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FINAL REPORT

PACT GRANT AGREEMENT NAME:

EXTENSION TO: *Aid to Artisans*

Water Hyacinth Project with Kumudini Welfare Trust

GRANT NUMBER: *BD/SG/54*

PACT AGREEMENT NUMBER: *BD/SG/66*

BANSHANESH

DATE: 4 SEPTEMBER 1992

Final report

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Extension to: Aid to Artisans
Water Hyacinth Project with Kumudini Welfare Trust,
Grant number BD/SG/54.

PACT Grant Agreement number: BD/SG/66

Date: 4 September 1992

"A single sheet of handmade paper is the result of a special relationship between an artist and his materials. It's a kind of alchemy." The Body Shop Catalog, 1991

"People who want to communicate taste and style are requesting the true handmade paper, which is often thick and bulky and looks as if it could last forever." Corky Tyler, Vice President and Divisional Merchandise Manager of Bergdorf Goodman, where the demand for handmade papers is increasing. Harper's Bazaar, 9/92.

This report summarizes actions carried out in July 1992 by Ms. Kathleen Tuck, field consultant to Aid to Artisans, in conjunction with the Kumudini Welfare Trust, to satisfy the terms and objectives set out in the Grant Agreement (number BD/SG/66).

Building on the past success with the original Water Hyacinth paper production project (BD/SG/54), the extension project focused on human resource development and fortification of existing infrastructure.

ON-SITE REPORT

Ms. Tuck made her second visit to Bangladesh from February 6 - April 30, 1992. Project objectives emphasized the development of a business plan for expansion and donor funding of the project, and incorporated training, equipment development, experimentation with products, research on local processes, and research at the New York Stationery fair.

On this trip, Ms. Tuck successfully carried out basic skill training in raw materials harvesting, chopping, cooking, cleaning, and bleaching, though complete demonstrations were not possible due to a lack of tools and materials.

With substitutes for proper equipment, which was either not available or too time-consuming to acquire, equipment was assembled to produce a crude paper. Estimates and financial plans were prepared for preparation of a business plan.

Experimentation with fibers and blends was carried out, despite time constraints on training and supervision for such experimentation. Consultant Tuck found that experimenting with different plants (water hyacinth, Dol Kalmi) and combinations with varying levels of starch, she could arrive at different color tones, textures, and thicknesses (see sample sheet, attached).

Despite preparations for research on local processes, progress on this objective was inhibited by political unrest.

"The history of paper is a history of far-off lands, famous names and fiercely guarded secrets." The Body Shop Catalog, 1991

MARKETING REPORT

Market research was encouraging, with favorable initial response demonstrated by buyers at the New York Stationery Show in May 1992 (featuring the latest trends in paper design) to the Bangladeshi handmade paper. Several export orders were generated based on word of mouth advertising. A review of the show in the September 1992 issue of "The Crafts Report," noting the trend toward handmade papers, commented that "One of the most noticeable trends of the show was the increased role of texture..." and ATA staff attending the exhibition noted the interest and receptiveness of handmade and recycled stationery producers to the Bangladeshi paper.

"An item that marries quality, craftsmanship, and use-ability is not just handmade but also tailor-made for our time." The Body Shop Catalog, 1991

CONCLUSIONS

Based on these findings, Aid to Artisans concludes from the initial project and its extension that handmade papers have good market potential in specialty papers as well as art papers.

The Kumudini paper factory could have a major share of the market, and we would recommend moving ahead with plans for the new facility, if the personnel involved, Mrs. Pati and the Kumudini staff, are committed to following through. It would be a demanding task, and would require considerable additional technical and marketing input as well as two or three years before the marketing could be a convincing success.

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APPENDICES

1. Market Report prepared by Kit Tuck, handmade paper specialist and Aid to Artisans consultant, based on findings of New York Stationery Show, May 1992

2. Project Status Report prepared by Kit Tuck on work performed during extension (BD/SG/66) to "Water Hyacinth Project with Kumudini Welfare Trust" (BD/SG/54)

3. Samples of handmade papers prepared on-site at Kumudini and submitted to Aid to Artisans with final reports

4. Description of paper-making process

5. Article on New York Stationery Show: "Paper Chase: New York Show on the Cutting Edge" in *The Crafts Report*, September, 1992

6. Article on new trends in stationery, "It's Ragtime!" in *Harper's Bazaar*, September, 1992

**MARKET REPORT
KUMUDINI HANDMADE PAPER**

**SUBMITTED BY: KIT TUCK, PROJECT CONSULTANT
 JULY , 1992**

OVERVIEW:

This report is based on observations made primarily at the New York Stationery Show held in May, 1992.

A definite market exists for Kumudini Handmade Paper as it is conceived, and a small market exists for the paper in its present form. The market for handmade paper (HMP) is growing. The increased environmental consciousness and "corporate greening" are favorable to the type of paper (water hyacinth) which Kumudini plans to produce. Additionally, as the trend to a "paperless" society increases, the demand for "plain" paper decreases and the desire for specialty paper increases.

MARKET DEMAND:

The consultant showed samples of Kumudini HMP to both exhibitors and buyers at the Stationery Show. The paper was well received and a desire to place orders was expressed by both exhibitors and show buyers. In all instances, the potential buyers required a consistent and reliable source, with a consistent quality guarantee. In most instances, the volume requested was greater than the Kumudini project now produces, but not greater than it is capable of producing.

The parchment-like appearance of the Water Hyacinth paper was well received. Potential buyers expressed an interest in it as medium for development of new product lines, especially for use as a packaging material. Great interest was also shown for its potential use as a product covering or interior, as in the case of hand-bound books. It was also deemed very suitable for the more common useage as a stationery material.

Buyers expressed a great interest in seeing the paper developed to include a heavy texture (for example, a creped or crinkled look) and in seeing the inclusion of objects, especially botanical items such as flowers and leaves. The ability to dye the paper additional colors was also requested, although without exception the potential buyers were interested in the natural and bleached colors currently being made.

The most insistent demand was for as large a size of sheet as possible. The present size of 12 inches by 18 inches was deemed to be very limiting to the users. Preferred sizes include 24" by 36" and 36" by 48". Both heavy and thin weight papers were requested, with the requested weight split almost equally between the two types. It can be expected that some of these requests will vary according to the market demand for a particular year.

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COMPETITIVE PAPERS:

Several types of handmade paper from several countries were exhibited at the Stationery Show. Producer countries included India, Thailand, Nepal, North America, and Czechoslovakia, as well as handmade and synthetic papers from Japan. Paper was available in sheet form as well as in finished goods form. Finished goods included stationeries and note cards, greeting cards, hand-bound books, notebooks (filled with either more HMP or machine-made paper), photo albums, wedding invitations, three dimensional constructions, cast art pieces, picture frames, clocks, and various knick-knacks.

Paper from India was generally the least expensive, although of high quality, while the papers from North America were the most expensive. Without exception, the papers presented were, for each color, weight or texture presented, of uniform and high quality. Delivery times stated ranged from two weeks to six weeks from the date of order.

PRODUCT LINES AND PRICES

The following companies should be regarded as competitors, and will probably show no interest in buying Kumudini papers. Prices shown are wholesale to the trade. When available, suggested retail price has been included.

RESPECT, 30 East First Street # 18, NY, NY 10003; Tel/Fax: 212-533-4449

Imports only Nepalese papers made from the Daphne bush. Items include:

Note paper (20 Sht. & env.)	\$108/ dozen	or \$9.00/ set
Paper, 2 sheets (20"x30")	\$ 60/ dozen	or \$5.00/set
Blank Journal	\$ 72/dozen	or \$6.00/set
5 Flowered Note Cards	\$ 72/dozen	or \$6.00/set
Note Card (least expensive)	\$ 15/dozen	or \$1.25/each

BARBARA LOGAN'S PAPERWORKS, 4911 Brooks Road, Rockville, MD 20853

Tel: 1-800-458-9143 Fax: 301-774-4007

Makes HMP, primarily heavily textured with floral or glitter inclusions; also designer marbled papers, scented stationeries, and writing sets with goose quills and bottled ink.

Boxed Stationery	\$7.25
Mini-notes and Bookmarks	\$1.00 each
Notecard	\$1.50 each
Gift Set (Scent or Quill)	\$10.00 each

WASHI PAPERS, P.O.Box 7216, San Francisco, CA 94120-7216

Tel: 415-553-0620 Fax: 415-468-1940

Extremely high quality Japanese papers, some hand-made, some machine-made to resemble hand-made. Sample books are available : "The Popular Papers", 70 swatches (4"x6") for \$12; "The Solids and Textures Package" , 70 swatches for

\$10; "The Pattern Collection", 140 swatches for \$28. Sample price deductible from first order of \$100 or more. Paper prices include:

Nomi (hand or machine)	\$3.25 to \$17.00 per sheet
Unyru (cloud paper)	\$2.40 average
Saikoshi (shiny fiber)	\$1.30 avg.
Rayon Silk	\$1.30 avg.
Hikkake (Damask)	\$1.15 avg.
Yuzen (silk-screened)	\$8.00 to \$10.00
Chiyogami (gold block print)	\$3.00 avg.
Katazome (paste-resist)	\$10.00 avg.

CABA CO. 1031 Hickox Street, Santa Fe , NM 87501 Tel: 505-983-1942

Fax: 505-988-7183

Handmade mulberry paper using the Otomi Indian technique. Used for collage, watercolor, bookbinding, furniture veneer, wall covering. Probably the most distinctive paper offered at the Show. Available in four classic Barkpaper colors from white to marbled ivory and cinnamon; as well as eight colors.

Size 16" x 24"	\$ 3.25
24" x 32"	\$ 6.75
32" x 72"	\$29.00
48" x 96"	\$54.00
Six notecards	\$ 5.25
Blankbook Journals	\$12.50 to \$24.00

O.H.S. HANDMADE PAPERS, Ketch Harbour, Nova Scotia, Canada, BOJ-1X0

Fax/Phone: 1-902-868-2474

Handmade cotton rag paper with floral enclosures. Best quality of this type of paper presented at the show.

Single sheet and envelope	\$1.50
Four boxed notes with env.	\$5.00
Laminated Stationery Compendiums	\$8.00 to \$12.00
Bound Books	\$4.50 to \$16.00
Desk Blotters	\$10.95 to \$28.00
Calligraphy Papers	\$4.00 to \$6.00

ATLANTIC ENTERPRISES INC. 1A Tripphammer Lane, Ithaca, NY 14850-2503

Tel: 607-257-5610 Fax: 607-257-8046

Representing THE VELKE LOSINY PAPER MILL, CZECHOSLOVAKIA.

This 400 year old mill presented the finest quality paper available at the Show. Handmade from cotton or flax, white only, four deckle , in weights ranging from 120 gsm to 280 gsm, with textures and finishes suitable for printmaking, watercolor, letterpress, offset press, calligraphy, etching, lithography, watercolor, wet media, pastel and charcoal. See full price list (attached) for volume discounts and suggested retail prices.

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PHOENICIAN INTERNATIONAL, INC. 20 Meadow Lane, E. Windsor , N.J. 08520
Tel: 609-443-4458 , Fax: 609-426-8730

Distributor of India paper only; 100 % woodfree, primarily rag (94%); sells both plain sheets and a wide variety of stationery patterns, mostly woodblock prints. See attached write-up and price lists.

MARBLEHEAD PAPERWORKS, GAIL HERCHER, ARTIST; 330 West Shore Drive,
Marblehead, MA 01945; Tel: 617-631-9124

Paste prints, monotypes, sun prints, handmade paper. No price lists given. Prices determined at time of sale.

MATAGIRI , H.C.1, Box 98, Mt. Tremper, NY 12457; Tel: 914-679-8322

Handmade papers from India, 100% recycled rag, many textured or marbled. See attached write-up and price lists.

ABACA PAPER STUDIO , LISA BURGE'; P.O. Box 751, El Prado, NM 87529
Tel: 505-758-0409

Handmade paper sheets, cards and bound journals.

Collage Cards	\$1.75 each	\$ 3.50 sug. retail
Journal, HMP cover	\$9.00 each	\$18.00 sug. retail
40 pages recycled bond		
Abaca/Cotton sheets		
16 x20	\$3.50 each	\$ 7.00 sug. retail
14 x 18	\$3.00	\$ 6.00
12 x 16	\$2.50	\$ 5.00
8.5 x 11	\$4.00	\$ 8.00
Handbeaten Kozo		
8.5 x 11	\$4.00	\$ 8.00

GOLD LEAF CERAMIC AND PAPER, 611 Post Street, San Francisco, CA 94109
Tel: 415-885-4004 Fax: 415-673-6177

High quality Japanese style HMP and machine-made lookalikes. Primarily Momigami and Mulberry papers, some with marbled or textured surfaces. See attached price list.

COMPETITORS AS POTENTIAL BUYERS

The following companies were interviewed as competitors, but should be approached by a project representative as potential buyers.

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R. PULVERMACHER INC. New York State. Tel: 212-674-9276

Makes paper and resin art collectables, including floral planters and jardinières; picture frames, waste baskets, trays and bowls, table accessories, Christmas ornaments, decorative plates, animal reproductions, and antique reproductions. Prices range from \$5.00 (set of 6 coasters) to \$64.50 (8" by 23" planter box). Most items were priced from \$25 to \$50.

PAPER & INK BOOKS, 15309A Sixes Bridge Road, Emmitsburg, MD 21727
Tel: 301-447-6487

A catalog order house specializing in supplies for calligraphers. Buys HMP and speciality papers for resale. Interested in receiving Kumudini samples.

Bark Papers (12" x 18")	\$4.20 to \$4.80 per sheet
Bark Paper Sampler	\$26.50 (seven sheets)
Chiri (25"x38")	\$ 2.65 (acid-free HMP)
Hosho (19"x24")	\$ 2.25 (acid-free)
Hyogensha (12"x17")	\$13.50 (six rolled sheets, cloth-like)
Japanese Wrapping Paper	\$ 3.30 (ten sheets, one design, 20"x30")
Lace Paper	\$ 3.45
Masa (21" x 31")	\$.75
Unryu Mulberry	\$ 2.50 (25 gm., 20"x28")
Momigami Mulberry	\$ 4.50 (50 gr, 25 x 36, 2-sided)
Ogura	\$ 8.20 (heavy texture, acid free)
Tairel (25 x 37)	\$ 2.50 (white feathers & gold flecks)
Tairel (25 x 37)	\$ 1.50 (feathers on pastel)
Torinoko Gampi Natural	\$ 8.50 (20 x 30, acid free)

CAL LING PAPERWORKS; 441 Cherry St., Chico, CA; Tel: 916-893-0882

Handmade paper in an assortment of colors and textures, many with "glitter"; also produces bound books and journals. Specializes in custom orders (50% advance deposit, 25 sheet minimum). Requested Kumudini samples.

Sheet Size	Non-Glitter	Glitter
11.5 x 16	\$ 5	\$ 6 per sheet, 50 minimum
20.5 x 20.5	\$12	\$15 per sheet, 20 minimum
19.5 x 23.5	\$13	\$16 per sheet, 20 minimum
16 x 32	\$15	\$18 per sheet, 15 minimum
Card	\$2.25 each	50 minimum, sug. retail \$4.50
Card (Shaped)	\$3.00 each	50 minimum, sug. retail \$6.00
Half pint Book	\$14.00	4.75 x 6.75, metal rod hinge, fabric spine, 1 dozen minimum

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Square Book \$18.00
Large Book \$26.00

8 x 8, sug. ret. \$36, 1 doz min.
8.5 x 11, sug. ret. 52.00, 1 doz.
All books are 70 pages, recycled
paper, pH balanced, archival

OTHER POTENTIAL BUYERS

The following companies requested samples and pricing information when it is available. (Note: All survey respondents were told that the paper came from a project that was in the initial stages of development and which would not be ready to export for some time yet.)

AE DESIGN, 505 Cagua SE, Albuquerque, NM 87108. Tel: 505-260-0313

Makes picture frames individually hand crafted from wood and/or HMP.

Typical prices:	Solid	Hand-Embellished
3.5 x 6 or 6.75 x 8.25	\$7.50	\$11.00
4x6 or 7.25x9.25	\$ 8.00	\$11.75
8x10 or 12.5x14.25	\$11.75	\$16.75

JURGENSEN'S INTERNATIONAL CORP., P.O. Box 932, Sierra Madre, CA 91025
Tel: 818-301-9886 , 1-800-345-4159 Fax: 818-301-9748

Uses HMP in high quality, high dollar, finished products; especially picture frames, boxes, photo albums and other gift items. Other product finishes include mother of pearl. Very interested in receiving Kumudini samples, especially any papers with heavy textures and inclusions. Prefer to receive finished products such as albums, books, accordion books, and picture frames.

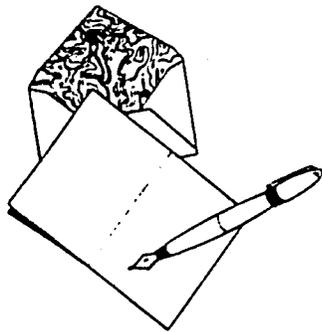
PLEASURE IN EVERYTHING, Ms. Debbie Robinson, N.Y.; Tel: 717-868-6666

Pleasure In Everything has been an enthusiastic supporter of the Kumudini project since before the consultant's first trip. The company is interested in using the paper primarily as a packaging material, as well as reselling bulk paper and note cards. Samples and prices should be sent when Kumudini is ready to export.

SUMMARY

The people and represented companies interviewed for this report appear to be very receptive to handmade paper, and without exception indicated an interest in the Kumudini papers. Based on the enthusiastic response, Kumudini should have no difficulty selling their total production. The quality, size and production turn-around are key factors in follow-up sales.

Smith 1155



Handmade Elegance

Matagiri papers are entirely handmade in India from 100% recycled cotton fiber and are earth-friendly. The marbling is also done entirely by hand using an ancient Japanese water method that produces no two identical pieces. All the papers take pen, pencil and various imprinting methods readily, with absolutely no bleeding. All note cards are folded and blank inside. Some have white writing surfaces, others have solid colored surfaces of the

same color as the accompanying envelope. The papers are richly textured and come in a swirling rainbow of colors, solid muted pastels, or bright colors. The bamboo, banana, and jute papers are a luxurious buff color, while the rag and wool, rag and tea, and rag and straw papers are off-white. We are proud that these unique and beautiful papers have been selected for display in the Dard Hunter Paper Museum.

MATAGIRI

Fine Papers for the Discerning Person.

MATAGIRI

NEW ITEMS

MATAGIRI, MT TREMPER, N.Y. 12457

BLANK BOOKS (50 pages, 5-1/2" x 8")

- | | | |
|------|---|----------|
| #9A | Deckled rag & straw pages, gold/brown marbled cover, gold/tan marbled endpapers | \$ 11.00 |
| #9B | Deckled rag & straw pages; silver marbled black cover; silver/charcoal on white marbled endpapers | \$ 11.00 |
| #15R | Deckled gunny pages; gold marbled red cover; red endpapers | \$ 11.00 |
| #15G | Deckled gunny pages; gold marbled tan cover; blue/silver marbled endpapers | \$ 11.00 |

NOTES, LETTER PAPERS, ETC.

- | | | |
|------|--|---------|
| #283 | Ash gray cards/envelopes, square envelope flap marbled inside, 5" x 6-3/4", 10/pack | \$ 6.00 |
| #616 | Deckled ash gray sheets (7" x 9-1/2") & envelopes, 10/box | \$ 6.00 |
| #70 | Dried pressed flower card. Card/envelope silver marbled on cream. Cellophane wrapped. 5" x 6-3/4" Per card | \$ 1.50 |
| #24R | Marbled gift enclosures, <u>gold/red</u> , 3" x 4", 25/pack | \$ 5.00 |

Available November 1992:

BLANK BOOKS (100 pages, 6" x 9")

- | | | |
|-----|--|---------|
| #8A | Rag & Algae pages, cover, endpapers; chocolate brown cloth spine | \$ 8.00 |
| #8T | White pages, rag & tea cover, white end papers, black cloth spine | \$ 8.00 |
| #8G | Rag & gunny pages & cover, gold marbled tan endpapers, chocolate brown cloth spine | \$ 8.00 |

NOTES

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|------|--|---------|
| #594 | Marbled cards/envelopes, <u>silver/forest green</u> , 5" x 6-3/4", 10/pack | \$ 6.00 |
| #595 | Marbled cards/envelopes, <u>gold/forest green</u> , 5" x 6-3/4", 10/pack | \$ 6.00 |
| #494 | Marbled cards/envelopes, <u>silver/forest green</u> , 3-1/2" x 5", 10/pack | \$ 4.50 |
| #495 | Marbled cards/envelopes, <u>gold/forest green</u> , 3-1/2" x 5", 10/pack | \$ 4.50 |
| #80P | Square marbled card/envelope, <u>silver/lilac</u> , 6" x 6", 10/pack | \$ 6.00 |
| #80M | Square marbled card/envelope, <u>silver/pink</u> , 6" x 6", 10/pack | \$ 6.00 |
| #80B | Square marbled card/envelope, <u>silver/blue</u> , 6" x 6", 10/pack | \$ 6.00 |

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LETTER PAPERS

15 Sheets (7" x 8½") and 10 Envelopes (3½" x 7½") per Box

108	Bamboo Sheets / Envelopes		\$60/doz
109	Bamboo Sheets / Rag & Straw Envelopes		\$60/doz
212	Bright Sheets (5 Assorted Colors) / Marbled Envelopes		\$60/doz
310	Pastel Sheets / Envelopes (5 Assorted Colors)		\$60/doz
312	Pastel Sheets (5 Assorted Colors) / Marbled Envelopes		\$60/doz
408	Rag & Straw Sheets / Bamboo Envelopes		\$60/doz
510	Marbled Sheets / Pastel Envelopes (5 Assorted Colors)		\$60/doz
512	Marbled Sheets & Envelopes		\$60/doz

10 Sheets & Envelopes/Box

612	Marbled Rag & Gunny Sheets/Envelopes (Gold on Tan)	7" x 9½"	\$72/doz
613	Bamboo Deckled Edge Sheets & Envelopes	7" x 9½"	\$72/doz
614	Rag & Tea Deckled Edge Sheets & Envelopes	7" x 9½"	\$72/doz
615	Rag & Straw Deckled Edge Sheets & Envelopes	7" x 9½"	\$72/doz

DESK ACCESSORIES

30	Document Folders w/ Tie & Fold-Over Flap	5" x 11"	\$36/doz
37	Marbled File Folder, Three-Tab	9½" x 12" 3/packet	\$60/doz
111	Small Marbled Legal Pad Holder, Pad	5¼" x 8¼"	\$48/doz
391	Bamboo Portfolio w/ 10 Sheets & Env.	6½" x 9½"	\$42/doz
393	Lilac Marbled Portfolio w/ 10 Sheets & Env.	6½" x 9½"	\$42/doz
394	Marbled Portfolio, Gold on Brown, w/ 30 bamboo sheets & 20 envelopes	7" x 8¾"	\$15/ea
395	Marbled Portfolio, Silver on Black, w/ 30 rag & straw sheets & 20 envelopes	7" x 8¾"	\$15/ea

Pure Silk HAND MARBLED SCARVES

10" x 10"	Hankies	\$4.00/ea
10" x 44"	Ascot	\$10.00/ea
10" x 60"	Ascot	\$12.00/ea
26" x 26"	Scarf	\$13.00/ea
35" x 35"	Scarf	\$16.00/ea

All scarves have hand-rolled seams and a matching marbled gift envelope.

ORDER INFORMATION

Terms: Net 30 after credit approval. **Minimum opening order:** \$150.

Orders under \$100 must be prepaid or COD. Prices subject to change without notice.

MATAGIRI HC 1, BOX 98 MT. TREMPER, NY 12457 914-679-8322 FAX: 914-679-8130

NOTES

10 Notes & Envelopes per box

Size: 5" x 6¾":

27	Marbled Notes & Envelopes		\$72/doz
274	Marbled Notes & Solid Envelopes	Lilac	\$72/doz
275	Marbled Notes & Solid Envelopes	Lemon Yellow	\$72/doz
277	Marbled Notes & Solid Envelopes	Dusty Rose	\$72/doz
278	Marbled Notes & Solid Envelopes	Steel Blue	\$72/doz
279	Marbled Notes & Solid Envelopes	Taupe	\$72/doz
581	Marbled Notes, Solid Envelopes (Marbled Inner Flap)	Light Blue	\$72/doz
582	Marbled Notes, Solid Envelopes (Marbled Inner Flap)	Hot Pink	\$72/doz
583	Marbled Notes, Solid Envelopes (Marbled Inner Flap)	Lilac	\$72/doz
584	Marbled Notes & Envelopes	Silver on Cream	\$72/doz
585	Marbled Notes & Envelopes	Silver on Pale Blue	\$72/doz
586	Marbled Notes & Envelopes	Gold on White	\$72/doz
587	Marbled Notes & Envelopes	Silver on Pale Pink	\$72/doz
590	Marbled Rag & Gunny Notes	Gold on Tan	\$72/doz
591	Marbled Notes (Square Envelope Flap Marbled Inside)	Charcoal/Silver on White	\$72/doz
592	Marbled Notes (Square Envelope Flap Marbled Inside)	Gold on Red	\$72/doz
593	Marbled Notes (Square Envelope Flap Marbled Inside, White Paper Tipped Inside Note)	Silver on Black	\$72/doz
280	Deckled-Edge Bamboo Notes & Envelopes (Marbled Inner Flap)		\$72/doz
282	Rag & Wool Notes & Envelopes (Marbled Inner Flap)		\$72/doz

Size: 3½" x 5":

275	Marbled Notes & Envelopes		\$54/doz
384	Marbled Notes & Solid Envelopes	Lilac	\$54/doz
385	Marbled Notes & Solid Envelopes	Lemon Yellow	\$54/doz
387	Marbled Notes & Solid Envelopes	Dusty Rose	\$54/doz
388	Marbled Notes & Solid Envelopes	Steel Blue	\$54/doz
389	Marbled Notes & Solid Envelopes	Taupe	\$54/doz
481	Marbled Notes & Solid Envelopes (Marbled Inner Flap)	Light Blue	\$54/doz
482	Marbled Notes & Solid Envelopes (Marbled Inner Flap)	Hot Pink	\$54/doz
483	Marbled Notes & Solid Envelopes (Marbled Inner Flap)	Lilac	\$54/doz
484	Marbled Notes & Envelopes	Silver on Cream	\$54/doz
485	Marbled Notes & Envelopes	Silver on Pale Blue	\$54/doz
486	Marbled Notes & Envelopes	Gold on White	\$54/doz
487	Marbled Notes & Envelopes	Silver on Pale Pink	\$54/doz
490	Marbled Rag & Gunny Notes	Gold on Tan	\$54/doz
491	Marbled Notes	Charcoal/Silver on White	\$54/doz
492	Marbled Notes	Gold on Red	\$54/doz
493	Marbled Notes (White Paper Tipped Inside Note)	Silver on Black	\$54/doz

(All Marbled Items Are Assorted Unless Otherwise Indicated)

BLANK BOOKS

12	Tiny Memorabilia Book (Marbled Cover/Pastel Pg.)	3" x 4"	\$3.50/ea
13	Small Memorabilia Book (Marbled Cover/Pastel Pg.)	3½" x 4¾"	\$4.00/ea
14	Small Book (Marbled Cover in Lilac, Pink, or Blue; Pastel Pg.)	5¼" x 7½"	\$6.00/ea
15	Rag & Straw Cover / Rag & Gunny-Deckled Edge Pg.	5¼" x 7½"	\$11.00/ea
17	Small Marbled Book (Marbled Cover/Marbled Pg.)	5" x 7"	\$6.00/ea
18	Large Marbled Book (Marbled Cover/Marbled Pg.)	7" x 8½"	\$9.00/ea
21	Large Memorabilia Book (Marbled Cover/Pastel Pg.)	9" x 11"	\$11.00/ea

SPECIAL MAILERS

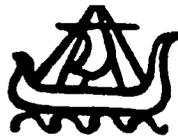
23	Marbled Fold & Seal	3½" x 6" 10/box	\$45/doz
25	Marbled Post Card	3¾" x 6" 15/box	\$36/doz
26	Natural Fold & Seal. <i>Box of 10 deckled sheets 13" x 8¾" of 5 natural papers (bamboo, banana, jute, tea, straw) that fold into a self-mailer 7¼" x 4½"</i>		\$72/doz
29	Marbled Card-Stock Envelope	10¼" x 4½"	\$15/doz
34	Small Marbled Envelopes	6" x 9¼"	\$12/doz
35	Large Marbled Envelopes	9¾" x 13¾"	\$15/doz

TOTES / PARTY ITEMS / GIFT ITEMS

22	Mini-Gift Enclosure (Marbled Note/Pastel Env.)	2¼" x 3" 24/packet	\$60/doz
22B	Mini-Gift Enclosures (Marbled, Charcoal/Silver on White)	2¼" x 3" 24/packet	\$60/doz
24	Marbled Gift Enclosures (Marbled Note & Env.)	3" x 4" 25/packet	\$60/doz
24B	Marbled Gift Enclosures (Charcoal/Silver on White)	3" x 4" 25/packet	\$60/doz
28	Marbled Place Cards	2" x 3½" 25/packet	\$24/doz
31	Note Pads (Assorted Pastel Sheets)	3½" x 4½" 5/packet	\$36/doz
32	Marbled Gift Wrap	18" x 23" 2/packet	\$18/doz
39	Tiny Marbled Box	1½" x 1½" x 1¼"	\$12/doz
40	Small Marbled Box	3" x 3" x 1½"	\$15/doz
45	Medium Marbled Box	5" x 5" 2"	\$3.00/ea
41	Bottle Bags	4½" x 16" 4/box	\$48/doz
43	Small Marbled Tote Bags	2¾" x 3¼" 10/packet	\$6.50/ea
44	Medium Marbled Tote Bags	4" x 4½" 10/packet	\$7.50/ea
42	Large Marbled Tote Bags	5" x 6" 10/packet	\$10.00/ea

SPECIAL RED MARBLED ITEMS

39R	Tiny Box (Red Marbling)	1½" x 1½" x 1¼"	\$15/doz
40R	Small Box (Red Marbling)	3" x 3" x 1"	\$18/doz
45R	Medium Box (Red Marbling)	5" x 5" x 2"	\$3.00/ea
43R	Small Tote Bags (Red Marbling)	2¾" x 3¼" 10/packet	\$7.50/ea
44R	Medium Tote Bags (Red Marbling)	4" x 4½" 10/packet	\$8.50/ea
42R	Large Tote Bags (Red Marbling)	5" x 6" 10/packet	\$10.00/ea



Phoenician

INTERNATIONAL, INC.

THE PHOENICIAN COLLECTION OF 100% WOODFREE RECYCLED HANDMADE PAPER & SOCIAL STATIONERY

People all over the world are discovering that one of the most effective ways to conserve our environment is to recycle what we consume - specially the paper.

A significant portion of raw materials used in making pulp for Phoenician's paper and paper products, whether made in small scale cottage units or in large mechanized mills, comes from discarded rags, paper and other materials collected by poor people whose only means of livelihood is to roam the streets of cities and villages picking such discarded materials.

The small scale cottage units exclusively use discarded rags (about 94%) and paper (about 6% - waste from the production process: cuttings, trimmings, etc.) to make the pulp. They simply cannot afford the pulp made from trees. Most paper making operations are manual. Therefore, the paper made by these units is truly handmade and "Woodfree"; and the recycling is genuinely "post consumer use". The large scale mills do use automated pulp and paper making machinery. But, even they use significant amount of discarded paper and rags as their raw material for pulp, because it is still cheaper than trees.

The quest for cheaper raw material for making pulp has led to some very interesting sources. For example, one of our papers, called Baggase Paper, is made from vegetable material discarded after extracting juice from sugarcane. Similarly, other discarded materials such as grass, silk, jute, wool, algae, tea, etc., are used as fillers to produce papers which are not only "ecological", but also very artistic and practical.

We are very proud to offer you these papers, and products made from these papers. Our line of handmade papers consists of over 80 different varieties - white, colored, mottled, marbled and speciality papers. Our collection of paper products offers over 100 exquisite designs of printed stationery, envelopes, folders, gift bags, gift tags, baskets, and more. Some of these products are made from handmade paper and some from mill made paper.

When you buy Phoenician Papers you are not only getting exquisite paper for yourself; you are also helping those poor people whose only livelihood is picking up papers and rags others throw away.

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Phoenician

20 Meadow Lane, E. Windsor, NJ 08520, Ph:609-443-4458, Fx:609-426-8730

100% RECYCLED HANDMADE WOOD-FREE ARTIST PAPERS

S - Smooth M - Medium R - Rough DKL - Deckle GSM - Grams/Sq.Cm.

DESCRIPTION	EDGE	FINISH	SIZE	GSM	\$/SHEET
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SHEET PAPERS

CREAM	DKL	R	8.3"X11.8"	100	.34
OFFWHITE	DKL	R	5.3"X6.3"	190	.29
WHITE	DKL	R	13.8"X19.7"	190	.76
WHITE	DKL	R	27"X40"	210	2.34
OFFWHITE	DKL	R	27"X40"	210	2.34
CREAM	DKL	R	27"X40"	210	2.34
WHITE	DKL	R	8.9"X14.2"	320	.42
OFFWHITE	DKL	R	11"X15"	320	.54
WHITE	DKL	R	22"X30"	320	2.10
OFFWHITE	DKL	R	22"X30"	320	2.10
CREAM	DKL	R	22"X30"	320	2.10
WHITE	DKL	R	22"X30"	320	2.10

DRAWING BLOCKS

			\$/EACH
SMALL	25 SHEETS PAD	7.1"X9.8"	6.00
MEDIUM	25 SHEETS PAD	9.8"X14.17"	9.60
LARGE	25 SHEETS PAD	14.17"X20"	15.60

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Phoenician

20 Meadow Lane, E. Windsor, NJ 08520, Ph:609-443-4458, Fx:609-426-8730

SHEET PAPER WHOLESALE PRICE LIST

100% RECYCLED HANDMADE WOOD-FREE SHEET PAPER

S - Smooth M - Medium R - Rough DKL - Deckle

CATEGORY	CLASS	EDGE	FINISH	SIZE	LBS/REAM	\$/SHEET	
WHITE	BOND	DKL	S	27"x40"	86	1.38	
		DKL	S	25"x35"	69	1.12	
		CUT	S	22"x30"	55	.86	
	DRAWING	DKL	R, M, S	27"x40"	130	1.86	
		CUT	R, M, S	22"x30"	84	1.17	
		CUT	MATTE	22"x30"	103	1.47	
		CUT	R, M, S	22"x30"	125	1.73	
	COLORED	CARD LIGHT	CUT	R, M, S	22"x30"	125	1.73
		CARD HEAVY	CUT	R, M, S	22"x30"	209	2.42
		BOND	CUT	S	22"x30"	55	.91
DRAWING		CUT	R, M, S	22"x30"	84	1.26	
CARD LIGHT		CUT	R, M, S	22"x30"	125	1.81	
CARD HEAVY		CUT	R, M, S	22"x30"	209	2.50	
GREY CARD HEAVY		CUT	S	22"x30"	209	1.64	
MOTTLED	BOND	CUT		22"x30"	44	1.09	
	DRAWING	CUT		22"x30"	88	1.47	
MARBLED	BOND	CUT	S	22"x30"	55	1.04	
	DRAWING	CUT	R, M, S	22"x30"	84	1.35	
	CARD LIGHT	CUT	R, M, S	22"x30"	125	1.90	
	CARD HEAVY	CUT	R, M, S	22"x30"	209	2.59	
	SILK DECORATIVE		CUT		22"x30"	44	1.38
TISSUE/AIRMAIL CREAM	BOND	DKL		17"x27"	13	.35	
	DRAWING	DKL		18"x23"	23	.52	
		DKL		15"x21"	44	.69	
OFFWHITE BAGGASE	CARD LIGHT	DKL		22"x30"	147	2.04	
	CARD LIGHT	DKL		22"x30"	120	1.14	
				27"x40"	198	1.86	
GUNNY	CARD LIGHT	DKL		22"x30"	117	1.69	
HAND BLOCK PRINTED KHADI PAPER				23"x36"		2.00	

- All papers are 100% Recycled Wood-free Handmade, except hand block printed Khadi paper which is mill-made and contains some recycled material.
- Handmade process limitations may cause color, weight & finish variations.
- 8.5"x11" and other size cut sheets available as custom order.
- Prices subject to change w/o notice. -\$5/carton packing charge.
- Minimum order \$150 -Freight and Insurance at actual.
- Minimum order 25 sheets per color per type.
- 15% discount for orders over \$500

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Phoenician

20 Meadow Lane, E. Windsor, NJ 08520, Ph: 609-443-4458, Fx: 609-426-8730

WHOLESALE PRICE LIST

Items in boldface are made from 100% Recycled Wood-free Handmade paper

SH - Sheets CRD - Cards BLNK - Blank SPKL - Speckled GLD - Gold
 ENV - Envelopes FLDR - Folder MRBL - Marbled SLVR - Silver STNRY - Stationery
 L - Large S - Small M - Medium EL - Extra Large B - Big PG - Pages

ITEM	CONTENTS/SIZE	PRICE \$	ITEM	CONTENTS/SIZE	PRICE \$
ABHINAV	10 SH/10 ENV	2.25	FOLDER EMPTY KHADI	1 FOLDER	2.00
ABHISHU	10 AEROGRAMMES	1.75	FOLDER EMPTY GRASS (L)	1 FOLDER	1.50
AKSHAR	10 SH/10 ENV	2.25	FOLDER EMPTY GREY (L)	1 FOLDER	1.50
ALOK	10 SH/10 ENV	2.25	FOLDER W/STNRY BAGGAS(L)	FLDR/10SH/10ENV	3.75
ANCHITA (Cream, White)	10 SH/10 ENV	2.25	FOLDER W/STNRY BAGGAS(S)	FLDR/10SH/10ENV	2.50
ANGANA	5 GIFT ENV	1.75	FOLDER W/STNRY GRASS(L)	FLDR/10SH/10ENV	3.50
ANIKA	10 SH/10 ENV	2.25	FOLDER W/STNRY GRASS(S)	FLDR/10SH/10ENV	2.50
ANUGRAHA (Brown, White)	10 SH/10 ENV	2.25	FOLDER W/STNRY GREY(L)	FLDR/10SH/10ENV	3.50
ANURAAG	10 SH/10 ENV	2.25	FOLDER W/STNRY GREY(S)	FLDR/10SH/10ENV	2.50
ANURAKTA	10 SH/10 ENV	2.25			
ARPAN	5 GIFT ENV	1.75	GAJA	10 AEROGRAMMES	1.75
ARPIT	5 GIFT ENV	1.75	GAJANNAN	10 SH/10 ENV	2.50
ASHWIN	10 AEROGRAMMES	2.00	GANTHIT	10 SH/10 ENV	1.75
			GARIMA	10 SH/10 ENV	2.25
BAHAR RED	10 SH/10 ENV	2.25	GEETA	10 SH/10 ENV	2.25
BANDHNI	10 SH/10 ENV	2.25	GIFT BAG KHADI PRINT	EACH	3.00
BLANK BOOK 01	6"x8.5"-40 PG	2.50	GIFT BAG MARBLED(EL)	EACH (16x12x5)	1.75
BLANK BOOK 02	8.5"x12"-20 PG	2.50	GIFT BAG MARBLED(L)	EACH (10x8x4)	1.30
BLNK CRD GLD-SLVR MRBL	10 CRD/10 ENV	2.75	GIFT BAG MARBLED(M)	EACH (7x5x3)	1.00
BLNK CRD SILK	10 CRD/10 ENV	2.75	GIFT BAG MARBLED(S)	EACH (5x3x2)	.75
BLNK CRD GLD SPKL	10 CRD/10 ENV	2.75	GIFT BAG MOTIF(EL)	EACH	2.25
BLNK CRD SLVR SPKL	10 CRD/10 ENV	2.75	GIFT BAG MOTIF(L)	EACH (18x12x2.7)	1.75
BLNK CRD BLACK MRBL	10 CRD/10 ENV	3.25	GIFT BAG MOTIF(M)	EACH (12x8.5x2)	1.25
BUTTA	10 SH/10 ENV	2.25	GIFT BAG MOTIF(S)	EACH (7x4x1.8)	.80
			GIFT BAG WINE	EACH	1.00
CHARU	10 SH/10 ENV	2.25	GIFT ENCLOSURES	10CRD/10ENV	2.25
CHITRAK RED	10 SH/10 ENV	2.25	(Gold, Silver, Green, Rainbow)		
CHITRAL	10 SH/10 ENV	2.25	GIFT ENVELOPE (B)	1 ENVELOPE	.75
			GIFT ENVELOPE (S)	1 ENVELOPE	.65
DARSHAN (Mustard, Rust)	10 SH/10 ENV	1.75	GIFT POUCH (Horz, Vert)	EACH	1.00
DHANESH	5 CARDS/5 ENV	1.75	GIFT TAGS	10 TAGS	1.25
DHAWAL	10 SH/10 ENV	2.25	GIFT TAGS with STRING	10 TAGS	1.25
DOTS N DASH (Blue, Orange)	10 SH/10 ENV	2.50	GIFT TAG #5	10 TAGS	1.25
ENVELOPES MARBLED	15 ENVELOPES	1.50	GOPIKA	10 SH/10 ENV	2.25
(Gold, Silver, Green, Rainbow)			GRAHA (Mustard, White)	10 SH/10 ENV	2.25
FATEHPUR	10 SH/10 ENV	2.50	HASTA	10 SH/10 ENV	2.25
FOLDED LETTER SET GRASS	BOX/10CRD/10ENV	3.00	IKAT (Brown, Green)	10 SH/10 ENV	2.25
FOLDER EMPTY BAGGAS (L)	1 FOLDER	1.50	JAGANNATH	10 SH/10 ENV	2.25
FOLDER EMPTY BAHU	1 FOLDER	5.00			

ITEM	CONTENTS/SIZE	PRICE \$	ITEM	CONTENTS/SIZE	PRICE
KALANKARI WHITE	10 SH/10 ENV	2.25	RAAJ	10 SH/10 ENV	2.75
KANAK (Peach, Grey)	10 SH/10 ENV	2.50	RAJVANSHI (Man, Woman)	10 SH/10 ENV	2.35
KANIKA (White, Beige)	10 SH/10 ENV	2.00	RAMYA	10 SH/10 ENV	2.25
KARISHMA	10 SH/10 ENV	2.25	ROHIT	10 SH/10 ENV	2.50
KASAB	10 SH/10 ENV	2.25	RUPA	10 SH/10 ENV	2.35
KATHPUTLI (Man, Woman)	10 SH/10 ENV	2.25	SAMPANNA	10 SH/10 ENV	2.25
KETAN (Green, Red)	10 SH/10 ENV	2.25	SANKET	10 SH/10 ENV	2.25
KINAR	10 SH/10 ENV	2.25	SAPANA	10 SH/10 ENV	2.25
KREEDA	10 SH/10 ENV	2.25	SEAL & SEALING WAX SET		2.75
LATA (Blue, Pink)	10 SH/10 ENV	2.25	SHIKHA	10 SH/10 ENV	2.50
LTR SET W/ SEALING WAX	10 SH/WAX STICK	2.25	SHILPI	10 CARDS/10 ENV	2.00
MANGAL	10 SH/10 ENV	1.75	SHREENATHJI	10 SH/10 ENV	2.25
MARBLED LETTER SET(L)	10 SH/10 ENV	2.25	SHRIYA	10 SH/10 ENV	2.25
MARBLED LETTER SET(S)	10 SH/10 ENV	2.00	SHUBHANKAR	10 SH/10 ENV	2.35
MEXICO RED	10 POSTCARDS	1.50	SUNDARAM	10 SH/10 ENV	2.25
MOSAIC	10 SHX10 ENV	2.50	SYMPHONY (Green, Red)	10 SH/10 ENV	2.50
MRTUL (Cream, Green, Red)	10 NOTES/10 ENV	1.75	TANVA WHITE	10 SH/10 ENV	2.00
MUDRA	10 SH/10 ENV	2.25	THANK YOU (Embossed)	10 CARDS/10 ENV	2.00
MUDRIKA	10 SH/10 ENV	2.35	THANK YOU (Printed)	10 CARDS/10 ENV	2.00
MURTI	10 SH/10 ENV	1.75	TOHFA	5 GIFT ENV	1.75
NAMAAZI	10 SH/10 ENV	2.25	TOHFA ELEPHANT	5 GIFT ENV	1.75
NAWAZ	10 SH/10 ENV	2.25	TULLIKA	10 SH/10 ENV	2.25
NISHA	10 SH/10 ENV	2.50	UDYAN	10 SH/10 ENV	2.25
PAD BAH I	EACH	2.25	UPAHHAR	5 GIFT ENV	1.75
PAD MEMO BLOCK	PAD & REFILL	5.50	VIBHA BLUE	10 SH/10 ENV	2.25
PAD RESHAM (L)	PAD & REFILL	5.50	VIVIDHA	BOX/20SH/20ENV	4.00
PAD RESHAM (S)	PAD & REFILL	3.00	VIVIDHA GRASS	BOX/20SH/20ENV	4.50
PAITHANI	10 SH/10 ENV	2.25	WASTE BASKET (B)	EACH	4.25
PALI (Blue, White)	10 NOTES/10 ENV	1.75	WASTE BASKET (S)	EACH	3.25
PANKHAR	10 NOTES/10 ENV	1.75	WOODEN TREY W/ STNRY	30 SH/15 ENV	5.50
PENCIL HOLDER	EACH	1.50	WRAP PAPER GOLD	23"X36" SHEET	2.00
PHOTO FRAME	EACH	2.75	WRAP PAPER GOLD	23"X36" 2/PAK	4.00
PITCHWAI	10 SH/10 ENV	2.25	YUGA WHITE	10 SH/10 ENV	2.25
PRANAV	10 SH/10 ENV	2.50			
PUSHPIT (Cream, White)	10 SH/10 ENV	2.25			

-Handmade process limitations may cause color, weight, finish variations

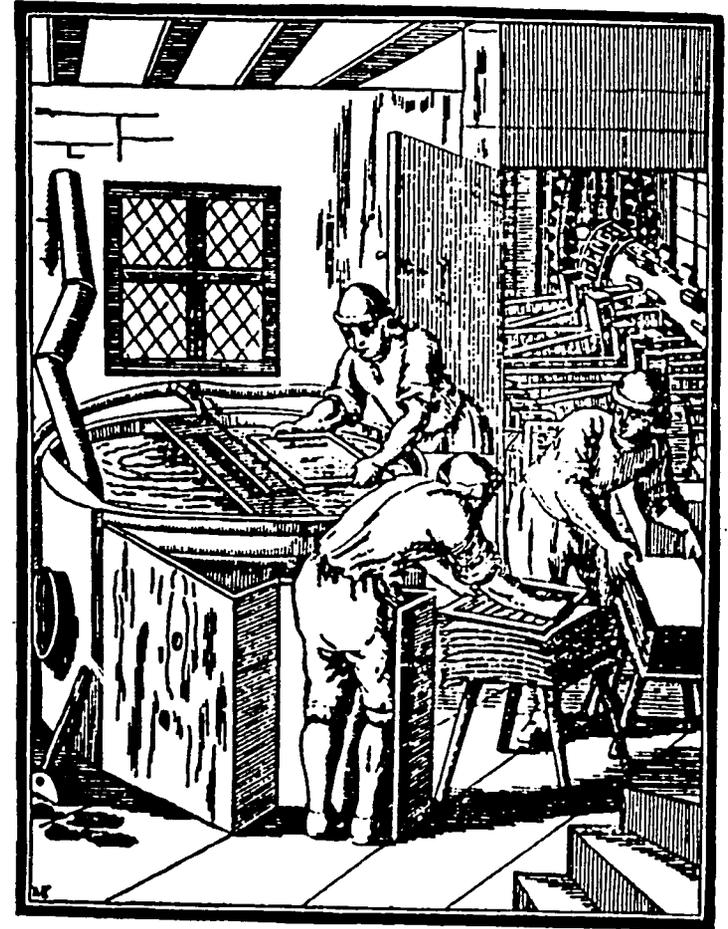
-Prices subject to change w/o notice.
 -Minimum order \$150.
 -\$3/carton packing charge. Freight and Insurance at actual.

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**HANDMADE STATIONERY FROM
THE VELKE LOSINY PAPER MILL
CZECHOSLOVAKIA**

For further information on the handmade stationery products from the Velké Losiny Paper Mill, please contact the exclusive North American importer and distributor:

**Atlantic Enterprises, Inc.
1A Triphammer Lane
Ithaca, NY 14850-2503
Tel.: 607.257.5610
Fax.: 607.257.8046**



SINCE 1596

Explore the history of European papermaking and you will find the name *Velke Losiny*. Nestled in harmony with nature in the picturesque Desna River valley on the slopes of the Jeseniky Mountains, Velke Losiny is a small village and home to one of the oldest paper mills in Europe.

The paper mill was founded in 1596 by the local aristocracy, the Zerotins, whose family coat of arms, a lion with a crown standing on three hills, remains as the Velke Losiny Mill's watermark.

After 400 years of uninterrupted existence, little has changed about the craftsmanship in this unique paper manufacture. The paper is still made from traditional materials, cotton and flax, and is available in a beautiful natural white color with four delicate deckled edges.

Each sheet and envelope has been handcrafted by Velke Losiny master papermakers. For the best writing quality, the paper has been sized with natural glue. This elegant stationery from the Velke Losiny Mill has been used for state representations and other special occasions, as well as for numerous artistic purposes worldwide.

Handmade Stationery Sets from the Velke Losiny Paper Mill are available in the following arrangements:

Carton Folder Stationery Set

Standard-size envelope (4 3/8 in. x 8 3/4 in.) stationery sets come in three variations (6, 14 or 25 sheets and envelopes). Smaller-size envelope (4 3/8 in. x 6 1/4 in.) sets contain 12 sheets and envelopes. All sets are displayed in a heavy weight white folder handmade paper decorated with the Velke Losiny logo.

Fabric Box Stationery Set

A collection of 25 sheets and 25 envelopes (4 3/8 in. x 8 3/4 in.) attractively enclosed in a fine fabric covered box with the Velke Losiny logo. Envelopes are stored in a separate compartment accessible from the side of the box.

Leather Folder Stationery Set

Compact leather folder with a delicate imprint of the Velke Losiny logo contains 10 envelopes (4 3/8 in. x 8 3/4 in.) and 10 folded sheets.

Leather Box Stationery Set

Our most exquisite book-like design with a protective cover comes in several colors and contains 50 sheets and 50 envelopes (4 3/8 in. x 8 3/4 in.). Refill cartridges available.

Sheet size in all sets is 8.0 in. x 11.5 in.. Sheets and envelopes are also available separately for bulk orders. Large orders may be customized.

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PRICE LIST
HANDMADE STATIONERY FROM
THE VELKE LOSINY PAPER MILL, CZECHOSLOVAKIA
(For National Stationery Show Only, May 17-20, 1992)

<u>Envelopes</u>	<u>500+</u>	<u>1000+</u>	<u>1500+</u>	<u>2000+</u>	<u>3000+</u>	<u>Suggested Retail</u>
4 3/8 x 8 3/4 in.	\$1.14	1.06	1.00	.94	.89	2.51
6 1/4 x 8 3/4 in.	\$1.77	1.64	1.55	1.46	1.37	3.90
4 3/8 x 6 1/4 in.	\$1.01	.94	.89	.84	.79	2.23
8 3/4 x 12 1/4 in.	\$3.53	3.26	3.09	2.91	2.73	7.76
<u>Sheets (201-L)</u>	\$1.01	.93	.88	.83	.78	2.22
<u>Carton Folder Stationery Set</u>	<u>200+</u>	<u>400+</u>	<u>600+</u>	<u>800+</u>	<u>1500+</u>	
6 sheets and envelopes	\$14.14	13.08	12.38	11.67	10.96	31.11
12 sheets and envelopes	\$25.00	23.13	21.88	20.63	19.38	55.00
14 sheets and envelopes	\$33.71	31.19	29.50	27.81	26.13	74.17
25 sheets and envelopes	\$48.86	45.19	42.75	40.31	37.86	107.49
<u>Fabric Box Stationery Set</u>	<u>100+</u>	<u>200+</u>	<u>300+</u>	<u>400+</u>	<u>800+</u>	
25 sheets and envelopes	\$54.30	50.23	47.51	44.80	42.08	119.46
<u>Leather Folder Stationery Set</u>	<u>50+</u>	<u>100+</u>	<u>150+</u>	<u>300+</u>		
10 sheets and envelopes	\$69.29	67.55	65.82	64.09		152.43
<u>Leather Box Stationery Set</u>	<u>25+</u>	<u>50+</u>	<u>100+</u>	<u>200+</u>		
50 sheets and envelopes	\$235.71	229.82	223.93	218.04		518.57

For further information, please ask at Booth #7832 or contact the exclusive North American importer and distributor, Atlantic Enterprises, Inc.

Phone: 607-257-5610

During the show: 718-956-6465

Fax: 607-257-8046



GOLD LEAF

Ceramic and Paper

PRICE LIST

611 POST STREET
SAN FRANCISCO, CA 94109

Tel. (415) 885-4004
Fax (415) 673-6177

			<u>PACKING</u>	<u>PRICE/UNIT</u>	<u>MINIMUM</u>
MB35	35 gm ²	MOMIGAMI-I, 25"X36" available 12 colors	Bulk	16.50/doz.	1 doz. each color
MMB50	50 gm ²	MOMIGAMI-II, 25"X36" available 12 colors	Bulk	27.00/doz.	½ doz. each color
MBB30	30 gm ²	MARBLING, 25"X36" available 12 colors	Bulk	17.50/doz.	1 doz. each color
HMB40	40 gm ²	HANDMADE, 22"/30" available 7 colors	Bulk	14.50/doz.	1 doz. each color
PR18	18 gm ²	UNRYU, 25"X22yds available 10 colors	Roll	16.50/roll	3 rolls
PF25	25 gm ²	UNRYU, 25"X36" available 18 colors	Fold	12.60/doz.	1 doz. each color
PRL25	25 gm ²	UNRYU, 25"X59" available 18 colors	Roll	16.00/doz.	1 doz. each color
PBF25	25 gm ²	UNRYU, 20"X28" available 18 colors	25 sheet pack	14.50/pack	1 pack each color
PB25	25 gm ²	UNRYU, 25"X36" available 18 colors	Bulk	10.80/dbz.	1 doz. each color
PB50	50 gm ²	UNRYU, 25"X36" available 9 colors	Bulk	21.00/doz.	½ doz. each color
PB70	70 gm ²	UNRYU, 25"X36" white only	Bulk	29.00/doz.	½ doz. each color
PB80	80 gm ²	UNRYU, 25"X36" available 6 colors	Bulk	29.00/doz.	½ doz. each color

TERMS

Minimum Order: \$100.00. Orders under \$100.00 are subject to a \$5 handling charge.

New Accounts: C.O.D. or Prepaid

Established accounts: Net 30 days

Shipping: F.O.B. San Francisco, CA. by UPS, ground transportation unless otherwise specified

Claims: Damages must be reported to carrier. All other claims must be filed within 10 days of receipt. All returns must be authorized.

Prices & Terms are subject to change without notice.



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**PROJECT STATUS REPORT
KUMUDINI HANDMADE PAPER
KUMUDINI WELFARE TRUST,
NARAYANGANJ, BANGLADESH**

**SUBMITTED BY: KIT TUCK, PROJECT CONSULTANT
JULY, 1992**

OVERVIEW:

The consultant has made two visits to the Kumudini project. The first visit took place in September and October of 1991. The second visit started on February 6 and ended April 30, 1992. At the time of the second visit, the project objectives were shifted from an emphasis on technical training, to the development of a business development plan for expansion and donor funding of the project.

The progress of the project was somewhat hampered by the advent of the Muslim month of Ramadan fasting and the subsequent holiday season. The occurrence of several transportation hartals (strikes) and political unrest also delayed progress in several areas.

At the time of the consultant's departure, the major (revised) objective of development of a business plan and accompanying financials, had been achieved.

OBJECTIVES:

The original objectives outlined by contract were:

1. TRAINING IN ALL ASPECTS OF THE HANDMADE PAPER PROCESS.
2. DEVELOPMENT OF TOOLS AND EQUIPMENT FROM LOCALLY AVAILABLE MATERIALS.
3. EXPERIMENTATION TOWARD DEVELOPMENT OF EXPORT QUALITY PRODUCTS.
4. RESEARCH LOCAL PAPER PROCESSES (BOTH MACHINE AND HMP) FOR ADAPTATION OF EXISTING TECHNOLOGIES AND INFRASTRUCTURE.
5. RESEARCH THE MARKET FOR HANDMADE PAPER FROM KUMUDINI AT THE NEW YORK GIFT FAIR IN MAY, 1992.

STATUS OF OBJECTIVE 1 - TRAINING

Some training was conducted by the consultant , with emphasis on training the production manager and project coordinator. A training schedule was developed for all employees, and all employees received basic skill training in all phases of initial papermaking. Every employee was trained and tested for skill as a papermaker (sheetmaker) as well as in the role of coucher. Due to lack of tools and materials, it was not possible to instruct employees in felt care, separating, or air - rack drying.

All employees received instruction in raw materials harvesting, chopping,

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drying, cooking and cleaning. Rudimentary experiments were conducted in bleaching. No instruction in dying was given.

STATUS OF OBJECTIVE 2 - EQUIPMENT

The project is still lacking many essential tools and equipment, although enough has been assembled that crude paper may be formed. Although one drying rack was assembled during the consultant's visit, it was not completed in time to conduct training in its use. Several trips were scheduled to obtain felt for use in the couching, drying and separating stages, but due to political unrest and other factors, the trips were repeatedly postponed and no felt was obtained. Canvas cloth is currently being used as a training substitute, but the cloth is not suitable for use in producing export quality paper.

It was possible to construct proper mould and deckles and the corresponding su for use in sheet forming. All employees received instruction in su making and can construct additional su as required. The vat, construction of which was started during the consultant's first visit, was not properly made. Instructions for changes were given, but said changes were not effected during the visit, and no new vat was constructed. The employees are using the old cardboard-making vats as a temporary measure, but these vats are not suitable for commercial production of HMP.

During preparation of the business plan, a complete list of tools and equipment needed was supplied to Kumudini for estimating. Said estimates were included in the business plan financial section. Please refer to this document for a detailed listing of requirements.

The acquisition of even simple items for project use was time-consuming and frustrating. Promised delivery schedules are seldom adhered to and often needed items are not available without extensive searching for a supplier. Some items were not available without import and new methods or local substitutions had to be devised.

STATUS OF OBJECTIVE 3 - EXPERIMENTATION

Some experimentation on various fibers and blends was conducted, as well as experimentation on fiber bleaching. Additional experimentation needs to be conducted. The emphasis on development of the project proposal limited the consultant's time to oversee or train for such experimentation. No experimentation was conducted on dying, the inclusion of botanicals, or in envelope making.

STATUS OF OBJECTIVE 4 - LOCAL PROCESSES

Progress in this area was extremely limited. Several trips were planned to visit several mills in the country, but even after permission for such visits was secured, the permission was withdrawn due to political unrest in the proposed areas.

STATUS OF OBJECTIVE 5 - MARKET

The consultant visited the New York Stationery show in May, 1992, for the purpose of evaluating the market for the Kumudini HMP. The results of that visit are detailed in a separate market report. The current market for HMP from Kumudini appears to be excellent. The appearance of the parchment-like Water Hyacinth paper was extremely well received. The proposed ex-factory price of \$0.05 per 12" by 18" sheet seemed comparable with other pricing.

Improvements in quality are critical to the paper's marketability. This improvement is a factor of training, time and practise. The consultant sees no difficulty in improving the paper quality to meet market demands.

Empahsis should also be placed on creating larger sheets of paper. The larger the sheet, the more desired it is by the market. As soon as possible, an attempt should be made to produce sheets of 24" by 36", eventually increasing to 36" by 48". It is the consultant's estimate that a minimum of three years of training and experience will be required to reach the larger sizes. After that time, efforts should be continued to produce the largest sheet possible.

Papers with heavy textures and/or the inclusion of botanical elements (leaves, flowers, etc.) are highly desired by the market. Dyed papers should also be included in Kumudini's market offerings.

Initial response to the paper within Bangladesh was quite favorable. A large local interest was generated and several export orders were received based on word-of-mouth advertising. The paper was initially viewed as an excellent product for personal and business stationery. An excellent market also exists for use as a unique packaging material, as well as for an artist's medium and for the production of greeting cards.

STATUS OF PROJECT PLAN DEVELOPMENT

During the consultant's visit a complete project proposal and business plan were developed. The consultant worked with MIDAS to develop the financial section of the plan. Architect Bashirul Haq contributed to the estimates for construction of a new facility. Estimates for tools and equipment were contributed by Kumudini.

At the time of the consultant's departure, the final published version of the plan was not available, although the final draft had been completed. Kumudini Welfare Trust is responsible for sending final versions of both the plan and the preliminary brochure to ATA and the consultant. PACT/PRIP received a copy of the draft prior to the consultant's departure, and the draft was discussed in a joint meeting of the parties concerned.

Kumudini expressed an interest at that time in revising the financial requirements of the project and promised to send the revised draft to the consultant within two weeks. To date, no such revised proposal has been received; nor has a copy of the original report or brochure been received.

PROPOSED FUTURE ACTIONS

Based on the business plan developed by the consultant, future trips by the consultant are desirable. Once funding is received by Kumudini to expand the project, the consultant should work with the architect and equipment fabricators to ensure that the facility and equipment are suitable for the project's use. Additional training of project personnel is also required. Information on proposed trips and trip costs is included in the project proposal.

Due to PACT/PRIP's change of mission, it is assumed that another donor agency will take over the coordinating role previously handled by PACT/PRIP. Once the donor agency is identified, a detailed trip schedule and plan should be developed.

SUMMARY

The Kumudini Handmade Paper Project appears to be ideally suited for the area in which it was started. The trainees made rapid progress in learning the HMP methods and processes as equipment became available. Any agencies involved in the project should be made aware of the continual delays involved in making any significant progress.

Kumudini as an organization is continually strapped for financing and personnel. These limitations negatively impacted the project's progress, and it can be assumed that no change in this area will occur.

The project can serve as an excellent income producer for the Trust and can contribute to the alleviation of the Trust's financial problems once it is established. The project can also serve as an excellent public relations source for the project. The raw material used (Water Hyacinth) is considered a noxious weed and any income generated using Water Hyacinth would be very favorably received.

How the paper
is made...

Ingredients

Lokta bark is collected to be cleaned and dried.

Boiling

The bark is boiled down in a closed vessel (like a pressure cooker) for about 6 hours.

Beating

It is then beaten to a pulp (to separate all the fibres), and mixed with water.

Dipping

Bamboo screens are dipped into the mixture.

Pressing

Wet sheets are laid on top of each other. Excess water is pressed out of the stack.

Separating

Each sheet is peeled off the stack.

Brushing

Each sheet is brushed flat on a zinc plate.

Drying

The plates are put in the sun to dry.

Peeling

The sheets of paper are peeled off the zinc plates.

Trimming

The sheets are trimmed.

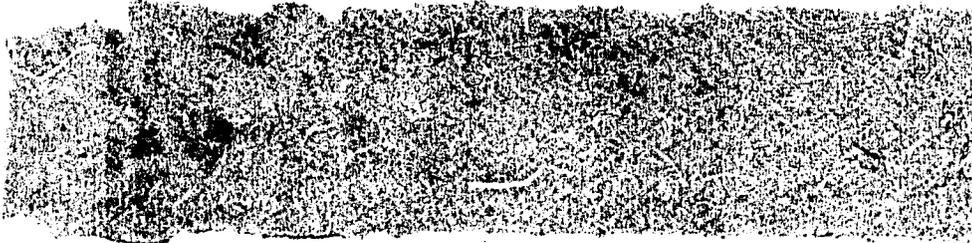




WATER HYACINTH
without starch



WATER HYACINTH
with starch



DOL KALMI
with starch



C. JUTE
without starch



C. JUTE
with starch



BY PATRICIA BERRINI

Paper Chase: New York Show on the Cutting Edge

With this issue, The Crafts Report begins a periodic column on trends in the crafts industry.

No show constitutes a better place to view upcoming craft design trends in the gift market than the New York Stationery Show. Because paper products take less time to produce than most consumer products, the absolute latest trends can be eas-



Li Designs, New York City, displayed their line of writing paper and notecards. Courtesy Li Designs

ily incorporated.

This year's show, held at New York City's Jacob Javits Convention Center, May 17-20, featured the following:

Environmentally Friendly Objects
In previous years, the offerings in this category were sparse and tentative. This year, products for the environmentally aware were everywhere.

More care went into this year's offerings, to their material components. Yet the overall aesthetics improved, as well. For example, humble materials such as corrugated cardboard from recycled paper was used as the covering for handsome journals, address books and desk accessories. Also, more attention was paid to product detailing such as unique methods of closure and fastening. Retailers and other observers said these aspects of craft construction were dividends of the environmental movement they did not expect.

The more strident "Save the Planet" themes of recent years gave way at this year's show to products offering beauty and substance, as well as a strong sociopolitical message. The new credo? Reduce, Reuse, Recycle. Manufacturers used recycled materials, less packaging, and items that can serve a secondary purpose once the original function is fulfilled. For example, some products came in beautiful wooden boxes which could be reused.

Nature

The once lowly vegetable was an especially hot design motif this year, as well as images of animals, fish, and plants. Many were in the form of artfully realistic renderings, exquisite photography, and exotic graphic designs.

Product colors capitalized on the bright, vivid tones of tropical fish, birds, and plants accented with black or earthtones to emphasize the natural aspects of the recycled papers used.

World-class photography of wildlife and the ocean's inhabitants is another hot trend. For example, a new product line from Global Editions, Boulder, Colorado, is a striking underwater photo collection. Many of the photos are breathtaking close-up images

Li Designs, a New York City-based creative design firm with roots in the packaging industry, produces its own line of fine writing paper, journals, notecards and gift products, notable for their fresh and unified patterns. Using swirling, organic forms and design elements such as stars and leaves, the company has created a line that incorporates both soothing earthtone palettes and vibrant, cheerful hues.

Not all of the designs were serious political statements, however. A sense of playfulness was also evident. For example, Mani Raps, makers of wrapping paper prints, incorporated a post-modern, playful design into its products. One of its designs depicted a fish lying on a crumpled newspaper.

Papers and Pens

Letter writing, once pushed almost to the

The New York Stationery Show featured up-to-the-minute trends in craft design.

brink of extinction, is now a returning art form. Paper and writing instruments are usually reasonably priced, so recession-weary customers can afford, and justify, their purchases in this category. Craftspeople, especially those making handmade paper, are particularly well-suited to take advantage of this rising trend.

Prakash Packagers of India was a good example of the new forces at work in this marketplace. Its products are positioned to fill two needs with one purchase. The buyer not only obtains beautiful paper with an ancient heritage, but also knows, said the manufacturers, that the product originates in an environmentally sound project. A Prakash Packager's representative said the company employs many Indian people and is a low-investment, low-technology business.

Velk Losiny Paper Mill of Czechoslovakia, makers of fine handmade paper since 1596, was also present for the first time at this show. Sales to the West, company representatives said, insure that the firm will be able to withstand the rigors of their country's changing economy.

The hand-pounded bark papers of the Otomi Indians of Mexico were sold through Caba Co., of Santa Fe, New Mexico. Large rolls of fig and mulberry papers in the classic tones of mottled browns, tans, and contemporary pastels dominated the display. This company may be a good supply source for craftspeople who use unusual papers.

The show also featured writing instruments such as rustic twigs that double as pens or pencils, and elegant fountain pens. The nostalgic look of the 1930s was a popular pen design. Prices were about \$25. This year, more than 80 companies exhibited writing instruments and accessories.

Greeting Cards

The card and expressive gift business keeps growing. And it is no longer the exclusive province of the large traditional greeting card companies.

As the Baby Boomers dated, mated, settled down, bought houses, and became parents, their changing needs influenced the greeting card market. Cards expressing the personalities of the senders and the recipients are particularly popular.

Price is becoming less of an obstacle as many customers prefer to mark an occasion or milestone with a beautiful, mean-

ingful card and no gift. The handcrafted card, then, becomes the gift. (The recession may have actually accelerated this trend.) Many of these cards are beautifully crafted, and actually constitute miniature works of art.

Many of the show's featured card designs were die-cut, embossed, seed-packed, musical, computerized, hand-screened, or hand-painted. Many retailers said cards draw repeat customers. And the average customer buys three cards per visit. One third of the store owners surveyed by the trade publication *Gift and Stationery Business*, said they did not currently carry cards, but planned to add them this year.

Products to Inspire, Heal

As the back-to-basics movement continues to sweep through the country, more people will be searching for prod-



ucts to help them improve their quality of life — products such as pocket cards and books filled with short inspirational sayings, and beautifully crafted journals, picture frames, small plaques, magnets and ceramic mugs.

This craft category is wide open. It seems there is a large and growing audience for this kind of work, but the aesthetic quality inherent in fine craftsmanship has not yet found a home here.

Textures

One of the most noticeable trends of the show was the increased role of texture. Both the artist's medium and the application method seemed important. For example, the watercolor look, popular during the past several years, was joined by oil pastels and a hand-drawn "sketchy" look. The effect is much warmer, more personal, and seems to bring the artist back into the conscious mind of the purchaser.

Other Trends

- With gardening as the fastest growing hobby in the United States, images of flowers and vegetables were very prominent at the show.
- Depictions of animals, fish and birds were everywhere.
- Celestial elements, such as the sun, were widely popular.
- Map designs were particularly visible, especially in clothing, shower curtains, beach balls, etc. Also, antique-styled maps conjuring up images of Columbus's route were widely available.

PATRICIA BERRINI of Media, Pennsylvania, is a consultant specializing in sourcing and the development of new products. She works with corporations and non-profit organizations.

An Expert's Advice on Design Trends

By Sylvia Landman

What craft design trends should you be watching?

Donna Lichtenstein, vice president of sales/marketing at Fibre Craft, a Niles, Illinois-based publisher of craft booklets and seller of craft items, had advice for craftspeople when she spoke at the recent annual seminar of the Society of Craft Designers.

- **Color.** "Color choices are critical to today's crafters. As a marketer, I recognize that this is a critical area in understanding consumer choices. The immediate expected color trend for the next two years arises from the increasing Hispanic population. Hotter and warmer colors, and more use of pure, primary colors. Mixing colors is important, too. Working within one color family, blending the warm with the warm, and the cool with the cool is becoming popular. Tonalities are the next direction for color mixing." (Other speakers at the conference also said that with the increased attention on the environment, craft designers should watch for the reemergence of greens, particularly in clothing and furnishings.)
- **Nature.** "Our love of nature leads us to explore organic shapes and materials. The growing importance of foliage will be seen in fashion and at home. Animal themes are everywhere. Designs and colors of the underwater, fruits, vegetables, and trees will predominate craft designs in the 1990s. Floral patterns, both contemporary and traditional, now demand attention in many markets."
- **Ecology.** "A new respect for the environment makes us more conscious of the products we use and how we use them. The 1980s was a decade of materialism. We expect the 1990s to be a decade of accountability, and increased care for the environment."
- **Cross-cultural styling.** "Consumers are more aware of what is happening around the world. They continually discover that other cultures have a large effect on their lives and styles. New interests in multi-color ethnic references are seen in crafts, fashion, furniture, textile, and art."
- **Classical art.** "The colors used in classical art and throughout history influence today's palette more than ever."
- **Quality crafts.** "People are no longer singularly interested in fashion. They have other priorities. They want products that last. Books, boxes, watches, and figurines help us to hold onto the past, making craft keepsakes more important than ever. Crafts designed around these items are in growing demand."
- **Unfinished look.** "Rusting of metals in the art world moves indoors, with furniture with the unfinished look on the upswing."

Sylvia Landman is a Novato, California-based needlecraft designer, educator and freelance writer.

It's Ragtime!

No matter how fine your writing paper is, you can't get by with a single box of the proper white stuff anymore. Today you need a whole stationery wardrobe. By Carol Isaak Barden

Back in the days when hope chests were common, the best way to win someone's heart was by letter, and love letters, scented and handwritten, were common. Children were taught to compose letters at a very young age, and thank-you notes were mandatory, done according to Emily Post's rules for excruciatingly correct behavior.

This was all before the triple demons—faxes, phones, and computers—and before messages were left after the beep. "Ma Bell ruined it," says Liz Pressman-Neubardt, a buyer at Barneys New York. "The phone is just too convenient. It's easier to call than to write."

Yet, ironically, as Americans pen fewer and fewer letters, they care more than ever about what they are writing on. They are obsessed with the quality of their stationery and the impression it conveys. "People want their 'communications' to stand out from the mass of mail we all receive," says stationer Paul E. Drexler, owner of the Drexler Collection in Santa Monica, CA. "It's harder to catch people's attention these days. Great stationery can help."

Perhaps the newest twist in the business is the wide array of paper that people are purchasing. "One

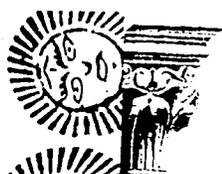
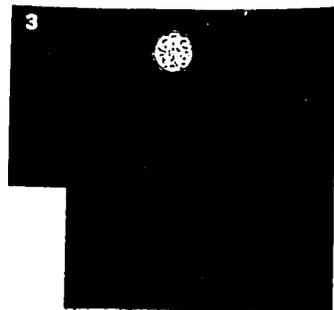
type doesn't do it all anymore," says Matthew Flood, store manager at Dempsey & Carroll, a fine New York stationer. "Just as you need sports clothes and black tie, you need several kinds of paper—a stationery wardrobe." He explains that while most customers order ecru paper that is resolutely proper, savvy shoppers are buying fanciful papers as well.

Personal stationery is no longer predictable. Papers now explode with color and appear in surprising shapes, odd sizes, and unusual textures. Paper is being made lighter in weight, to be laser-compatible. And all over America, artists are creating exquisite and unique handmade papers, some of recycled materials, on commission for specialty stores or individual clients.

Of course, people who tread softly and buy the "right" paper often start at Tiffany & Co., Cartier, Dempsey & Carroll, Inc., and Mrs. John L. Strong Co. Stationers, New York institutions where the standards of taste never succumb to the vagaries of fashion.

"People can't get too crazy here, because we won't let them," says Elizabeth Franceschini, vice president at Tiffany's, where a customer recently placed a \$20,000 order

SEE BUYLINE FOR DETAILS
CY CROSS



Portia Ann Racci
and
Michael V. Lappone
request the honor of your presence
at their marriage
on Saturday, the twenty-sixth of September,
Nineteen hundred and ninety-two
at twelve o'clock
O'clock in The Grove
Shelton Island, New York
Reception immediately following
The Ram's Head Inn

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INKING

for personalized stationery. The store refuses to engrave wedding invitations with orange, magenta, or *Miami Vice* colors because they might offend. Black on ecru (or white) is still the only way to go. "If customers want something wild, we send them someplace else," she says.

"But Tiffany's design department is ready to draw your house or favorite dog so it can be engraved on your stationery," explains senior stationery buyer Dina Clason. "We may sell Tiffany & Co. watermarked paper in only four colors [ecru, white, gray, blue], but you can pick practically any ink—geranium, regent blue, hunter green, peach—for your custom-designed monogram or border."

In many households, it's still felt that you're not properly married unless your wedding announcements are engraved at Cartier in English script on (hang the expense!) Crane's 100 percent cotton rag paper. Nevertheless, "There's more freedom to do things against the book now," says George Raymond, merchandising manager of stationery at Cartier in New York. "We have even bowed to California taste with a heart-shaped wedding invitation."

Like Tiffany & Co., Cartier keeps a firm watch over its customers, helping them deal with their social and professional relationships. "Many people haven't a clue how to face the whole issue of death notices, acknowledgments, and [funeral] invitations," Raymond explains.

He has also often been called upon to help a bride-to-be announce a third or fourth marriage.

"At Cartier, we are now selling

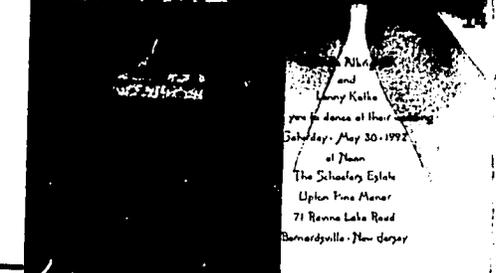
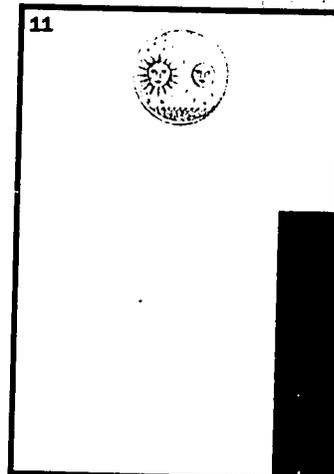
papers in different colors, but ecru continues to reign as the class color, and the epitome of luxury is still gray hand-painted borders on white paper with fully lined, bordered envelopes," says Raymond, who after 25 years is Cartier's Mr. Manners. "The Crane pink walks right out of the store, and men love the vintage gray with crusader-blue borders."

Cartier is one of the few sources for lacy, cutout-die monograms. The monogram is stamped on the paper, pierced by hand with a die, then hand-painted. "It's so expensive. I'm always surprised when someone orders it," Raymond says. The stationery, which can cost \$6 per sheet, is Cartier's priciest. "When you're not writing on it, store it in your safe," says one customer from Texas. "If you have the means, this is a good way to part with it painlessly."

There is also no such thing as a standard order at Mrs. John L. Strong Co. Stationers in New York, because everything is customized. The hand-finished, watermarked 100 percent rag paper there is also hand-engraved, "a craft that has nearly disappeared because of automation," says president Joy Lewis. The company, which has made papers for Bette Davis, the Duke and Duchess of Windsor, and the Vanderbilts, also engraved Barbara Hutton's private stationery. "Our customers are still copying Barbara's stationery," says Lewis, showing the cards engraved with gold ink. The shop carries one-of-a-kind handmade

valentines, velum cards with beveled gilt edges, and satiny cards smooth enough > 394

CY CROSS SEE BUYLINE FOR DETAILS.



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IT'S RACTIME! (continued from page 216)

to skate on. There are also reams of creamy white paper. "It's our 'little black dress,'" says Lewis—"always appropriate." One card that particularly delights brides-to-be is the vellum foldover with the border of embossed flowers, a copy of an 1830s design and a bargain at \$6 each.

Does it really matter what your letter is written on? Absolutely! Many people know all too well that formal first-class paper impresses clients and intimidates rivals. People understand that it's psychologically important to deliver their messages on serious, engraved paper—rag paper, that is, not the standard cheap pulp stuff. There's a good reason to write on fine rag paper, and it's that heavy stock confers status. It says you're a senior-level executive, not junior, that you're wealthy, well-bred, and socially savvy. It says that you do things correctly. Furthermore, it offers the unsurpassed qualities of strength, durability, and beautiful surface texture—qualities that don't exist in mass-produced paper.

Everyone owns some rag paper because Crane's, a top-quality American stationery company founded in 1801, makes reams of the stuff for our greenbacks. Crane's is also used for stock certificates, bonds, and the currency of about a dozen foreign governments. It won't turn yellow as newsprint does because of the key ingredient in the secret recipe: long, clean cotton fibers. Crane's uses the best raw cotton from Texas and California, as well as soft, fine cutting scraps from men's underwear and cotton linter, a fiber attached to the cottonseed. Paper made of wood and pulp decomposes. The acid used to break down the wood pulp continues to work even after the paper is made, and the chemically laden stock discolors and falls apart prematurely, sometimes within 25 years.

Crane's is not the only rag paper, however. "More and more papermakers are pounding rags again," says Corky Tyler, vice president and divisional merchandise manager of Bergdorf Goodman, where new contemporary papers sell very well and the demand for handmade papers is picking up. "We're seeing a huge trend in the sensual papers, Italian marbled papers, Japanese rice paper, hand-painted cards with beveled edges, and hand-tinted papers. People who want to communicate taste and style are requesting the true handmade paper, which is often thick and bulky and looks as if it could last forever."

Bergdorf's is also finding more male corporate go-getters strolling into their stationery department. "That same young entrepreneur who wants to make a statement with his suit, tie, and car now wants to express himself on high-quality paper," Tyler says.

Mind you, there are dozens of high-end choices at Kate's Paperie, a New York paper store on the cutting edge. Recycling is a priority here, so shelves have been stocked with exotic recycled and handmade papers, some with a spectacular blending of pressed ferns and flowers. There are fantasy Japanese papers that resemble mother-

of-pearl and sheets of beaten bark. The shop will print on most decorative papers, including even the masterfully made acid-free Bandelier papers from Santa Fe, NM, which will last hundreds of years. Type is set by hand, and each sheet is carefully printed, one at a time.

Barneys New York has also broken with conformity and provides dozens of alternatives to bland writing papers. The store stocks hand-marbled papers made using processes developed in Persia and introduced in Europe in the late 16th century. There is also the classic robin's-egg-blue paper edged in Tudor red by Smythson's of Bond Street, stationers to the queen. "You can tell it's hand-bordered because of the imperfections," says Liz Pressman-Neubardt.

"Most printed stationery is either too sweet or too cute," says Paul Drexler, a Barneys vendor. He makes and sells two lines, the formal *Ars Antiqua* and the innovative *Paolo Paperazzi*, to top department stores across America and by appointment at his Santa Monica office. "I had no background at all in the stationery business and came to it with no preconceived notions," says Drexler, a fine-arts-dealer-turned-stationer. Drexler has a huge personal collection of woodcuts, etchings, and engravings from the 16th through 19th centuries, elements of which he incorporates into the *Ars Antiqua* line. "With images from classical mythology and architecture, these papers satisfy the desire for traditional elegance and refinement," he explains.

On the other side, Drexler's *Paolo Paperazzi* line, with its mélange of brilliant colors, finishes, and materials, can catapult a lethargic stationery wardrobe into the limelight instantly. Here the textures are crocodile, hammered lacquer, and metallic. "Customers do not pay too much attention to the price," says one store owner who carries the line. "They are more impressed with the workmanship and the brilliance of color." Drexler also sells several unusual laser-compatible papers.

At a time when computers have revolutionized typesetting and printing, Claudia Laub, a California graphics designer, is one of a handful still dedicated to hand-set print. Laub, who inherited her printing press from a Frenchman along with more than 200 drawers of type and antique fonts, still sets the lead type, letter by letter, and prints one piece at a time. Nothing can match the beauty of finely wrought print on paper, and the difference is readily apparent. Her studio fastidiously hand-colors designs, some of which are exclusive to Barneys, and customizes papers and invitations by adding French wired ribbons and special inks.

Predictability is also under attack at the Jamie Ostrow shop in New York City. For 12 years, Jamie Ostrow has been designing and retailing papers with 25 high-voltage colors, big, bold print, and high-gloss chrome coats. She sells metallics, parchments, and laminated papers. "There's no dowdy paper here," she announces. "An Absolutely, Positively, Electrifying Surprise," reads one

funky invitation in gold, purple, and black. "The castle is almost ready," reads a housewarming announcement.

"Stationery should be fun," says Ostrow, whose own wedding invitation was in black lettering on black and pewter paper. "People come in and announce, 'I have my good paper; now I want something fun.' They come here to binge." She has learned she doesn't have to be conservative to be commercial. "This stuff isn't so expensive. It doesn't have to last forever, so when you get bored with it, you can get something else. Anything goes here. You can order whatever you want."

John Ludlam, a Houston stationer who is considered an arbiter of good taste, says, "Buying stationery is like buying china. You begin with a starter set and eventually add serving pieces." For him, a starter set would include 8½-by-11-inch business letterhead sheets ("the best engraved 32-pound Crane's in ecru or white; anything else looks like a road show"), formal social stationery with matching envelopes engraved with the address on the back flap, a business card, a social card, and a triply correspondence card for handwritten notes (6¾ by 4¼ inches) with the name engraved at the top.

But many of Ludlam's clients have gone beyond the basic list. "I have at least two dozen customers who have spent in excess of \$20,000 each in the past 10 years," he says. "For them, paper is not a necessity; it's an indulgence. Not only do they buy it for themselves, they buy it as gifts." Adds Corky Tyler of Bergdorf's: "Writing paper is like lipstick. You never use it up, but you keep collecting new colors along the way." Jamie Ostrow explains the compulsive behavior of fanatics: "It's like this. Stationery is a fashion item, an accessory, just like a belt or a scarf. No woman ever has too many accessories, right?"

PAPER ARTISTS IN THE U.S.

1. Pamela Flanders, San Jose, CA, 408-524-7161, is an artist who makes her own paper and sells it to bookmakers, mask makers, and fine artists. She is currently using her paper as a collage medium, mixing papers, acrylics, and pastels to create abstract sculptures, but she also makes stationery and fine-art cards on commission.

2. Raymond Tomasso of Denver, CO, 303-789-0282, likes to make art papers for art-book calligraphers such as Alicia McKim of Denver, 303-455-4148, and book artist Suzanne Moore, of Ashfield, MA, 413-625-6659.

3. Cyndi Mylynne, a paper artist working in Marietta, GA, 404-977-4298, produces her own paper, using fibers such as cotton linter, abaca, flax, sisal, and kozo. She creates white hand-cast paper wall sculptures that resemble ancient tomb markings.

4. Rugg Road Papers, a print- and papermaking studio founded in 1982 in Sommerville, MA, 617-666-0007, sells the work of its own and visiting artists like John Cage. Its paper store offers more than 500 different styles of handmade paper.

5. Twin Rocker Paper, in Brookstone, IN, 317-563-3119, creates handmade papers in a variety of textures, colors, and unusual shapes.

6. Black Ink in Louisville, CO, 303-665-1250, creates Magnolia Editions stationery from 100 percent cotton rag sheets with four deckle edges. Some stationery is elegantly finished with touches of seaweed or leeks.

7. Dieu Donné Papermill, in New York City, 212-226-0573, one of the few nonprofit paper mills in the United States, makes handmade papers for specific art projects, bookmaking, and printing. The mill also offers workshops on the craft of paper making.

8. The Center for Book Arts, in New York City, 212-460-1728, is another organization dedicated to preserving the craft of handmade-paper making, with classes and workshops offered throughout the year.

Carol Isaak Barden, a freelance writer who commutes between Seattle and Houston, is herself a paper collector.

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business intuition seems to be right on the money.

For all her business conservatism, Sui has seen some major changes recently. For 10 years she ran the business from her apartment; a friend recalls that "no one really knew what it looked like because it was always stuffed full of boxes and clothes." Last year, she moved into her current office, ostensibly because, as Sui tells it, "I found the perfect table at the flea market to use as a desk. Except I couldn't fit it in my apartment, so I had to get a real office to work from." Situated squarely in New York's garment district, it allows her to keep a close watch on production. "All my clothes are made within a four-block radius. I'm really strict about quality. This way, I can oversee things and catch mistakes before they escalate into big problems."

Perhaps the biggest change for Sui was the staging of her first-ever runway show for her fall '91 line, which took its inspiration from the clothes of her childhood, such as plaid ensembles complete with matching shoes, purse, and hat. The spark for her current collection is her fascination with the rock-and-roll lifestyle—leather pants, feathers, floppy hats, and ruffled sleeves reminiscent of Jimi, Janis, Johnny Rotten, and '70s groupies.

While the shows have been very well received, and interest in Sui's clothes is high, the designer remains typically cautious and true to her reason for getting into fashion in the first place: to make the newest fashion available, and affordable, to whoever wants it. Asked if she's thinking of upping her prices now that demand is growing, Sui is adamant: "That is not what my clothes are about. The days of investment dressing are over. Some stores were positioning my clothes as cheap luncheon suits for the ladies-who-lunch crowd," she says. "That is not who I'm designing for. They're for people who dress to have fun and feel great. Yes, a lot of models