



MANY DESIGNS FROM ONE MOTIVE

A prehistoric motive from a painting on a rock in Ontario, with over twenty designs which W. J. Winstenberg developed from it. The first motive is the most difficult for the artist to secure. Then one design suggests another. Many more could be made from this single motive.

Canadian motives to the commercial artists and designers, altogether a contribution will have been made to Canadian art that may become as well known and as characteristic as Dutch art, German art, or Chinese art, and Canada may be able not only to contribute her part to the world's products of skill, but also to rise above the mere selling of unworked raw materials—hewers of wood and haulers of water—and may rather be like the modistes of Paris, who not only add to the world's beauty and joy, but also help to pay French expenses in the war by selling hats and gowns at the greatest advantage and highest price because of the exquisite French skill in design and decorative art.

Anyone can recognize a Dutch tile, an Oriental rug, or a Japanese vase. Experts can recognize English Moorecraft pottery. Paris does not need to copyright its fashions, for no one can equal them. If Canada can only copy the designs of other countries she cannot hold her own with them. Whatever we can design better than all the rest of the world will be recognized all over the world as made in Canada, and will not only develop Canadian trade, as things made in Japan and made in Germany have developed the trade of those

countries, but will also contribute Canada's share to world progress and world welfare. Besides, nothing more than music, language and decorative art unites the people of a country in mutual understanding and sympathy. Art does not reach us for good so much through the few great masterpieces in art museums as in the decorations of the objects that surround us in everyday life.

The world's decorative art will be permanently increased by the inspirational wealth of prehistoric Canadian motives. With experience our designers will make more and more of it, and we will also grow in appreciation of the results.

Art, like science and ethics, knows no limits, and it is not desirable to cater to those who desire either to limit it to political boundaries or to build up local art independently of the heritage from all peoples of all times and all places. Nevertheless, this series of motives for commercial designers must have a geographical limit, and arbitrarily it has been confined within the limits of Canada. Moreover, it is desirable that Canada, as well as Egypt, Greece, Japan and other political entities should contribute its mite to the world's art; and for Canadian emblems, trade marks and other symbolic purposes

distinctive Canadian motives are desirable. Ornamental and symbolic designs are used by over one hundred and seventy-five Canadian industries, nearly all of which are listed in the Export Directory of Canada, with the addresses of the firms engaged in each. The total of these is over eleven hundred. However, this number must be slightly reduced, since some firms engage in more than one industry.

As it may be some months before all the drawings can be made and the album of prehistoric Canadian motives can be published, the archaeologists will make every effort to give, free of all expense, any practical aid that they can in the use of these motives. All this data, specimens as well as pictures, and manuscript text, is at the service of any Canadian manufacturer who desires to call at the office. Possibly photographs can be made of a few of the motives for such manufacturers as specify just what designs they would like to have. A type-written list of the books containing pictures of some of the specimens will be supplied on request.

The archaeologists will do all in their power to hasten this work, and will be obliged to manufacturers if they will call or write to offer suggestions and express their needs.