



THE NEW WEDDING STATIONERY

By Edward Clayton Staley

SEVERAL changes in the style and shape of stationery pertaining to weddings are noticeable this season. A rather large, almost square, note with an oblong envelope takes the place of last year's octavo size, for which a square envelope was required.

The principal reason for this reversal of sizes is that the square note accommodates better the frequently long lines of names and date, while, by engraving the lines slightly closer to each other, a handsome marginal effect is produced, one that would be entirely lost upon the narrower note. The new style of engraving is a plain script without flourish, small enough to enable all the names to be spelled out in full.

Then the oblong envelope is not so slender as to be classed commercial, and it admits of a superscription in the fashionably large lettering affected by women of society. The quality of paper remains the same as formerly, and is the white parchment or kid finish, which, under the pressure of the printing rollers, is rendered comparatively smooth. The square or fancy flap of the envelope has been entirely superseded by the plain, modest pointed one.

There is a decided tendency among high-grade printers to discard the use of punctuation marks, or to only partially punctuate their best class of work, and this idea is rapidly gaining recognition in the execution of wedding invitations and announcements. With many of the commas and periods eliminated from the ends of engraved lines a wedding note acquires a decidedly artistic appearance. Their use has for some time been discarded on visiting-cards and note-paper address dies, to the decided improvement of the same.

The Roman or block letter is becoming more popular as the style of engraving for visiting-card plates, while the fashionably thin card of two-sheet quality is eminently proper. While some prefer the very thin one-sheet card (two sheets of paper pasted together) its use is to be discouraged, as it is too thin to be handled conveniently with a gloved hand. It is also difficult to print; the slightest imperfection in the card is ground out, and this eventually ruins the surface of the plate. Hence, the medium-weight two-sheet is the accepted thickness, which enables more cards being carried in a card-case than formerly, when the heavier three-sheet board was popular.

While a first glance at the block letter card may convey an impression of type-printed work a closer inspection of the quality of engraving and finish of card will disabuse the mind of such an idea, and one is soon convinced of its really aristocratic appearance. Cards for both men and women are considerably smaller, and the script engraving is finer in consequence, following more closely the English style than the Parisian, which is large and with flourishes. The block or Roman letter plate is very English, and with those affecting London styles it finds great favor. The price more than doubles that of script engraving.

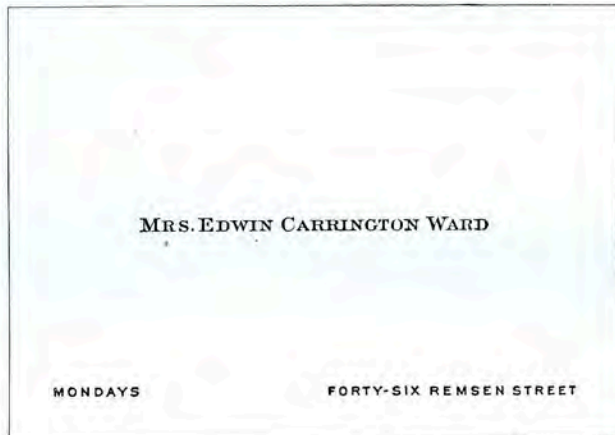
Ladies use the block style now on their cards for teas and receptions, as it admits of the necessary engraving of days within a smaller space than the script, and enables a smaller card being used. The English idea of cards with mourning border on the face side only is being utilized here, the advantage being a cleanliness of card while in the cardcase, instead of the objectionable

double lines—has extended to ovals, diamonds and fanciful frames of various artistic shapes composed of small beads, dots, wavy and anything but circular lines. Wreaths, brackets, garters, fancy shields, ovals and circles surmounted by bow-knots or crests are observed on note sheets in every conceivable color and bronze tint, some of one plain color while others are blended in several shades. White paper of the parchment finish is preferred above all other qualities for the notes of social correspondence now used by those who aspire to be in the fashionable world. It is indicative of good taste, and affords an excellent background for the various colors and bronzes in which address, monogram and arms dies are impressed, and proves to be most effective under the inscription of good black ink, which is the proper ink for ladies' notes. There are a few other decided favorites, however, that do not lose their popularity. Linen papers, slightly rough, in white and cream, have long been used, the fine laid lines lending character, while the surface is pleasant for stub pens.

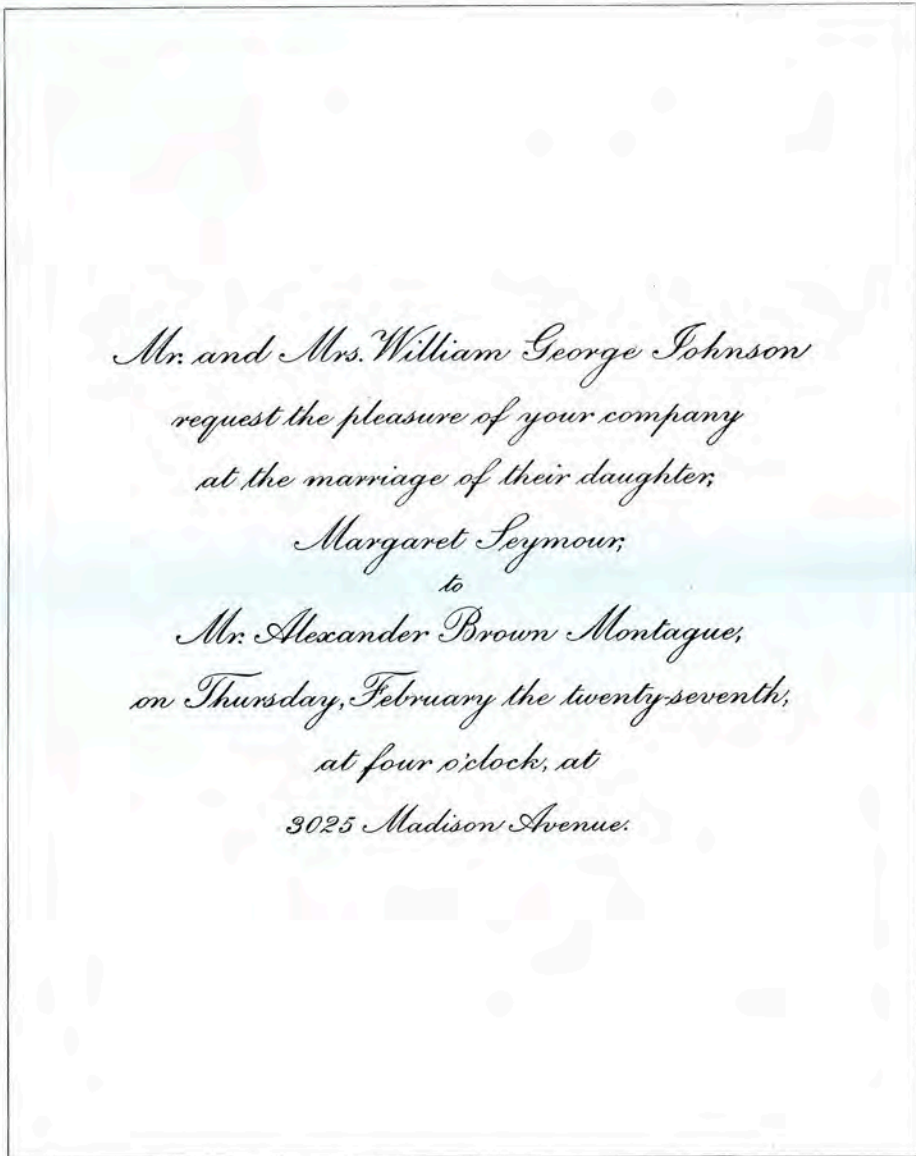
The perfectly smooth paper with the glacé finish is also much used. There is really nothing more fascinating than a billet of spotless white, glazed surface, the quality about seventy pounds to the flat ream, an address or monogram embossed at the top centre in gold bronze. An eighty-pound paper is occasionally used, but the difficulty with the thicker

its English popularity, it being extensively used on the "other side." It is a smooth, greenish-gray with minute blue thread fibres sprinkled over the surface.

The "Russian blues," the "Court grays," the "Royal



LADIES' VISITING-CARD IN ROMAN AND BLOCK LETTER



THE LATEST STYLE, SIZE AND SCRIPT OF THE NEW WEDDING INVITATION

purples" and the "shrimp pinks" are the abomination of good taste with which the market is periodically flooded, placarded "The very latest," with the result that thoughtless purchasers are misled into believing them to be desirable.

There was a time when these dark-colored papers were much in vogue, as a contrast for the white stamping of the die which required to be engraved extra heavy, but this is rarely done now. Gold bronze is almost invariably embossed on white papers, while silver is considered more effective for those of faint blue or gray tints.

There is abundant need for those even within society's charmed circle to be benefited by contact with the expressed ideas of good taste. Those using ruled paper are surely beyond the pale. There is no excuse. A set of ruled lines placed under the page answers the purpose very well. Some women complain that their writing can be seen and read through the paper used, without knowing that the finest qualities of writing papers are more or less transparent. Others, after ordering eight or ten quires of various kinds of papers, select as many different shades of color for the stamping, instead of choosing some distinctive color for their own. It is surprising how many women there are who do not know what constitutes a quire of paper, so let it be known that twenty-four sheets with twenty-five envelopes make up the quire and pack so often quoted at the stationer's.

Summer address dies are being stamped in colors more than bronzes. The latter cost just double, and as so much stationery is used in summer houses for informal notes it does not always pay to go to the extra expense. Then the sea-green, blue-gray, mauve, Antwerp blue and lavender tints seem cooler than the glistening ones of copper, gold, fire and crimson bronzes.

The decoration of note sheets is generally placed at the centre, with an intervening space between the top of sheet and top of die, varying from half an inch on the small billet size to about three-quarters of an inch on the larger commercial size. These are the three

popular sizes, each being used with square envelopes.

Square sheets are little used, owing to the objectionable oblong envelopes necessary for them. An exception is made in the position for stamping when a two or three line die has the succeeding lines extending to the right beneath the first one, thus:

Meadowhome
Cedarhurst
Long Island

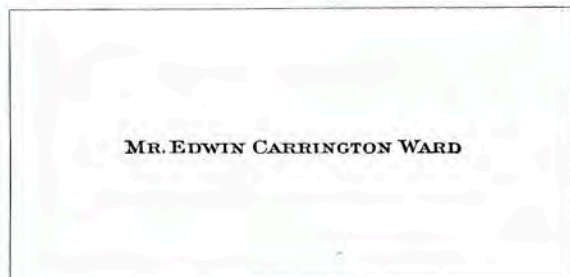
when it is customary to place the address at the right-hand corner of the note.

But if the die is arranged thus:

Meadowhome
Cedarhurst, Long Island

then the centre is the proper position.

It is not customary to have the flaps of envelopes marked with monogram or address, but the crest or arms die frequently finds its proper place there. The flap is more often reserved for the stamping in wax of hand seals. Seals and wax continue in favor.



LATEST STYLE OF GENTLEMEN'S VISITING-CARD IN ROMAN LETTER

texture is it is apt to crack and break at the edges when folded, producing a ragged, inelegant appearance.

Bond papers—those flexible sheets, roughened as checks and bonds used in the commercial world—find favor with many. Their lightness in weight, particularly the sixteen and twenty-one pound, is adaptive for foreign mails, and owing to the cheapened postage is preferable to those excessively thin papers of onion skin and tissue quality. Young ladies affect the bond paper of a light blue tint, which, with a monogram embossed in silver or a darker blue bronze, is very stylish.

Another paper popular with young ladies is called the "Old Style." It has a shadowy surface of undulations resembling a slightly ruffled sea, which, while in appearance rough, is really quite smooth. The "etching" finish is of indefinable pock-marking, a trifle rougher than the parchment, and once was a very great favorite. A paper resembling linen cloth, and called "Homespun Linen," is handsome, but somewhat difficult to write upon, except with a slightly stub pen.

"Scotch Granite" holds its own, owing, no doubt, to



margins, which formerly soiled both case and cards. The craze for circle dies—the Parisian idea of inclosing tiny monograms and ciphers within plain single and