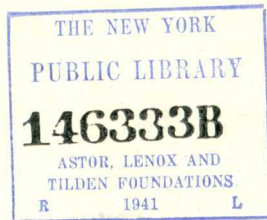


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The
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Trends

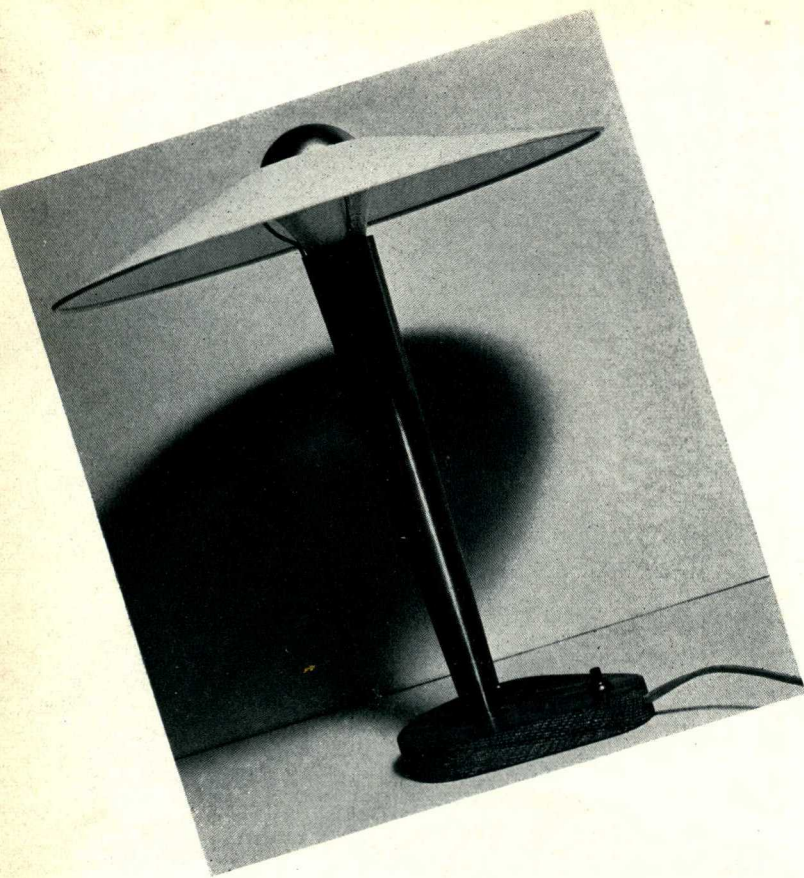
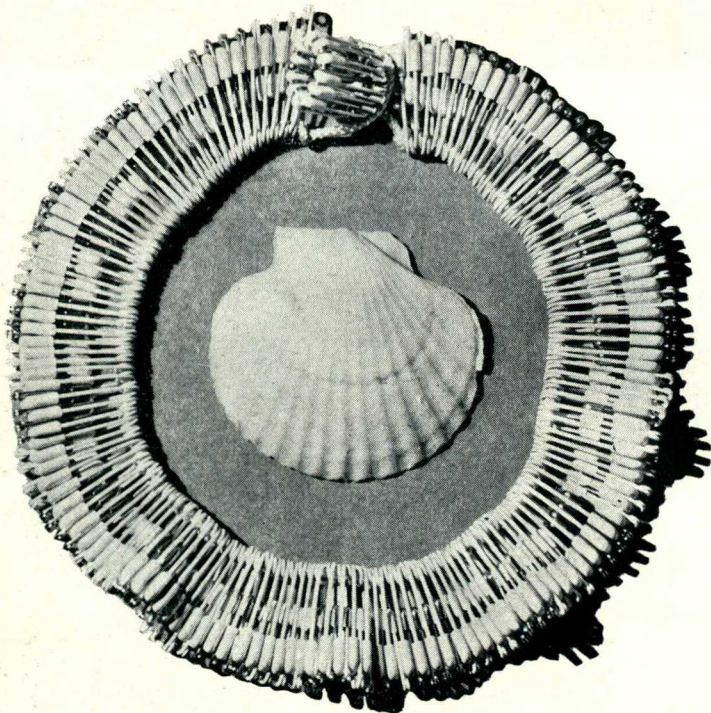
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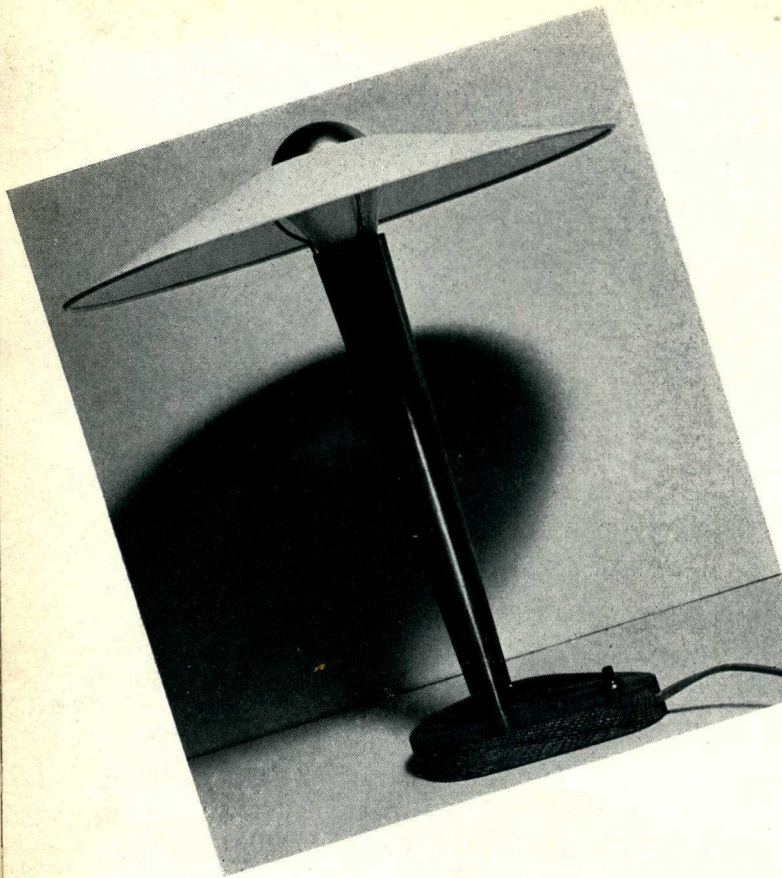
★ "Unfortunately, in many American products, superfluous decoration and meaningless forms abound." With this statement, by Eliot F. Noyes, director of the Department of Industrial Design at New York's Museum of Modern Art, there can be no quarrel. With Mr. Noyes' implication that all decoration is superfluous and all forms—beyond the most elemental—meaningless, there can and should be.

For many years now we have been telling ourselves—and accepting it as gospel—that the quality most to be desired in design is simplicity. We have continued to preach it some time after we have ceased, in a large degree, to practice it. The recent exhibition of "Useful Objects of American Design Under Ten Dollars," supervised by Mr. Noyes, is convincing, if entirely negative, proof that the fashion of the severe line and plain surface is giving way with perceptible rapidity to man's apparently unquenchable love of decoration. In a word, the show was dated; it exhaled the aroma of an earlier period, one which now strikes us as being decidedly unbeautiful in many of its aspects. Could it be that we are actually coming to realize that function is not inevitably a synonym for beauty? It would seem so.

★ The sea and its inhabitants will probably furnish us with one of our most attractive decorative trends this year. This prediction is based upon word from designers and upon the unusual amount of interest accorded a recent exhibition—"Shells and Decora-

NATURE AND MAN are almost equally responsible for the objects on this page. The shell, of course, is wholly nature's. Both it and the safety-pin necklace are from the recent "Shells and Decoration" show at Cooper Union, New York. The tea kettles were in the Museum of Modern Art's show: "Useful Objects of American Design Under Ten Dollars." The one at the left is metal; that at right is Pyrex. Lamp, above, is of copper, wood and paper. Richard Kelly, designer.





tion"—at Cooper Union, New York. This show, aimed to "provoke an increased interest in the shell as an element in decorative art" showed decorative possibilities of the cowry, conch, nautilus, snail, scallop, oyster and clam.

The subdued brilliance of colors seen through sunlit water is also promised for spring. Called "Deep Sea" colors, they will be reminiscent of tropical seas and coral beaches, gleaming shells and multi-colored flowers of the sea. "Sea Wheat," "Lobster Amber," "Fire Coral," and "Sea Nymph" are some rather glamorous examples.

★ It is an odd but indisputable fact that the larger an area, the more traditional the design. Rugs and wallpapers, for instance, are infinitely more conservative than decorations of a smaller variety. As far as wallpaper goes—and being the background for practically all other decoration, it goes a long way indeed—the trend is more sure than spectacular. Designs appropriate for traditional rooms still predominate, according to Jean McLain, stylist for Imperial Paper and Color Corp., Glens Falls, New York. These designs are being more carefully adapted than ever before, with very little freedom in the adapting process.

"Eighteenth century fabrics and ornaments pro-

PERSONALITY AND HISTORY are the inspirations for the two illustrations at right. "Williamsburg" is the name of the wallpaper ensemble from Imperial Paper and Color Corp., Glens Falls, N. Y. The delightfully vivacious bedroom is "chez" Madame Schiaparelli, Paris. Water-color rendering is by Joseph Martin. Shell necklace below is from Cooper Union exhibit, New York.

