

Society, St. John, New Brunswick; the Provincial Museum at Halifax; the American Museum of Natural History, New York; the Museum of the University of Pennsylvania; the British Museum; and Museums in San Francisco; Florence, Italy; Berlin, Germany; and elsewhere.

Design is often evolved from or based on crude or at least primitive beginnings, and artists are always searching for a basic motive. The Japanese, for example, have succeeded in making beautiful stencils from such crude motives as bamboo, turtles and fish. The lotus blossom was variously conventionalized and widely used by the ancient Egyptians. The designs were borrowed by the Greeks, and are applied to innumerable things throughout the civilized world of to-day. This exemplifies how a single shape or design, possibly crude or primitive, may offer a source of endless usefulness in many industries throughout a wide geographical area.

It is not intended that the specimens themselves or the proposed illustrations will be used by the designers as they are, but that they will only serve as inspiration, motives, or a starting point for the artist.

Rules to be Observed.

In using these motives attention must be given to several matters: First, the artistic value of the original specimen; second, the suitability of the motive to the material and medium to be used—pottery, leather, fabric, metal, wood, cement, etc.; third, the suitability of the motive to the size, shape and use of the article to be decorated; fourth, the preservation of the original spirit of the motive; and fifth, the addition of the designer's personality as by distorting the motive conventionalizing it, just as the lotus has been conventionalized into innumerable designs, duplicating it, dissecting it, combining dissections, and various combinations of these.

It is well understood that a distinctive Canadian art cannot be selected, forced, or created except through the slow growth of the spirit of the country as developed by the individuality of its artists. But there is no harm in the Canadian manufacturer supplying his designers with motives from the first

handiwork, the plant and animal life of the home soil. The simplicity and freedom of expression of the prehistoric Canadian art is what modern craftsmen most need to counteract the tendency to over-decoration, mechanical technique, mathematical monotony and lack of individuality.

Value of the Work.

In regard to the value of prehistoric New World art, hitherto considered crude, a textile expert, referring particularly to pre-Columbian South American fabrics, states that the color combinations in these fabrics is exquisite beyond description, implying a knowledge of color values as fine as the world has ever seen, and that all the decorative arts of to-day requiring the use of strong color could profit inestimably by a study of these perfect specimens. He further states that the fabrics of Peru are, beyond all question, the most interesting technical and artistic record of textile history. They are said to surpass those of Egypt and Turkestan. In Peru every process of decoration of which we know is found, every trick of the weaver's art, every skilful blending of colors. Indeed, in some of their technique and color they far surpass modern work. An artist said of one piece that if anyone could analyze the rules which governed the combinations of colors in a single design on this one prehistoric Peruvian fabric he would know more about colors and their values than does any living man. An Oriental rug expert admitted that the work of one of the Peruvian fabrics is superior to that of his samples of the best Oriental rugs. In Canada, on the Pacific coast, there is an Indian blanket generally known as the Chilcat blanket, woven from mountain goat wool and cedar bark. The weaving of this, though coarse, is perhaps the most complex and wonderful textile in the world. Certainly it surpasses anything woven on the looms of commerce.

The John Wanamaker store has had an exhibit of fabrics designed from pre-Columbian Mexican designs found in the American Museum. These fabrics have also been exhibited in several other places, even as far west as Oregon.

If botanists, zoologists, students of modern Indians and others will also contribute an album of distinctive



AN OBJECT LESSON IN THE VALUE OF DISTINCTIVE DESIGN

Any one would recognize which is the Dutch tile and the Asiatic vase; pottery experts would also know the two Moorecraft vases from England. When will Canada turn out manufacturers recognized all over the world as Made in Canada and just as distinctive as the Made in China and Made in Germany products?