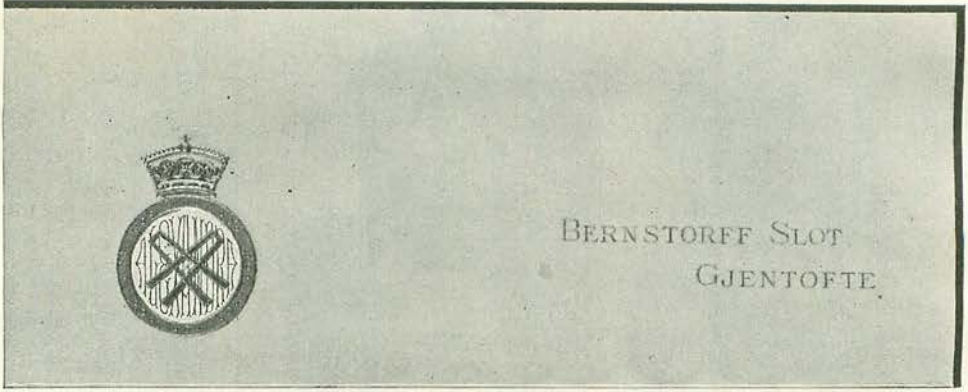


Royal Notepaper.

BY ALBERT H. BROADWELL.

With facsimiles reproduced from private notepaper by special permission of H.R.H. the Princess of Wales, H.R.H. the Duchess of York, H.R.H. Princess Beatrice, H.R.H. Princess Christian, and H.R.H. the Duchess of Fife, etc., etc.



THE PRINCESS OF WALES'S DANISH ADDRESS, WITH MONOGRAM AND "ALEXANDRA" IN FULL.



VERY loyal citizen will readily recall to mind the pathetic letter which Her Majesty the Queen

for the splendid qualities which she has shown as a wife, a mother, and a daughter. The home ties which now link her life to a beloved and aged father add to the interest of the heading which we are privileged to reproduce here.

wrote on the occasion of the death of her lamented grandson, the late Duke of Clarence. The Queen's monogram, a single "V.R.I." intertwined and embossed in black upon a sheet of mourning notepaper, is so well known that it requires no repetition here. When the Queen is not in mourning, however, this monogram is emblazoned in red and gold, or black and gold, or gold only. It is eminently characteristic of Her Majesty's simple tastes, for its simplicity is as charming as it is effective.

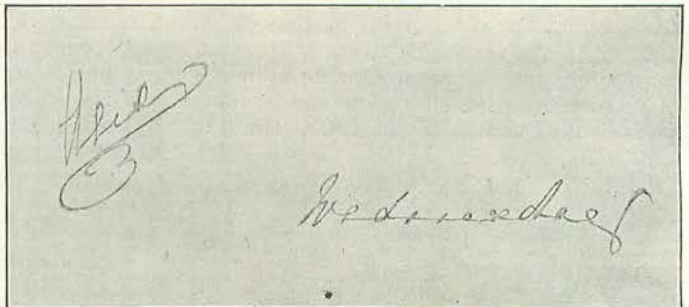


DESIGN MADE BY THE PRINCESS OF WALES FOR PRINCE HAROLD OF DENMARK.

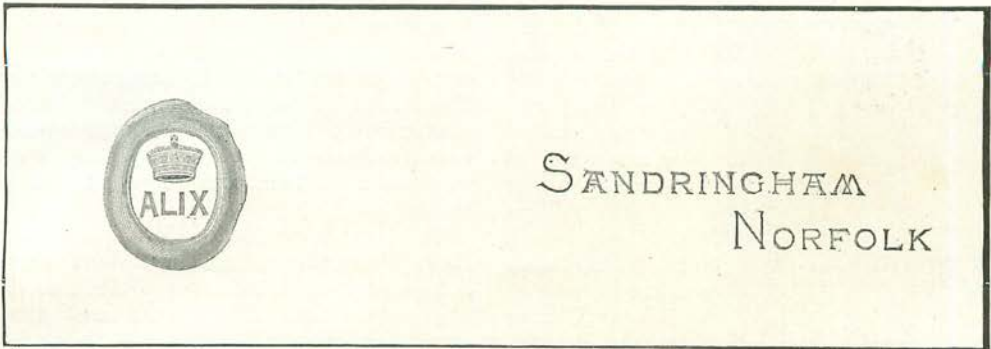
The next illustration is interesting, for the design of it is the Princess's Christmas gift to Prince Harold of Denmark.

Her Royal Highness the Princess of Wales, who has been good enough to allow us to reproduce facsimiles of her monograms and crests, shows distinctive originality in the designs which she has chosen as headings for her notepaper. Simplicity is patent everywhere. The first illustration which we reproduce is one of exceptional interest, inasmuch as it is a facsimile of the notepaper used by Her Royal Highness at her parents' home in Denmark. The Princess of Wales holds a warm corner in the heart of every Englishman and Englishwoman

The next reproduction is a facsimile of the Princess's handwriting stamped for every day of the week. "Alix" is Her Royal Highness's pet name, and she uses this design when

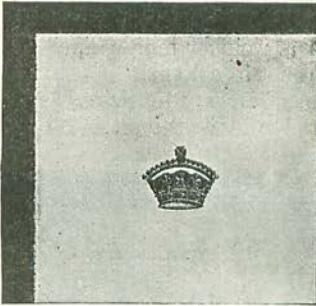


FACSIMILE OF THE PRINCESS OF WALES'S NOTEPAPER STAMPED FOR EVERY DAY OF THE WEEK—ORIGINALLY WRITTEN BY THE PRINCESS.

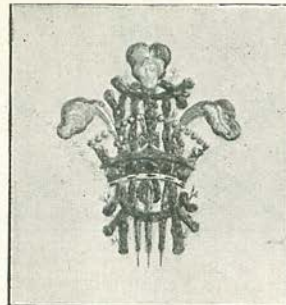


HEADING FOR NOTEPAER USED AT SANDRINGHAM.

writing to her intimate friends, be it from Sandringham or Marlborough House. This cards done, by the way, over twenty years ago. The Prince of Wales's feathers are,



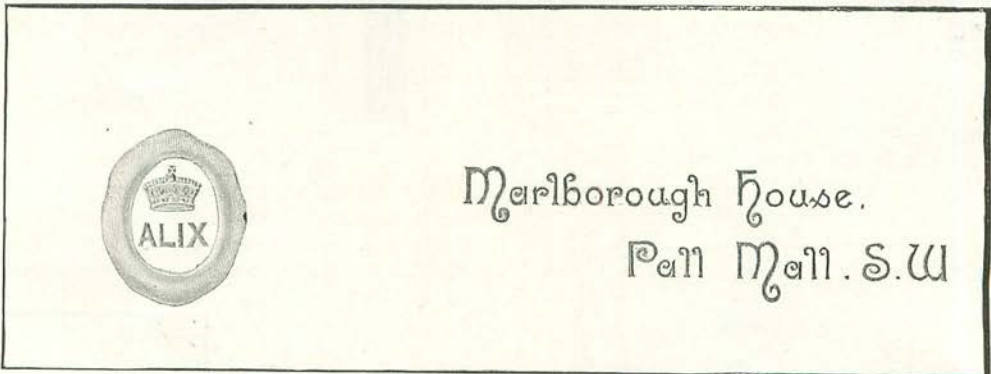
THE PRINCE OF WALES'S CORONET.



FEATHERS AND MONOGRAM USED ON THE PRINCE OF WALES'S MENU CARD.

gives a pleasant insight into the private life of one who stands second only to the Queen herself in the affection of the English people.

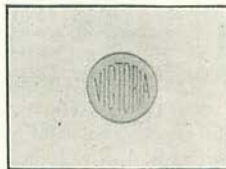
of course, prominent, and the original design in colours is a very beautiful one. The Princesses Victoria and Maud of



HEADING FOR NOTEPAER USED AT MARLBOROUGH HOUSE.

The Prince of Wales is most simple in his tastes. He uses, mostly a rather small sheet of deep-tinted blue paper, in the left-hand corner of which an equally simple monogram consisting of the Prince of Wales's coronet is printed in black.

We also reproduce a somewhat elaborate design taken from one of His Royal Highness's menu



PRINCESS VICTORIA'S GEM DIE.

Wales show even more simplicity in their choice than their parents. The Princess Victoria has designed her own headings, and we find the single Christian name written out in full, slightly embossed on a round field, the colour of which varies from the deepest blue to the lightest pink.

Again in the design that follows



PRINCESS VICTORIA'S NAME-DIE
AND CORONET.

we find the Christian name in full slightly more elaborate and surmounted by a coronet in appropriate colours. This notepaper is used on formal occasions.

Princess Charles of Denmark, better known to us as Princess Maud, gives preference to designs which have much in common with those of her



PRINCESS MAUD'S CORONET DIE.

sister, and the two examples which we reproduce are models of daintiness and good taste.

Her Royal Highness the Duchess of York, in giving permission for the reproduction of her private notepaper heading, was good enough to send a specimen of the design she prefers above all others. It consists of a white rose heavily embossed representing the White Rose of York. Her Royal Highness's monogram, "V.M.," which of course stands for Victoria Mary, is raised



PRINCESS MAUD'S
GEM DIE.



THE DUCHESS OF YORK'S FAVOURITE DESIGN.

upon the gold seeding in the centre. The coronet which surmounts the whole is embossed in gold and purple, and the original jewels are reproduced in their proper colours.

Her Royal Highness uses various designs, of which we reproduce several; another is a very simple one, though it is as pretty as any. The initials "V.M." are embossed in Roman characters on a field the colour of which varies with the rainbow, though every shade is delicate in tone and very pretty in its simplicity.

The next reproduction is taken from a sheet of mourning notepaper, and shows how popular the Princess of Wales's design, wherein the first initial crosses itself at an angle, has become. The design is carried out partly in black and partly in silver, the word "Victoria" in full being plainly discernible on a slightly-tinted field.

The next is also a design used by Her Royal Highness, and consists of a "V.M." used as a "cipher monogram" surmounted by a coronet in colours.

Messrs. James McMichael and Son, of 42, South Audley Street, W., own the dis-



THE DUCHESS OF YORK'S MOURNING NOTEPAPER.

tingtion of being purveyors to Her Majesty the Queen, the Royal Family, and most Royal families of Europe and the East. Mr. McMichael's collection of notepaper, crests, and seals is, by the way, probably the most remarkable in the world. The firm have designed and manufactured notepaper for Royalties and aristocracies of all countries, and an hour spent in their premises is a delight to even the most casual lover of the beautiful and the artistic.

It is, of course, unfortunate that the beautiful colouring of most of the notepaper

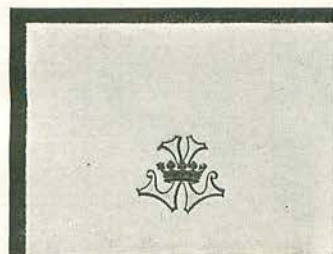


THE DUCHESS OF YORK'S
GEM DIE.

headings which are reproduced here is lost in the process of reproduction in black and white, and it is almost impossible to convey an idea of the daintiness of some of the designs which we are enabled to show.

As many as twenty to thirty designs are made for the approval of an important customer. Every one of these is a work of art in itself; it is drawn and coloured by hand, so as to give an accurate idea of what the final result is to be when it is eventually used as a notepaper heading.

The chief designer at Messrs. McMichael's tells me that his clients are for the most part extremely particular, and his ingenuity is sometimes taxed to an almost overwhelming degree,



DESIGNED AND USED BY THE DUCHESS OF FIFE.

though, curiously enough, Royalties, as a rule, are more easily pleased than other people.

Gold, which plays an important part in the final printing of the many notepaper headings here reproduced, is an expensive item, inasmuch as the best quality which is used costs as much as £8 8s. an ounce, at trade price.

H.R.H. the Duchess of Fife's favourite design is what heralds are pleased to call a reversed L, encircled by Her Royal Highness's coronet. This design is bold and sometimes inclosed in a circle, the field of which is slightly tinted, though the Duchess usually



PRINCESS BEATRICE'S NOTEPAPER.



PRINCESS CHRISTIAN'S MONOGRAM.

the whole. This is the notepaper which Her Royal Highness ordered immediately after the death of her lamented husband, Prince Henry.

The Princess Christian favours an elaborate but tasteful monogram in colours and gold, surmounted by a coronet.

Nothing could exceed the beauty and daintiness of Princess Henry of Pless's heading to her notepaper. "Daisy," her pet name, is delicately traced in gold upon a light green field; tiny daisies in full bloom



PRINCESS HENRY OF PLESS'S "DAISY" DIE.

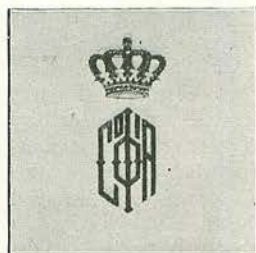


THE CROWN PRINCESS OF GREECE'S FAVOURITE NAME-DIE.

surround the outer circle in graceful design, and the whole is surmounted by a coronet in scarlet and gold. The *tout ensemble* is printed on what is called "Mayfair note," the texture of

which is beyond praise. Taken altogether, the Princess Henry of Pless's notepaper heading is one of the daintiest that Mr. McMichael has yet produced.

Most interesting are the designs which follow. They are taken from the notepaper of H.R.H. the Crown Princess of Greece. In the first instance



THE GREEK VERSION OF THE ABOVE.

we find Her Royal Highness's name written in bold characters, heavily embossed in gold, surmounted by a crown in suitable colours; in the next illustration we find a simpler crown and the Christian name in Greek characters. In both cases the design is most simple, yet effective.

Prince Henry of Prussia's favourite design is of the simplest. It consists of the letter H, surmounted by the Prince's coronet.



THE DUKE D'AOSTA'S ARMS.

France, since Her Royal Highness was *née* Princess Hélène d'Orléans, are seen on what heralds call the sinister or left side of the shield, which from the reader's point will be seen on the right of our facsimile.

The Duke uses as a rule the design shown in the next illustration; and this, beautifully coloured and no larger than the reproduction shown here, is printed, embossed, and emblazoned upon a large sheet of beautifully finished blue-laid Mayfair paper. Both the Duke and Duchess's arms are surrounded and united, as it were, by a garland representing the Order of the Cordeliera, founded by Anne of Brittany for noble ladies. Both the Duke and Duchess



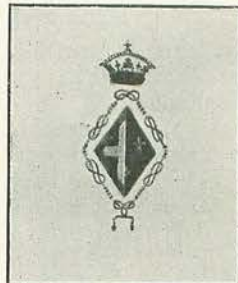
PRINCE HENRY OF PRUSSIA'S LATEST DESIGN.

The Duke d'Aosta's arms, as reproduced on notepaper, are as effective as they are beautiful. The blending of gorgeous hues with a profusion of gold and ermine white, delicately yet at times boldly drawn, forms a *tout ensemble* of artistic finish and ingenuity.

The Duchess's arms, being really the Royal Arms of



THE DUKE AND DUCHESS D'AOSTA'S ARMS COMBINED.



THE DUCHESS D'AOSTA'S ARMS AND CORONET.

d'Aosta use their own private paper, irrespective of that to which we have just referred.

The Duchess d'Aosta's favourite design consists of a lozenge impaled on the dexter or right side by the arms of the Count, and on the left or sinister side by the Royal Arms of France, to which we have already referred. The whole is surrounded by the Order of the Cordeliera.

Particular interest attaches to the next illustration, which is that taken from the notepaper of the Duke of the Abruzzi, whose famous exploits in the Arctic were recorded in our issue for November. In the centre of the shield we find again the Arms of Italy on a background of ermine, the whole surmounted by a miniature coronet of exquisite design.

The reproduction of this design is here given in its actual size, and looks very beautiful on a sheet nearly three times as large as a page of THE STRAND MAGAZINE. The anchor which forms the centre is particularly appropriate.

The Count of Turin, whose notepaper heading we reproduce next, shows great taste in his design. The Royal Arms of Italy form the centre of a beautiful scroll, the whole surmounted by the Duke's coronet finished at the base with the collar of His Royal Highness's favourite Italian decoration.

We close this article with the peculiar design used by the late Shah of Persia. The Imperial monogram is surmounted by the crest of Persia, a sun in splendour rising behind a lion couchant gardant.



THE DUKE OF THE ABRUZZI'S ARMS DIE.



THE COUNT OF TURIN'S ROYAL ARMS DIE.



THE LATE SHAH OF PERSIA'S IMPERIAL DIE.