permanent under most conditions of exposure, but as the names of specially fugitive pigments are not likely to be often employed for cataloguing, there is no need to give an elaborate exposition of them. At the same time, much has been heard latterly of single and doubly fugitive inks as employed for most of the British and Colonial issues of recent years, but these expressions indicate a special class of inks used solely, or chiefly for printing stamps that may be used for either postal or fiscal purposes. There have been many cases of "cleaning" such stamps, so that the figures written on, or names hand-stamped across the documents bearing them could be chemically removed and the stamps utilised again. By printing stamps in colour pigments now officially described as green, purple and black, which will not stand cleaning by acids, etc., the revenue is safe-guarded and collectors too, to a certain extent.

Aniline dyes are now largely used for the mixing of many bright colours, and especially of mauve and magenta to purple shades, also a brilliant carmine and rose or "rosine." They usually saturate the paper and are somewhat troublesome, especially where stamps are twice sent across the seas, as mailbags are not always perfectly dry, and damp brings out the reddish colour of compounds of the mauve or purple class, causing that colour to show plainly at the back and to affect the colour in front sometimes.

#### ASSOCIATION OF IDEAS

unconsciously, but forcibly, enters largely into our notions of colour as already instanced with reference to violet. For that reason, in choosing colour names, words only that clearly convey the impression desired should be used, and that cannot be confused with other things. For instance, *lemon*, *citron* and *orange* are fairly clear to anyone, but *plums* vary from *yellow*, *green*, and *red* to *purple* and *blue-black*, while *cherry* and *prune* are not at all definite as representatives of colour—though *emerald* and *ruby*, with *turquoise* should be unmis-takeable. Most of us know something of an apple, yet would not

care to fix right off the tint of green (or yellow) it is used to describe, to say nothing of the *russets*, and so with *peas* and *mignonette*, though myrtle seems more precise; but why *puce*, which very few know the shade or meaning of, (flea-colour) was ever adopted as a colour-name passes comprehension. *Rose*, as a colour-name, is definite enough to most people, and nobody thinks of applying the word to a yellow or purple stamp, but the flowers (from which the word comes) vary between white, yellow, pink, and deep crimson, to purple for the damask rose; yet another flowering shrub named

#### LILAC HAS BECOME A DOUBTFUL COLOUR-NAME

because, for some unintelligible reason, it has been the most abused of any for naming stamp colours. In ordinary life, the great majority of people here correctly use the term when applied to dress fabrics, paper, and decoration generally; and in stamp catalogues it has been given correctly to stamps printed in ink of the well-known shade about midway between lavender and light violet. Yet it will be found that half the stamps listed as "lilac" during the present century are really purple, or between that and mauve.

Apparently the confusion first arose from fancying that the flowers—which vary between pale

#### LAVENDER AND "LILAC-BLUE" TO MAUVE

and even light purple—were the origin of the colour-name, which they are not. Then in 1880 it was decided in London that there should be no separate stamps for "receipt" purposes, and the old lilac receipt stamps were used up as postals, and a new series of Postage and Revenue stamps began in a *similar* colour for the penny value. It is said that "Perkin's mauve," an aniline dye, was first used in compounding the ink for these printings, which would account for the eventful predominance of that cheap assertive mauve, but the old colour-name was retained for a time, and subsequently it was officially called by the royal name of purple. Stamp-dealers and the public having got used to the mongrel colour, insisted on calling it by the old name, and so it has retained this wrong name among stampmen even when applied to the mass of Colonial issues printed in a deeper purple colour.

Old dictionaries tell us that the flowering shrub is called after the Persian *lilaj*, meaning blue or indigo tree, and they describe it as a "dull pale violet" colour. Its extract as a dye is given as "violet-blue," and from some printed calico samples sent me last month from Cottonopolis, to see whether the trade had changed the colour known by that name, the two extremes show the light or lavender tint, and the darkest, a peculiar but decided *blue* as well remembered by me over fifty years back. A tint called heliotrope is usually confused with lilac, especially in the small drapery trade, and applied to faded mauves, violets and purple of a previous season, which often approach to lilac.

In illustration of some remarks in previous pages as to  
 LIGHT BEING TRANSMITTED BY WAVES,  
 our learned friends present us with wonderful figures they are experimentally acquainted with, of the oscillations or vibrations of ether waves per second which give rise to the colours as fixed by dark solar lines in spectrum. Lord (or Bulwer) Lytton puts the extreme tersely in saying "that 700 millions of millions of vibrations have penetrated the eye before the eye can distinguish the tints of a violet." The lines in red show 395 to 458, 510 in orange, 570 in green, and 697 to 757 billions of vibrations per second for violet to purple.

Professor Rood, in dividing the prismatic spectrum into 1,000 parts, gives the names and range of principal colours seen as—Red 149, Orange-red 45, Orange 16, Orange-yellow, 20, Yellow 10, Yellow-greens 104, Green and Blue-green 103, Azure-blue 48, Blue and Blue-violet 311, and Violet (including Purple) measures 194 thousandths of the colour scale. For the *normal* spectrum the corrected figures given are 330, 104, 25, 26, 13, 97, 103, 51, 191 and 60 only, for the colours in same order—almost reversing the relative proportions of red and blue.

It will not be out of place to mention the

#### HERALDIC COLOURS OR TINCTURES

and explain their representation in black and white by hatched lines or dots. The nomenclature, as of heraldry generally, is an adaptation of Norman-French; and there are precious stones associated with the five colours. Red or *gules* in uncoloured engravings, is shewn by vertical lines; Blue or *azure*, by horizontal lines; Black or *sable*, by crossed perpendicular and horizontal lines; Green or *vert*, diagonal lines from top left to bottom right; Purple or *purpure*, diagonal lines from bottom left to top right. The precious stones are ruby, sapphire, emerald, amethyst and diamond. The metals are Gold or *or*, represented by dots; and Silver or *argent* by the "field" being plain or uncoloured—and in painting by yellow and white.

As these names are known and recognised generally in the civilised world, is it too much to hope for a day—near at hand—when the spread of philately and the need for greater preciseness will lead to an

#### INTERNATIONAL COLOUR STANDARD

of about 100 clearly defined hues, printed in permanent colours, with intelligible names in each country, so that any description of a fixed colour, tint or shade will be readily understood in all other countries agreeing to the standard? There is an international agreement in the Universal Postal Union States as to the general colours to be used for certain values of stamps for clear recognition everywhere, and it would be but a slight extension of that arrangement, to have an "Espéranto" sort of colour type as well as a letterpress wording known to all.

**LIGHT RED**  
OR  
**SALMON PINK,**  
In Pale Tints.

No. 1.



**PURE**  
**VERMILION.**

No. 2.



**SCARLET.**

No. 3.



**CARMINE.**

(Pure Carmine is  
usually Rosy.)

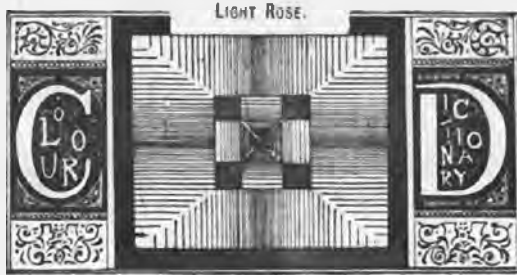
No. 4.





**LIGHT ROSE**  
OR  
**ROSE PINK.**

No. 5.



**DEEP ROSE.**

No. 6.



(Near to)  
**GRIMSON.**

No. 7.



**DEEP RED.**

No. 8.



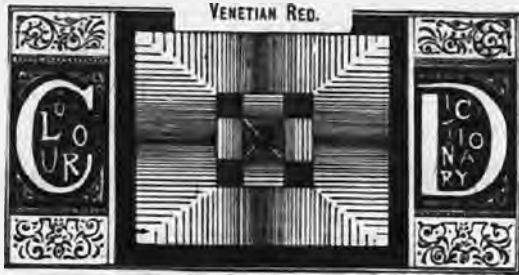


BRITISH  
12 APR 1903  
MUSEUM

**VENETIAN  
OR  
BROWN-RED**

No. 8.

(Near to Light  
Chestnut).



**CLARET.**

No. 10.



**MAROON.**

No. 11.

(See Red-Brown)



**MAGENTA.**

No. 12.

(See Purple).



11



11

**REDDISH, OR  
DEEP ORANGE.**

**No. 13.**



**ORANGE**

**No. 14.**



**CHROME  
OR  
ORANGE  
YELLOW.**

**No. 15.**



**YELLOW.**

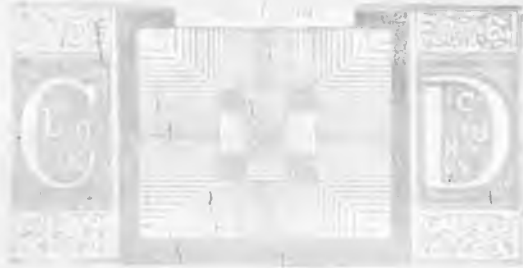
**No. 16.**





**GREENISH, OR  
ZINC YELLOW.**

**No. 17.**



**LIGHT  
YELLOW GREEN.**

**No. 18.**



**LIGHT GREEN.**

**No. 19.**



**GREEN.**

**No. 20.**





**EMERALD  
OR  
BRIGHT GREEN.**

No. 21.



**LT.-BLUE GREEN  
OR  
TURQUOISE  
GREEN.**

No. 22.



**DARK  
BLUE GREEN.**

No. 23.



**DEEP GREEN.**

No. 24.





BRITISH  
12 AP 1913  
MUSEUM

**DARK GREEN  
OR  
MYRTLE.**

No. 25.



**SAGE GREEN.**

No. 26.



**OLIVE GREEN.**

No. 27.



**PALE, OR  
LIGHT BLUE.**

No. 28.

(Near to Cobalt).





**ULTRAMARINE.**

No. 29.

**ROYAL OR  
BRIGHT BLUE.**

No. 30.

**DEEP BLUE.**

No. 31.

**DULL BLUE.**

No. 32.





**PRUSSIAN BLUE.**

No. 33.

(Also Deeper).

**INDIGO.**

No. 34.

**VIOLET BLUE.**

No. 35.

**DEEP  
SLATE BLUE.**

No. 36.

OR BLUE SLATE.





**LIGHT  
LILAC.**

**No. 37.**

**(Usually Bluier).**



**REDDISH  
OR  
ROSE MAUVE.**

**No. 38.**

**(NOT Lilac-Rose).**



**If Redder, as Mauve-Red or Pale Purple.**

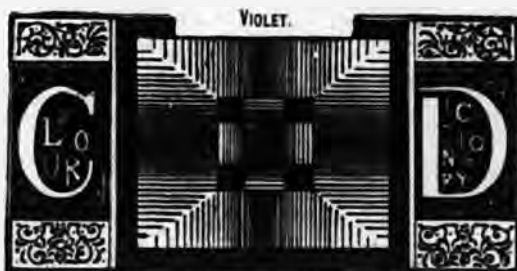
**MAUVE**

**No. 39.**



**VIOLET.**

**No. 40.**







**BRIGHT  
OR  
ROYAL PURPLE.**

**No. 41.**

**(Near to  
Mauve Purple.)**



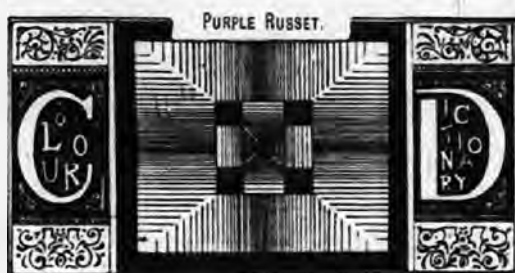
**PURPLE.**

**No. 42.**



**PURPLE RUSSET  
OR  
BROWN PURPLE.**

**No. 43.**



**DARK  
PURPLE BROWN.**

**No. 44.**





**BUFF  
OR  
YELLOW BROWN**

No. 45.



**BISTRE.**

No. 46.



**ORANGE  
BROWN.**

No. 47.



**CHESTNUT.**

No. 48.

(See Venetian Red).





**RED-BROWN.**

No. 48.

**CHOCOLATE.**

No. 50.

**BROWN  
OR  
BURNT UMBER.**

No. 51.

**OLIVE BROWN.**

No. 52.





**SEPIA.**

No. 53.

**PEARL GREY.**

No. 54.

**SLATE.**

No. 55.

**GREY.**

No. 56.





BRITISH  
12 AP 1913  
LONDON

About a quarter of a century back there was published  
 "THE STANDARD COLOUR CHART"  
 by a firm in the United States, as an elaborate and painstaking effort to "reproduce every shade in which any stamp has ever been printed." A most ambitious attempt, seeing that it would not be difficult for any man with a clear eye for colours to find over one thousand tints and shades in a good collection of stamps. There were actually 142 illustrations, showing four apparent shades each (according to the engraved lines), for use as a reference book whereby to fix the exact tone of any stamp-colour. The extent of its probable usefulness may be gauged by the fact that there were only 28 names given for all the hues represented, in seven "classes" accompanied by numerals. No wonder that stamp-dealers were led into giving the same name to half-a-dozen different colours.

It is manifestly impossible for any person, however good his general memory may be, to remember twenty "Orange" tints, though sub-divided into yellow, ochre, and buff, supplemented by figures. Among the Reds there were eight called Vermilion and the same number of Lake, yet there are no red hues so definite or fixed as these two—not a word said as to scarlet, crimson, rose, or marone. Among the twenty-classed as Purples we cannot find one according to our notions, and, though eight shades are given as "lilac," only one or two approach it; Mauve is made to range from a pink to a purple-brown—while not a single specimen in the book is printed as a Violet, but only as Purple No. 3, the word itself not being used at all.

It is strange that the New York printer did not give Violet as a colour-name, as from scientists' writings to printing ink makers' lists, it is the general word used to indicate the solar spectrum range of colour from indigo to what is often spoken of as "plum" colour, or what we call purple. Yet their poets wrote differently, for Bryant, Whittier, and others all write of

"Violets heavenly blue" and

"The blue-eyed violet."

and our earlier Spenser and Thomson, well known there, wrote of

"violets blew," and "violets darkly blue."

which Byron has supplemented with—

"The sweetness of the violet's deep blue eyes,

Kissed by the breath of heaven, seems coloured by its skies."

While in the poetic strain, we may quote also—as fixing the hue intended when the word purple is used—our own Shakespeare, who says in *Richard III* :—

"Did drain the purple sap from her sweet brother's body."

and Pope, in his Homer's *Odyssey* :

"Till ruddy morning purpled o'er the east."

Yet their bluish Violet stamps are mostly catalogued as Purple!

At a later date than the chart mentioned, or about the year of our first edition, another book arranged on a different principle altogether was published by a Boston (Mass.) firm, entitled

“THE PRANG STANDARD OF COLOUR.”

This is a splendid work for artists and amateurs to discover with a minimum of trouble the right proportions for mixing certain hues of colour, and deepening with grey (black) for darker shades, or reducing by white to light tints of the same colour; the minutiae of how 1,152 shades and tints can be made from 24 simple colours at the starting line being wonderful in its completeness and accuracy. We will first quote the compiler's own remarks, condensed:—

“The standard is based upon an ideally complete series of colours including not only all the hues of the spectrum, but also certain reddish and purplish hues which, as is well known, the solar spectrum fails to show. This ideally complete series imagined as a circle of colours, melting spectrum-like into each other without a break and accepted by me as the unit of colour, when divided into twenty-four equal colour intervals, furnishes a well-graded polychromatic scale of twenty-four separate and distinct hues in proper relation to each other, as seen in the uppermost row of colours. This row is followed by six rows of colour field showing graduated tints of the full colours in upper row. This initial sheet is repeated in six following plates with this difference—that the purity of first upper row is dulled or “broken” by the addition of black [or gray] in increasing proportions in five following plates. The result is that in plate 7 at the end, a series of the lightest grays is seen in the bottom row, characterised by only the faintest tinge of those same original colours; while between these extremes every possible kind of transition is indicated in systematic order.”

The basis of nomenclature is on that of three colours, red, yellow, and blue, and their immediate derivatives, orange, green, and violet. Between each of these are three others, equally graded as to proportions, all being distinguished by initial letters only, making the twenty-four as in accompanying column (instead of the horizontal line as in the plates). This arbitrary division into mechanical eighths, varies very much from divisions in solar spectrum, and the resultant colours do not agree with our usual definitions of such hues, as will be seen from our names given in the next column.

R	is a Crimson
R R O	.. Scarlet-Carmine
RO	.. near Vermilion
O R O	.. red Orange
O	.. Orange
O Y O	.. light Orange
YO	.. orange-Yellow
Y Y O	.. deep Yellow
Y	.. light Yellow
Y Y G	.. yellow-Green
YG	.. light Green
G Y G	.. bright Green
G	.. Emerald
G B G	.. deep Green
B G	.. blue-Green
B B G	.. greenish-Blue
B	.. Blue
B B V	.. violet-Blue
B V	.. Violet
V B V	.. violet-Mauve
V	.. deep Mauve
V R V	.. mauve-Purple
R V	.. Purple
R R V	.. crimson-Magenta,
	and would then join on to top
	(R) in the circle of colours.

Though great care is stated to have been taken in the selection of colours of absolute purity, it would seem that the primary yellow was not perfectly pure, as in the "first shade" plate following it, that same colour by the addition of one portion of the "neutral grey" (also absolutely pure) is turned into a distinctly greenish shade which it retains all through, and also in all the tints below that Y heading obtained by the addition of white.

The red chosen for primary is a deep one, not a bright carmine or scarlet, but nearest to crimson; the consequent effect of all these mixtures right and left with each other, and the other primary—blue—are different from what they would be with another set of tones or original hues.

Of course by changing these three original colours, every tone, tint or shade, following will vary too, though almost imperceptibly to the ordinary eye, the further we get from first row of 24 colours so compounded; and as the hue of each of these three can be changed from six to ten times over, it is possible to mechanically grade at least 50,000 shades and tints. This particular book is called No. 1, as being first of a series, so there are probably many thousands of these different shades and tints to be found now, which, as already expressed, would be very useful for anyone occupied in preparing colours for others. It is curious to see how different browns, slates and greys, not shown on first page, can be made by the later "shade" plates.

#### FOR THE PRACTICAL USE OF MILLIONS

of people in general, whether stamp collectors, dress choosers, or for decorative wants, these books would be of little value, unless every person concerned had a copy of the book always at hand. If the "shades" were limited to three grades, and the tints to three also, some prodigy of colour memory might be able to fix the 24 "pure colours" mentally, and calculate in same way 360 shades and tints if he saw any of them, but even this would be hopeless for 95 per cent. of mortals. The strange part is that Mr. Prang uses the term "violet" in connection with all mixtures between red and blue, while Mr. Scott in the previous chart has no violet, but calls them all mauves or purples.

If, however, any ordinary person trains himself occasionally for a few weeks, to fixing in his memory the sixty colours presented in these pages, he will not have much difficulty in choosing an intelligible name for peculiar intermediate compounded hues or shades, even though it may seem

#### AS STRANGE A NAME AS "RED-GREY."

There are stamps and other coloured goods to which such a compound word would be most expressive, though we cannot quite imagine a red-green, which is about as anomalous as a blue or lilac rose. With respect to this latter name, we may admit that there are some reddish mixtures which look as if they had had a very small

quantity of something bluish dropped in while mixing—but if so, why not say at once a bluish-red? (as crimson is sometimes called)—if it cannot be recognisable as a rosy-mauve, or as a mauve-red. It is well known that yellow and red compounds are called orange, and it must be quite as easy to remember that blue and red makes mauve (but not lilac), or deeper shades on either side of it which are preferably called by the simple names of violet or purple, according as the bluish or reddish tone seems to preponderate.

In the preparation of these ink specimens we have had to rely on the experienced skill of the firm of John Kidd & Co., Ltd., (of Old Ford, Bow), who have assisted us greatly by specially compounding one-fourth of the colours as illustrations of particular names. To the ordinary man it may seem a trifling thing to mix either paints or inks if there are plenty of ingredients at hand, and the same might be said of the preparation of a grand dinner, but most of us can imagine the direful results of an amateur, if left to himself in either case. We see from Professor Muspratt's work on Chemistry as applied to Arts and Manufactures, that in his article on Inks he says:—"That he cannot conclude his present article without expressing his thanks to Messrs. Benjamin Smith & Son [the predecessors of the present firm] for their kindness in supplying him with information respecting the manufacture of Printing Inks, who make the ink with which his work is printed, and have a world-wide fame for the excellence of their manufactures." Our modest thanks are trifling after such an expression.

### GROUPS OF COLOUR NAMES.

**RED** seems naturally to take the first place in books and catalogues of colours, presumably from its position at one end of the spectrum and the number and brilliancy of its tones, apart from its being considered the national colour of England, as it is in the cross of St. George in the national flag. We therefore begin the reference to, or description of, the various colour names with this group, following in a general way the illustrations already given from page 17 onwards.

**VERMILION**, No. 2, is the lightest of the vivid reds, and spoken of by some as the most beautiful, because of its softness compared with the more fiery red of scarlet. *Cinnabar*—not so well known as a colour name (though often used)—is a red sulphide of mercury, which when sublimed and used as a pigment is called vermilion, so the two may be considered synonymous as colours. Owing to the metallic origin, along with the duller *red-lead* with which it is often adulterated for house-work, these colours (when exposed to the air) will turn blackish, if not well burnt in the process of manufacture, and many stamps have mysteriously changed in this direction. As a hue, it scarcely needs description, having for its near neighbour, *orange-red* on one side, and *merging* on the other

side into the fuller-toned scarlet. *Cardinal* is a common name too for a similar range of preparations, and "orange-scarlet" is sometimes used, though comparatively meaningless. *Coral* is less vivid, though similar in hue, just a little warmer or pinkish.

SCARLET, No. 3, so very visible on post-office letter boxes and mail carts, to say nothing of soldiers' tunics, is scarcely separable from vermilion, though often applied in the past to a still deeper tone. *Light-Red* is like a dull or faded tone of scarlet which in some pigments inclines to burnt sienna, while *Indian-Red* is more coppery in tone and sometimes called pale purple. It is these shades, often found in our first red penny stamps (1850-70), that has caused writers to describe them as being orange and red-brown, (tones which impure reds often develop) the different printings varying between dull vermilion and a deep rosy-red. The next issue of penny stamps in 1880 was called *Venetian-red*, No. 9, which is a light brownish-red, and approaches light chestnut,—but all these inks are without a trace of real orange or brown. The current penny stamps have varied between carmine and scarlet in later issues. *Brick-red* is a name applied to various dull reds, both light and dark, according to local ideas of the colour of bricks, as it should be literally the same as *Terra-cotta*—baked earth. *Scarlet poppy* and *Geranium* are names for various degrees of bright hues merging into

CARMINE, No. 4, a "beautiful pinky-red"—the most brilliant of full-toned reds, with a rosy tint in pure pigments from cochineal, is applied as a colour name to a vivid red between deep scarlet and crimson or rose. *Burnt Carmine* is a darker shade, less bright, and virtually a

CRIMSON, which colour some people call a 'bluish-red,' ranging from a dense carmine to what is ordinarily understood by the colour name of LAKE, or the darkest pure red. As explained earlier (p. 14), these pigment names are often combined as mixtures of quite a different kind from those we refer to as *names* of colours only, as in *Crimson-Lake*, used for Title page, which is a tone between the two names used but may not have any lake "pigment in its composition." *Cherry* or deep *Cerise* is usually a bright *Turkey Red* partaking of both crimson and rosy tints.

ROSE, Nos. 5 and 6, is quite distinct from all other red tones. Though mostly seen as a fairly bright hue, near to carmine and light crimson in depth—

"A maid yet *rosed* over with the virgin *crimson* of modesty"—

it keeps on the whole its particular tint, from the dainty *Rosy-pink* associated with the *Blush-rose*, through the duller *Old-rose*, on to the deep *Damask-rose*, very near to a purple. There are *Carmine-rose* and *Crimson-rose*, and *Camellia Lake* is a name also used for ink of the carmine kind. We must object again to combining rose with lilac as a compound name, "lilac-rose," though it may seem a

feasible one; the stamps so called are mostly pale purple or mauve tints and are more clearly described by those words, as a reference to the colours on p. 35 will show. *Light tints* of all the reds, as *Flesh* and *Salmon*, are commonly called *Pink*—but the word is mostly associated with bright or rosy tints, as in *Cerise*, or *Cherry-pink*, relatively near to scarlet in depth of tone.

In addition, there are the shades of CLARET, No. 10, which should be a deep red wine colour with a purplish tint, merging into MAROON, No. 11, that in lighter tones are called *Carnation-Maroon*, *Ruby*, *Agate*, and *Garnet*. MAGENTA, No. 12, is a deep crimson or blue-red, with sufficient suspicion of purple to be often mistaken for that colour, as Maroon is for a brown, but all these deep colours, if placed besides actual browns or purples in daylight, will be found more distinct than blues and greens are. *Solferino* is a similar blue-red, both being named after the battle-fields of 1859 by the French inventor of the dyes, it is said from a similarity with the blood seen on the soldiers' blue uniforms.

Other coal tar or *Aniline* dyes of various hues and degrees of brilliancy are often employed in inks now, from carmine and *rosine* onwards; they usually saturate the paper and show at the back, being soluble in water. Here is a specimen name for an intense red—Nitrophenylenediamine.

ORANGE and YELLOW come next in order, Nos. 13—17, and vary from *Primrose* at the lighter end, *Sulphur*, *Zinc*, and *Lemon* with very pale greenish tints, to CITRON, a full tone of yellow—on to *Orange*, which in turn deepens to *Red-orange* or *Orange-red*, as close to vermilion on the red side.

Among the purer yellows are *Naples* (warm, but pale), *Aureoline* (light), *Gamboge*, and *Saffron*, a deep golden or 'orangey' colour, with several tones of *Cadmium* and *Chrome* pigments ranging from light to orange-yellow; in addition to the *Ochres*, which approach through *Orange Buff* to Browns with which they are usually classed.

*Mars* (from the apparent hue of the planet) is a dull fiery orange, also a light brownish-yellow. Pigments called Dutch and Italian Pinks are *dull yellows*. *Amber* is a 'gum-like' yellow, with a dull greeny tint, rarely used as a printing ink, which can also be said of all paler yellows, as they are scarcely visible by gaslight. *Chamois* (or antelope) is another pale yellow.

GREENS—as compounds of yellow and blue—are very varied and almost past description. *Greenish-yellow* may merge imperceptibly into YELLOW-GREEN, No. 18, but this last should be quite distinct from *Light-green*, No. 19, which has no tinge of yellow. It is a common fallacy that, because a green is a little lighter than the normal, it should be called a yellow-green, but, to justify the latter name, there must be a positive yellow tint visible. *Chrome-green* makes a nice light green, the normal or average being about GRASS-GREEN, No. 20, and EMERALD, No. 21, as a bright green;

*Myrtle* or DARK GREEN, No. 23, being about the deepest pure green. *Bronze-green* as a name is usually applied to a darker shade, almost black. *Viridene* may be considered a deep emerald, approaching the BLUE-GREENS, of which TURQUOISE, No. 22, and *Peacock* are representatives. The latter names are applied to Blues also, and are worth studying as being just over the borderline of each division. *Pea-green* has been applied to dark tones, but is usually a little lighter than the normal. OLIVE-GREEN is quite a distinct colour, and as Olive alone may be considered as a *brownish-green*, a little more brown making it into olive-brown. *Sage-green* is near, but has a greyish cast. Among the undescribable shades is *Aquamarine*, a beautiful deep greyish blue *Sea-green* (see Title page), and *Citrine*, a greenish yellowish bistre.

**BLUES** are plentiful in inks, *Cambridge* and *Oxford* with *Navy* blues being well-known as near the extremes. *Sky-blue* or *Azure* are tones from pale grayish to LIGHT-BLUE, which, as in Nos. 28, 29, are nearest to *Cobalt* and ULTRAMARINE, two expensive colours if prepared in original way from real cobalt and *lapis lazuli*. A cheap pigment called *French Ultramarine* is more often used, its tone being much deeper and more like *Royal-blue*, No. 30, which we take as the normal hue. *Ultramarine Ash* and *Smalt* are also substitutes. *Turquoise* is a fine light greenish blue which can scarcely be distinguished from the green of same name, unless actually compared.

LILAC, as explained at p. 15 and by No. 37, is really a light blue or deep *Lavender*, and cannot rightly be coupled with either rose or brown; when so used, a mauve or purple tint is meant. VIOLET-BLUE, No. 35, explains itself; the commoner dark blues are *Prussian-blue*, and *Chinese* or INDIGO, No. 34, often nearly *Blue-black*, the colour of this printing ink. Other fancy varieties are *Masonic* and *Venetian*, pale or gray; *Sapphire* and *Etrurian* being light, with *Tyrian* and *Egyptian* or *Electric*, No. 32, as full dull blues; also *Gentian*, *Hyacinth*, and *Cornflower* in deeper shades. SLATE-BLUE is shown as No. 36.

**VIOLET** or **MAUVE**. These have been fully referred to at p. 5, but the terms are applied loosely to all mixtures of red and blue, except *Magenta*. MAUVE, No. 39, is intended for the half-way tone between VIOLET, No. 40 (or *Lilac*, No. 37), and PURPLES, No. 41, 42. There are many fine tints and shades between these which are difficult to attach clear names to, as evidenced by No. 38, so frequently miscalled *Lilac-rose*, which some call *Heliotrope*, and might often be described as a *Mauve-pink*. The *Aniline Mauves* and *Purples* vary greatly, and much latitude is necessary in referring to them, as seen in many British and Colonial stamps.

The **BROWNS** are a numerous family, and much used for stamps in combination with other inks. No. 45 connects with yellow as *Buff* (*Raw Sienna*) or *Yellow-Brown*, close to which we find



*Citrine* (faintly greenish) and *Bistre*, a smoky brown buff, No. 46; *Olive-buff* and *Olive-yellow* are similar light shades. Joining on to these may be *Orange-buff*, and *Tan* or ORANGE-BROWN, near to CHESTNUT, No. 48, for which *Brown-lake* as a pigment is often used as a deep bright tone, scarcely distinguishable from *Red-brown*. Near these are *Cinnamon*, a warm light brown, and *Russet*; while in deeper tones slightly inclined to purple, we have CHOCOLATE, adjoining the Normal (rather deep) BROWN, as No. 43.

This last is a *Burnt Umber*, which in a richer tone becomes *Vandyke*, and much lighter as *Raw Umber*, often used with green to make *Olive-brown*, No. 52. SEPIA is well-known as a dark grayish brown; and *Purple-brown*, No. 44, is self-explanatory, though often misnamed Violet-brown and Lilac-brown.

*Dove*, *Drab*, *Dun* and *Fawn* are delicate tints of light browns—fawn being more like pale cinnamon; dove is warmer, drab being a cold grayish brown; and dun has an orange buff tinge.

GREY or Gray, as a simple name should be merely black mixed with white, No. 56. When any tint is visible—such as purple, blue, brown, green, lilac, or even red and yellow—in what may otherwise be called a gray, that hue name should be prefixed, or added, if the more prominent. No. 54 *Pearl-grey* is near to drab, and *French-grey* to pale blue.

SLATE really belongs to this class, from the actual slates; it is normally a dark greyish-greenish-blue shade, No. 55. If one of these shades predominates, its name should be added, as in No. 36.

PERSONAL —The Illustration on Title Page has been re-drawn for this purpose by Mr. ALFRED BEAVER, from his "Memorials of Old Chelsea"—the standard work on the Village of Palaces—who also prepared the Cover, &c. for former edition. Its connection with this small book is in the fact that both editions have been written within a few yards of the old wall that surrounded the garden of Sir Thomas More's mansion, the more modern trees in which have been the 'rest-cure' for wearied eyes during the selection of colours from about 600 dazzling triumphs of ink mixers, in a variety of lights for comparative effects. Advanced philatelists will appreciate such an opportunity (near the centre of London), of resting the eyes on about an acre of greenery. I do, at least.

B.W.W.

## Alphabetical List of Colour Names and Index.

NAME.	DESCRIPTION.	PAGE.
AGATE.	Represents various colours—usually ruby-red.	50
AMARANTH.	"Love-lies-bleeding," inclining to purple.	
AMBER.	Pale greenish-buff: yellow to brownish.	50
AMETHYST.	The heraldic <i>purpure</i> ; deep violet as on Cover.	
ANTWERP.	A medium blue, or light Prussian blue.	33
APPLE-GREEN.	Pale yellowish green.	14
APRICOT.	Flesh tint, between blush-rose and pale buff.	
AQUAMARINE (or beryl).	Deep bluish sea-green.	Title, 51
AUREOLINE (or cobalt yellow).	Bright golden yellow.	50
AZURE.	The heraldic <i>blue</i> ; soft sky-blue.	51
BICE.	Name of two pigments, blue and green.	
BISCUIT.	Tint of warm buff.	
BISTRE.	A brownish pigment from soot of beechwood, a deep yellow-brown, or citron-brown; No. 46.	39 52
BLACK	is black; but various compounds are made, as <i>Blue-black</i> , <i>Brown-black</i> , <i>Green-black</i> , <i>Purple-black</i> , <i>Violet-black</i> , &c.	
BLUE.	Ultramarine and various tones, Nos. 28 to 35. <i>Blue-green</i> , Nos. 22, 23; <i>Slate-blue</i> , No. 36.	6, 31 38, 51
BORDEAUX-RED.	Claret or wine colour.	
BOTTLE-GREEN.	Dark green, as in common glass.	
BRICK.	A dull red, usually dark.	49
BRONZE.	A coppery-gold powder for cheap gilding; also <i>Bronze-green</i> —the verdigris on—also colour of—old bronze; but often used as a compound with blue, green, red, &c., to give a peculiar dark lustre to the different inks.	51
BROWN.	"A dusky colour inclining to redness," classed chiefly as yellow, red and purple browns; Nos. 44-53. <i>Brown-lake</i> , bright deep chestnut; <i>Brown-pink</i> , ochre.	39, 41 52
BUFF.	Brownish yellow, in dull tints, pale to deep, No. 45; in warm tints also inclining to flesh.	39 52
BURNT.	See Carmine, Sienna, Umber, &c.	
CADMIUM.	An intense yellow colour; the metal yields three distinct shades from pale to orange yellow.	50
CAMBRIDGE.	Light blue colour of the University, No. 28.	29
CAMELLIA.	Deep rose-red; flowers of white or red.	60
CANARY.	Light or pale yellow.	
CARDINAL.	A full red, less vivid than scarlet.	49
CARMINE.	The pure colouring matter of cochineal, brightest full-hued red between scarlet and crimson, No. 4. <i>Burnt</i> —beautiful crimson, approaching to a purple.	14, 17 49
CARNATION.	Literally flesh colour; usually a bright pink.	
CARNELIAN.	A stone in tints from rosy white to red.	
CERISE.	"Cherry-coloured," a bright red, also pink.	49
CERULEAN.	"Sky-coloured," or azure; similar to smalt.	
CHAMOIS.	Pale buff.	50
CHERRY.	Red or ruddy.	49
CHESTNUT.	A rich light red-brown, No. 48.	39 52
CHINESE.	A name attached to white for mixing with other pigments; also variously used as to tones of blue, yellow silk, vermilion, &c.	
CHOCOLATE.	Deep glossy brown inclining to purple, No. 50.	41, 52
CHROME.	Name attached to various colours from salts of chromium, lemon to red orange, also greens, &c.	23, 50 51
CINNABAR.	Vermilion red, or "orange-scarlet."	48

NAME.	DESCRIPTION.	PAGE.
CINNAMON.	Light brown, with red tinge.	52
CITRINE.	Greenish yellow-buff, near pale olive brown or bistre.	51
CITRON.	Deep lemon yellow.	50
CLARET.	The colour of claret wine, No. 10.	21, 50
CLEMATIS.	A bright violet blue, No. 35.	33
COBALT.	Delicate gray sky-blue, near No. 28.	29, 51
COCHINEAL.	The insect forming colour matter of carmine.	14
COMPLEMENTARY and Contrasting colours described and listed.		11, 12
CORNFLOWER.	Blue, near to violet-blue.	
CRIMSON.	From same source as carmine, but of a deeper dull tone, as if tinged with blue; combined with rose; and as <i>crimson-lake</i> , used on title page.	19, 49
CYANINE or Cyan-blue—variously described as a "clear bright blue," "violet tinged sky-blue," and as a "greenish-blue."		
DAHLIA.	Is used as a fore-name to various deep reds.	
DEVON-BROWN.	From cattle of dark red or brownish colour.	
DOVE.	Pale brown buff of delicate fawn tint.	52
DRAB.	Pale gray-brown to slatey tint	52
DUN.	Pale brown with orange-buff tinge.	52
DUTCH PINK.	Whiting dyed yellow for wall-papers.	13, 50
EAU DE NIL.	Pale sea-green tint.	
EMERALD.	Vivid green, brightest of all, No. 21.	27, 51
FAWN.	Delicate pale nut-brown, near hazel or dove.	
FLESH.	A pale red to pinky tint.	50
FRENCH GREY.	Dull pale bluish gray.	52
FRENCH ULTRAMARINE.	Bright blue, deeper than true ultramarine, more like No. 30.	51
GAMBOGE.	Normal yellow, near No. 16.	50
GARNET.	(Fr. <i>grenat</i> ), fine crimson-red.	50
GENTIAN.	Beautiful blue of full tone.	
GERANIUM.	Bright tints, scarlet to crimson.	49
GOLDEN.	Full toned yellow, between Nos. 15, 16.	
GRAY or GREY.	White mixed with black, dull or neutral shade of other colours with which the name is combined, as in blue-gray, brown-gray, green-gray, lilac-gray, slate-gray, red-gray; also Payne's, Pearl, &c., Nos. 54, 56.	43 52
GREEN.	"Of the colour of grass or growing herbage," see No. 18 to 27, for varieties.	50 25, 27, 29
HAMBURG-LAKE.	Cochineal-lake purplish tinge.	
HAVANA.	Deep cinnamon-brown, colour of cigars.	
HAZEL.	Nut-brown, light grayish brown, or deep buff.	
HELIOTROPE.	"Turning to the sun"—mauve-pink, No. 38.	51
HERALDIC.	Colours or Tinctures described.	16
HYACINTH-BLUE.	Deep waxen blue as in the flowers.	
INDIAN RED.	Dull red approaching purple russet tint.	49
INDIAN YELLOW.	Deep yellow.	
INDIAN SILK.	Applied to golden silky tints of green.	
INDIGO.	Darkest blue, almost blue-black, No. 34.	33, 51
INTERNATIONAL and Postal Union Colours.		16
ITALIAN PINK.	Similar to Dutch pink.	50
IVORY BLACK.	Soft black pigment from calcined ivory.	
JAFFA ORANGE.	Reddish orange, No. 13.	
KING'S YELLOW.	An ancient pigment called orpiment.	
LAKE.	Deepest red, carmine to crimson tints.	50
LAVENDER.	Pale grayish-blue which deepens into lilac.	51
LEAD.	Colour of lead or a dark slate-gray.	
LEMON.	Vivid pale yellow, greenish tint.	
LILAC.	The indigo plant of Persia; pale to dull violet-blue, or deep lavender; No. 37, <i>Lilac-rose</i> , a heliotrope tint; <i>Lilac-brown</i> , a misnomer for purple-brown.	15, 35 47, 50, 51 2, 52

NAME.	DESCRIPTION.	PAGE.
LIGHT RED.	Orange-hued as a pigment, dingier and lighter than Venetian, in pale tints called salmon; No. 1.	17, 49
MADDER.	The well-known Turkey-red.	13
MADDER-BROWN.	Rich marone-brown; also joined with other names from same pigment.	
MAGENTA.	A beautiful bluish-red near to purple, No. 12.	21, 50
MAIZE.	Yellow colour of grain of that name.	
MALACHITE.	Beautiful pure green.	
MAROON.	Brownish crimson or deep claret colour; No. 11; or,	21, 60
MARONE.	"One of a class of impure colours from black and red."	
MARS.	Dull deep yellow, also an orange.	
MAUVE.	"A purple-violet dye from Aniline"; No. 39; <i>Mauve-pink</i> , or <i>Rosy-Mauve</i> , delicate pale tints, No. 38.	5, 15, 51 35, 48
MIGNONETTE.	Should be delicate light green.	
MILORI.	Full to dark greens; also Chinese blue.	
MOSS-GREEN.	A buff-green colour usually, may be brighter.	
MURILLO.	Deep chestnut to chocolate brown.	
MYRTLE.	Dark green; No. 28.	29, 51
NAVY.	Deep blue, near to indigo.	
NAPLES-YELLOW.	Orange yellow or lemon buff.	50
NECTARINE.	Same as apricot or peach, almost salmon.	
NEUTRAL TINT.	"Dull grayish hue partaking of the character of none of the brilliant colours.	
NORFOLK.	A chocolate brown.	
OAK.	Another name for buff.	
OCHRE.	From <i>ochros</i> , pale yellow. Clays coloured from yellow to brownish red; <i>Roman</i> : deep yellow inclining to buff.	
OLIVE.	"Brown, tending to yellowish green"; No. 52; or "violet and green in nearly equal proportions." <i>Olive-green</i> . A sober brownish green; No. 29.	29, 41, 51
OPAQUE-GREEN.	Dense green of greyish cast from Chromium.	
ORANGE.	Midway between red and yellow, No. 14; <i>Tawny</i> , between yellow and brown; <i>Orange Red</i> , No. 13; <i>Orange-buff</i> , dull deep orange.	23 50
ORIENTAL.	True sapphire blue; also amethyst purple.	
ORPIMENT.	A corruption of "auripigmentum," brilliant yellow.	
PANSY-MAROON.	A purplish maroon.	
PAYNE'S-GREY.	Tint of slaty blue.	
PEACH.	Soft pale red or flesh with buff tint.	
PEACOCK-BLUE.	Greenish blue similar to turquoise.	51
PEACOCK-GREEN.	Deep bluish green between Nos. 22, 23.	
PEARL-GREY.	Silvery or pale leaden gray; No. 54.	43, 52
PEA-GREEN.	Light shades of green.	51
PHOTOGRAPH-BROWN.	Deep brown of purplish hue, No. 44.	52
PINK.	Technically a class of pigments of yellow with greenish tinge, called Dutch, Italian, &c. As a colour it is usually applied to pale tints of rose No. 5 and bright reds.	50 13
PLUM.	Usually a dark purple between Nos. 43, 44.	
PRIMROSE.	Palest yellow, greenish tint.	
PRUNE.	Dull, deep violet-blue or grape colour.	
PRUSSIAN-BLUE.	No. 33. <i>Green</i> , a deep blue-green.	33, 51
PUCE.	"Flea-colour," dull reddish brown.	
PURPLE.	"Red and blue blended;" "dyed with blood;" see Nos. 41, 42. Also joined with brown, black, red, russet, No. 43.	5, 14, 45 37, 51, 52
RED.	"Bright warm colour resembling blood." Nos. 1 to 12, for various hues.	6, 49, 49 17, 19, 21
RED CURRANT.	Fine crimson rose colour.	
REMBRANDT.	Dull dark brown.	
ROSANILINE.	Beautiful red dye, or <i>Rosine</i> .	50

NAME.	DESCRIPTION.	PAGE.
ROSE.	"Neither crimson nor scarlet," No. 5, 6. <i>Rose-red</i> with a less rosy tint.	15, 49
ROYAL-BLUE.	Name given to normal bright blue, No. 30.	31, 51
RUSSET.	Reddish-brown; a <i>sad</i> colour both of brown and gray.	52
SAFFRON.	Rich golden or orange yellow.	50
SAGE.	Dull slaty green, No. 26.	29, 51
SALMON.	A buff pink or pale red.	50
SAP-GREEN.	Dull green, between moss and sage.	
SAPPHIRE.	Rich blue colour; name for precious stones.	
SCARLET.	Bright red, of which vermilion is a paler variety; see No. 3.	17 49
SEA-GREEN.	"The colour of pure sea-water is a light shade of blue"; gray blue-green. (See title page.)	
SEPIA.	A dusky brown of black-gray tint, No. 53.	43, 52
SIENNA, <i>burnt</i> .	Fine orange-chestnut colour.	52
SIENNA, <i>raw</i> .	Yellowish buff, No. 45.	
SILURIAN.	Name of a gray granite paper.	
SKY-BLUE.	Various tints of light blue are given this name, or <i>azure</i> , see Nos. 28, 29.	
SLATE.	Deep gray shade, between dark green and indigo; also <i>greenish</i> , <i>purple</i> tinted, <i>blue</i> and <i>gray</i> . No. 55.	51 52
SMALT.	Light grayish blue used for ultramarine and for cobalt, and to give azure tint to paper.	
SOLFERINO.	A dull red magenta.	50
STEEL.	Bright dark blue, also as a gray.	
STONE.	Pale grayish to deep buff.	
STRAW.	Pale yellow or primrose.	
SULPHUR.	Greenish pale yellow, similar to Zinc, No. 17.	50
TAN.	Tawny, or orange-brown, No. 47.	52
TERRA COTTA.	"Baked earth"; deep buff to dull red-brown.	49
TERRA VERT.	"Green earth pigment"; dull green.	
TURKEY RED.	A fine deep red from Madder.	50
TURQUOISE.	Commonly spoken of as <i>blue</i> only, but also <i>green</i> , No. 22; vivid colours both on border line.	27 51
TYRIAN BLUE.	Little deeper than cobalt.	
TYRIAN PURPLE.	Fine dull purple; see No. 42.	
ULTRAMARINE.	"Beautiful and unchangeable blue pigment"; see No. 29.	31 51
ULTRAMARINE ASH.	Residue of lapis lazuli; a tender gray.	
UMBER, <i>burnt</i> .	Rich transparent brown, No. 51.	41, 52
UMBER <i>raw</i> .	Grayish olive-brown, deep citrine buff.	52
VANDYKE.	Fine deep brown.	
VENETIAN BLUE.	Pale or gray-blue.	
VENETIAN GREEN.	Between pale olive and moss-green.	
VENETIAN RED.	English red, scarlet ochre, rouge de Mars; a burnt ochre, deeper and browner than light red, No. 9.	49 21
VERDIGRIS.	The green of brass: <i>Fr.</i> green-gray, or,	
VIRIDINE.	Bluish green, similar to turquoise	51
VERMILION.	Brightest light red, No. 2.	17, 48
VIOLET.	Deep blue with tinge of red, No. 40; also on cover. <i>Violet-blue</i> , No. 35.	4, 35, 51 33
YELLOW.	"In yellow there is the greatest brightness"; Nos 15, 16. Varieties described.	23 50
ZINC YELLOW.	Very near to pale yellow-green; No. 17.	25

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