

with the six different pictures. Another wrapping shows a golden elephant, as large as a lapdog. The lid is formed by a small figure which perches on the elephant's saddle. Then we find a little bundle of letters of Mme. de Sévigné tied up with a coloured ribbon and decorated with a bright-coloured quill pen. Mme de Sévigné never used such a pen, but it may well adorn a modern young lady's writing-desk. The bundle of letters is also a wrapping, There is a sailing-ship with all sails set, brightly painted, with minute ship's ladders. It is on the bottom of a box with a glass lid. Above is the sky, below—the stormy sea. And this little ship, somewhat reminiscent of the toys made by sailors on long voyages, is also a wrapping. The box can be filled with notepaper or sweets. Another idea: a small open square with sidewings and a landscape in perspective in the background. Over the square hangs a small lantern. It can be lit up, a miniature electric battery is attached. The whole thing is under glass and is a disguised wrapping. Another box is decorated

with a Spanish scene, but this does not suffice; in order that one may really be transported to the days of Prosper Mérimée, one can press a button and immediately the air is filled with the strains of the Toreador song from „Carmen“. It is all rather naive and comical. No, the idea is to disguise the actual purpose at any price, to obscure the naked utility. Instead of a mere packing you buy a toy, some amusing novelty. All these things, often charmingly got up, have nothing to do with seriousness or objectivity. They appeal to the child in the man, to the element of youthfulness, carelessness, frivolity in the grown-up. Not the contents but the cover is the main factor.



A. TOLMER, Paris

This battle for the matter of main import is typical of Parisian wrappings. In Germany the wrapping as plaything is practically unknown. Astonishing is the indolence prevailing in Paris in the matter of inventing new shapes and methods of manufacture in the packing industry. The variety we find is not in the material (the box itself) but lies in other spheres. Something is borrowed from the turner, for example a way of superimposing mouldings and so on. It is not the material that gives the inspiration, but surrounding objects, furniture, etc. On the other hand, there is a tendency to experiment with new material, for instance a great deal of tin-foil is used. This material, which adapts itself to pressed forms and can also be printed with text, is utilized far more in Paris than in Germany.

A great deal of use is made of text upon the most various materials. The examples already cited, chosen at random from a mass of material, might easily awaken the impression that the manufacturer's fancy and inventiveness without any system were dominant in the packing industry. But the observant student will soon realize the deeper relationship. Parisian packings are the legitimate children of the City of Paris. They are distinguished by a striking likeness to their native city. It is hardly possible to imagine a city which lives so intensely in its past. Trifles from former days

