



Ausstellungsdekorationen
Decorative designs for an exhibition

trary to the usual technique employed in such work, they are never subservient to any systematic arrangement. There is nothing in them savouring of monotonous geometrical design or of repeating patterns; for are they not intended to clothe our fair sex in hours of sheer enjoyment and gay abandon? This fact has been grasped by a large number of dress-makers and silk manufactures of world-fame (Lanvin, Coudurier, Fructus-Descher, Bianchini, A. B. C.) who have secured Angèle Malclès' creations. The great Paris Exhibition of 1937 was for her an occasion of official appreciation of her work in the Pavilions "l'Elegance", "Parure" and "Artistes Décorateurs". Can one say more? Let it be sufficient for us to look at these few smiling and gay reproductions of her work, the products of a talent which scarcely unfolded is already so full of charm and rich promise.

R. L. Dupuy

