



SOME DISTINCTIVE CANADIAN POTTERY

These vessels were made by Miss Young of the Ceramic Laboratory, Mines Branch, Department of Mines, Ottawa, to test Canadian clays. The designs were inspired by prehistoric Canadian specimens.

cotton goods and garments. The American Museum has appointed a research associate in textiles, and the Museum's efforts to call attention to the usefulness of the prehistoric motives in the Museum are resulting in designs which are now being developed and manufactured so fast that it is impossible even to keep track of them.

Progress in the United States.

The Museum has also compiled a list of artists and designers and an increasing number of young artists are receiving recognition and employment, both pleasant and profitable, as a result of this movement. Many manufacturers who buy the designs from the artists do not realize that the motives were found in Museum material. It has grown to be the habit of out-of-town retailers to include a visit to the Museum as part of their New York activities.

The aboriginal designs in the New World have already had an immense effect on designing, especially the designing of silks. The aboriginal American types of costume have also had some influence on the great costume industry in the United States; many houses in New York have been converted to the use of such sources. Some of the silks manufactured, however, are of raw metallic coloring, far inferior to the coloring of the prehistoric Indian fabrics. This is encouraging, for it shows that the prehistoric motives are good enough for the needs of the manufacturers even without the original color. The prehistoric Canadian motives at present available include no color.

The Canadian Archaeological Office is also getting in touch with art and technical schools, in order to get students, designers and anyone else to develop these motives into designs for Canadian manufacturers. A good design is often worth thousands of dollars to an industry. There is every reason to believe that Canadian designers, by untiring effort, can

surpass the record of service of the United States designers by developing designs and trade marks solely from Canadian motives, and supply designs not merely for textiles, but for all Canadian industries using design, and from motives that will brand the products as distinctively Canadian and help to win trade after the war.

Artists Needed.

Practical artists will understand what is wanted, and the industries have come to realize that it is to the artists of Canada that they must look for their distinctively Canadian designs. Artists who have never before been recognized by the industries may be very successful, as they were in the United States. The road to success is true ability.

The industries can absorb an indefinite number of good artists. Ideas must be continuously refreshed, and the rewards of success are open to clever persons who will give this matter their thought.

The Canadian archaeological material has been selected because it supplies not only the oldest human decorative material from Canada, but material unsurpassed in distinctiveness. The fossils, animals, flowers, leaves, fruits, etc., and especially the historic objects from Indians, found only in Canada, would no doubt supply other motives capable of use, as the lotus blossom has supplied innumerable designs used throughout much of the world. These motives are so undoubtedly and intimately Canadian that they may well serve as inspiration to our designers for our distinctive decorative art. The prehistoric Canadians made little that was only artistic and not useful, such as mere bric-a-brac; yet they decorated many of their useful objects.

These motives may be used as they are, or may be conventionalized, or dissected, or multiplied, or developed in several of these ways. Designers may use them as inspiration for designs which may be applied to fronts of buildings, gargoyles, fountains, terra cotta, pottery, china, ornamental work, cast-iron railings, stoves, carpets, rugs, linoleum, wall paper, stencils, dress fabrics, lace, embroidery, neckwear, umbrella handles, belt buckles, hat pins, book covers, tall pieces, toys, souvenirs, trade marks, and many other lines of work.

Drawings to be Published.

It is hoped to publish drawings of the specimens bearing these motives as soon as the drawings can be made. In the arrangement of the material each selected specimen is labelled as to what it is, where it was found, where it is now, its size, material, and, to a certain extent, with the region in which the type of motive is found. The last may be of use so that a British Columbian manufacturer, for instance, may adopt a local motive if he so desires. Some of these areas extend into the United States, as does the area of the maple leaf and the beaver; others are exclusively Canadian. Reference is made to photographs, lantern slides, and published illustrations wherever such exist. The specimens are scattered in this museum, the Provincial Museum at Toronto; Provincial Museum at Victoria; the Museum of the Natural History