



THE STATIONERY TRADE IN MONTREAL.

BUSINESS during the past month has been particularly good, and has served to offset the quietness in book circles. It is gratifying to note that a steady demand is arising for a better class of stationery. Of course the staples occupy their usual position, which can never entirely be encroached upon, but the ordinary run of trade is taking more interest in novelties and better goods.

The linen finished fabric is the popular note paper, and such colors as white, azure and grey meet with favor. Initialed paper in various styles, with the privilege of street address inserted, is reported as being interesting to exclusive trade. This class of note paper has never proved profitable to stock, but it looks as if a revival had set in which may meet with a measure of success. The price of this high-class stationery shows a tendency to lower owing to the strenuous competition of the many firms now engaged in its manufacture. Wholesalers confirm the general tendency towards better goods.

A novelty which one retailer made prominence of was a chocolate colored, linen finished note paper which caused some little attention. Wholesalers are now busy shipping Fall goods, and the rush is on school supplies. Indications point to the season being a record breaker for Montreal houses.

GERMAN NOVELTIES IN NOTE PAPER.

AS regards the latest novelties in note paper for European markets, writes the Berlin correspondent of the Stationery Trades Journal, it is a remarkable thing that this time mostly French names have been chosen for their introduction. One of the few exceptions is Friedericus Rex, but it might just as well have been named waste yarn or cotton waste, for it looks as if a lot of fine white fibre had been swept on to the pale water-blue tinted material. The sheets possess a very narrow white border, and the closing flap of the similarly executed envelopes reaches nearly to the opposite edge. Another kind of a dull ultramarine blue tint seems to be covered with a very coarse gauze or net, and strongly reminds one of the familiar exhibits in drapers' shop windows. White embossed monograms considerably improve the appearance of this kind of note paper, which is anything but pretty or artistic, and merely attracts a certain class of buyers as a curiosity. "Papier et enveloppes a franges" most likely sounds grander than the German *Frausen-papier*, or the English "Fringed Paper" would do, and truly Shakespeare was right when he asked what there could be in a name? Then we have another woven material imitating paper with a fringe running all round it, which looks as if it had been sewn on with a sewing machine. Nobody seems to have thought of honesty yet, and I give this splendid tip therefore for nothing. Blue stockinet note paper would be just the thing for ladies with literary inclinations. Why some delicately tinted note paper, likewise pretending to be related to one's handkerchief, should be called "L'email" is more than I can comprehend. There are several rows of small balls in a darker hue which correspond with the ground, but they

supply no explanation. The same embellishment we meet on "Le corail," but in this case the paper is white, while the balls are coral red and connected with each other by golden network. There is also a narrow red border running round the sheets and along the edges of the envelopes. "La Mondaine" is very simple note paper and the name therefore seems not particularly well chosen. It resembles the blueish grey ingrain paper, and the envelopes possess a lining of cherry red. "Linenpaper" still appears among the novelties, and in order to make it fit for their company is provided with a little clover leaf, a tiny flower, or some beetle in one of the corners. "Papier de Rozenbourg" represents the well-known Dutch tiles with landscapes or characteristic figures in the left-hand top corner of the sheets. It is very pretty, but its claim to novelty could scarcely be defended. "Papier Louis XIV" is really another linen paper. Its borders, like the flaps of the envelopes, are, however, covered with tiny roses. "Vitreaux" is decorated like a painted glass window. The sheets are of a pale yellowish tint and show some pictorial representation along the left-hand edge. There is, for instance, the figure of a slim, fairy-like woman standing under a bower of roses, or sitting on branches of weird-looking trees. The colors used are those characteristic of paintings on glass, and there are also black lines representing the lead used for such glass windows.

PAPER NAPKINS.

UP to within ten years, all of the many millions of paper napkins annually consumed in the United States were imported from Japan or China, but now a large proportion of them are made here, says Walden's Stationer, New York. This proportion is constantly increasing, and now American paper napkins are exported to Europe.

Some of the napkins exported to this country are printed with designs Japanese in character, but the great bulk are original in every way. They include napkins printed with various flowers, which are reproduced with fidelity to nature, both in drawing and in color, and which are also in many cases arranged with most artistic effect upon the paper.

And then there are napkins with reproduction in color of playing cards, and others with flags of various nations. And then there are napkins upon which are printed yacht flags and napkins printed with music, and napkins with other designs.

There are still other napkins that are plain white, without ornamentation, and then there are napkins printed with some simple design in one or two colors, and there are napkins with a pattern embossed and napkins with a border printed with a pattern in gold or in silver, and gold and silver are used also on some of the napkins printed in colors to enhance the decorative effect.

These napkins are, in short, produced in scores of styles, many of which are artistic. In fact, to anybody who had never seen one, the sample book of an American manufacturer of paper napkins would be a surprise.

South American napkins are sold for less than any imported, while some of the finest cost more. There is, for example, an American napkin of tissue paper and printed with two colors that is sold at wholesale for as little as thirty cents a thousand. This napkin is printed from continuous rolls of paper on presses similar in operation to the first presses on which American newspapers were printed.