



Sweets of high quality are always got up appropriately in bright-colored and attractive guise and the tobacco trade is well enough aware of the necessity of packing its products in the best of taste. A good wrapping is not merely a cover and protection for the goods but also fulfils a most ideal task. It is intended to excite interest, inspire confidence and awaken a preliminary sense of enjoyment to come in the mind of the buyer. What lady would enjoy eating chocolates from a rough cardboard carton and what smoker of any cultivation would not feel distinctly uncomfortable if offered a good cigarette or a real Havana out of a cheap and trashy packet? For man has an inborn instinct for harmonious values; he likes to see the necessary relationship preserved between form and content and instinctively rejects everything which disturbs this inner harmony. We do not sit down to a festive board in our everyday clothes, champagne does not taste right when drunk out of a beer mug. And since a good wine is a delicacy of high value we also like to see it poured in to noble crystal and coming from beautiful bottles.

The cultivation of tasteful bottling is nothing new in Germany. The wine labels in the middle of the 19th century were only the work of lithographers, but these simple craftsmen had a natural feeling for the peculiar nature of their task. Their labels with the curlycue lettering embellished with flourishes, the dainty arabesques and charming ornaments of vine-leaves and bunches of grapes are thoroughly in conformity with the character of the wine and usually have a hearty, cheery flavor of Biedermeier romanticism. This good old tradition unfortunately fell into decay with the gradual decay of lithography and the simultaneous increase in mechanization of industry and towards the end of the century it was quite lost.

The renaissance in tasteful labelling which set in about 1900 may be laid almost entirely to the

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