After these years of destruction, negation and despair, it is good to turn towards the decorative arts which, as reconstruction proceeds, are no doubt destined to enjoy a considerable boom.

In France, where the desire to anticipate post-war life was stirring as early as 1941, we are now witnessing a phase of pronounced activity in the domain of the decorative arts. And while for some things, such as furniture, the prevailing difficulties do not allow any advance beyond the stage of preparation, hangings and upholstery are experiencing a veritable renaissance.

In another, perhaps more modest sphere of ornamental art we have borne able to note—in the course of meetings and exhibitions organized by the Salon de l'Imagerie—that numbers of young artists are taking a growing interest in pottery, and particularly in painted plates.

As long as it remains impossible for France to resume her devotion to "l'art du bien manger", it seems fitting that she should at least cultivate the art of the table.

What is no doubt the most outstanding effort comes from the 06férieix Christofle. This firm, while offering prizes to encourage the young blood in the Salon de l'Imagerie to take an interest in decorated plates, at the same time organized exhibitions embracing not only the prize-winning plates, which had meanwhile been reproduced on a commercial scale, but also others painted by contemporary "masters" and belonging to collections of repute.

The hundred and fifty or so plates already issued by Christofle, and decorated by the best artists of our time, continue a brilliant tradition and represent a departure towards new creations.

In houses where men will live free from the fear of seeing everything that constitutes the charm and beauty of an interior come crashing about their ears, the fine and harmonious note of tastefully decorated ceramics should not be lacking, and the present revival of interest is a promise that the pottery makers and painters of the future will not fail in their task.