

from abroad have rapidly increased as the years have gone by, Canadian carpet plants have year by year been forced to the wall, and, although a few of the strongest of them have been able to evade absolute disaster, it is only because of the most careful attention to detail (attention far more close than is practised by any of the alien makers who sell to our people), and also because, in the hope that tariff justice would eventually be granted, fresh capital has repeatedly been provided in order to save original and subsequent investments.

It is unnecessary to review the facts so well known and so often pointed out that in Canada, with a commercial giant at our side, and that giant something of an ogre, carpet industries must be protected if they are to grow and become factors in the development and wealth of the country. The object hereof is to recite briefly a few of the national advantages that may be expected from a flourishing Canadian carpet industry when permitted by tariff protection to derive a livelihood from its own natural soil, and also to refer to some facts relating to the industry, which, in view of the proposed general revision of the Canadian tariff, should be kept in mind.

Employs the Highest Order of Skill.

In no other industry is skilled assistance of a high order more necessary or more largely employed, for not only must the managers and foremen of departments be specialists in their respective spheres, but every workman throughout the factory must be intelligent and possessed of skill of no mean order. The ingenious artist, the expert chemist and the practical scientist have each here a wide scope for the employment of their respective talents. Carpet designing is, and is recognized by all schools of art to be, of the highest order. The designer must possess not only a wide knowledge and correct appreciation of color and effect, but, while original in his conceptions, he must be true in all cases to class, country, and times. Of so high an artistic order is carpet designing, in fact, that the artist's reputation and market is not necessarily bound by any one country, but may be international, or even world-wide.

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