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Women Only!

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Your Home, Family & You

Modern Takes Edge Over Traditional in Previews of Home Furnishings

By OLGA CURTIS

CHICAGO.—(INS)—The home furnishings industry is starting 1954 with a tug-of-war between two design trends which promises happy shopping for the customers this spring.

One group of manufacturers and designers is all for elegance in the home, with the emphasis on fine gleaming

woods, silky upholstery, muted colors and the shiny glitter of brass and pewter here and there.

The other school of thought is for dramatic, "up-to-date" modern translated into plenty of straight lines, lots of black and white and orange, red, yellow and blue,

plastic and synthetic materials, and new un-traditional shapes.

Wide Choice For Homemaker

The different theories of what 1954 decoration should be, as shown in the vast furniture market in Chicago, are just so much gravy for the homemaker. When the new home furnishings get to the stores in a few months, the woman of the house will literally be able to pay her money and take her choice.

If a customer wants to buy a sleek traditional upholstered chair, she'll find it in the stores. But if she wants a basket scoop on metal

tural color and grain of the wood to show. The woods, chosen for natural markings were mostly light patterned like birch, beech, teak and walnut.

Fabrics Show Prints

Almost without exception, all the 1954 "Good Design" items were 100 per cent for the modern idea in decoration. The selected fabrics, for instance, were mostly geometric prints in vivid off-shades that could fit only into contemporary decor.

About the only "Good Design" item that could be placed without apology into a provincial decorating scheme was a set of pottery by Eva Zeisel which featured thick off-white glaze tableware shaped to suggest birds. Mrs. Zeisels' designs used soft blue against white for color, reminiscent of old-fashioned stoneware.

*More Unpainted
Furniture For
All Uses in '54*

By VIRGINIA KACHAN