

remember that in the days when the Indian woman made all her color mostly of vegetable dyes, she couldn't produce any of the very strong glaring colors they now get in aniline dyes.

The white man has tried to teach the young Indian that in order to be a so-called civilized person, he must discard all such barbarisms.

It must be remembered that most of the Indians of the Carlisle school have been under civilizing influences from early youth and have, in many instances entirely lost the tradition of their people. But even a few months have proven to me that none of their Indian instincts have perished but have only lain dormant. Once awakened they immediately became active and produced within a year some of the designs that you have seen.

I have taken care to leave my pupils creative faculty absolutely independent and to let each student draw from his own mind, true to his own thoughts and as much as possible, true to his tribal method of symbolic design.

The work now produced at Carlisle, in comparison with that of general school work, would impress one with the great difference between the white and the Indian designer. No two Indian drawings are alike and every one is original work. Each artist has his own style. What is more, the best designs were made by my artist pupils away from my supervision. They came to me for material to take to their rooms and some of the designs for rugs that you have seen were made in the students play hour, away from the influence of others, alone with their inspiration, as an artist should work. It may interest you to know that my pupils never use practice

paper. With steady and unhesitating hand and mind, they put down permanently the lines and color combinations that you see in their designs.

We can perpetuate the use of Indian designs by applying them on modern articles of use and ornament that the Indian is taught to make. I ask my pupils to make a design for a frieze for wall decoration, also borders for printing, designs for embroidery of all kinds for woodcarving and pyrography, and designs for rugs.

I studied the Persian art of weaving from some Persians, because I saw from the start that the style of conventional designing produced by Indian school pupils suggested more for this kind of weaving. We shall use the Navajo method as well, but the oriental method allows more freedom to carry out the more intricate designs. The East Indian and the American Indian designs are somewhat similar in line and color, especially those of the Ka-ak make.

I discourage any floral designs such as are seen in Ojibway beadwork. Indian art seldom made any use of the details of plant forms, but typified nature in its broader aspects, using also animal forms and symbols of human life.

With just a little further work along these lines I feel that we shall be ready to adapt our Indian talents to the daily needs and uses of modern life. We want to find a place for our artists even as the Japanese have found a place for theirs throughout the civilized world. The young Indian is now mastering all the industrial trades, and according to the wishes of the Honorable Indian Commissioner, there is no reason why the Indian workmen should not leave his own artistic mark on what he produces.