

increase in wages. The strike in the building trades at Winnipeg has happily been adjusted. An understanding has also been reached in the case of the moulders' strike. Conditions in the building trades may therefore be said to have reached a settled basis so far as prices for labor are concerned, and projectors of new enterprises now operate with certainty.

The Age of
Combines.

COMBINATIONS of capital and labor are the order of the day. The object of both is to secure profits. The outcome of the movement is being watched with the greatest interest. In the consolidation idea some of the manufacturing companies think they see the remedy for over competition, with its attendant reduction of profits, as well as a means of reducing operating expenses. There is another side to the question, however, and that is the side of the buyers and consumers of the products of these factories. They are beginning to cry out against the prices at which the consolidated manufactories have listed their goods, and in at least one instance a counter combine has been formed by the consumers. The largest railroad and other contractors in the State of Indiana are said to have arrived at an agreement for the purpose of fighting the great trusts which control the manufacture of the products which enter into their business. This agreement binds them to buy all their material from dealers who are outside of the manufacturers' organization, and to provide security, without the aid of the manufacturer, for the carrying out of their contracts. If this counter movement on the part of the purchasing classes should become widespread, the purpose of consolidation by manufacturing concerns would be nullified, and resort must be had to some other method, which in turn would probably soon be confronted by difficulties equally formidable. The equitable adjustment of industrial and commercial conditions, in the present complex condition of affairs, is a problem of the greatest magnitude. Time must be an important factor in the solution—if a solution is ever reached.

The Teaching of Art
and Design.

There was printed in our issue for May a lengthy resolution recently adopted by the Executive Committee of the Canadian Manufacturers' Association, referring to the need of schools in Canada for the teaching of industrial art. The resolution calls upon the government to assist in the establishment of such schools. In the present number will be found a communication from Mr. S. John Ireland, Principal of the Hamilton Art School, which points to the fact that schools of the character called for by the above mentioned resolution have been in existence for a number of years past in several important centers of population in Ontario, and asserts that these schools are being assisted by an annual grant from the Ontario government, and are doing efficient work. Mr. Ireland further states that the Hamilton school has received little or no encouragement from the manufacturers of that city. Other charges of an even more serious character against the manufacturers are contained in Mr. Ireland's letter. Our Hamilton correspondent after having visited and inspected this school, gives his approval to the work which is there being done. This subject is an important one, and we shall be pleased to allow reasonable space for its full discussion. The question of what methods should be adopted for the education of the

artisan classes, is at present occupying public attention in Toronto, Ottawa and other Canadian cities. Closely identified therewith is the special phase of the subject now under discussion in our columns. The attempt should be made to discover and demonstrate to the public satisfaction whether the existing schools, known as the Ontario Government Art Schools, are equipped and managed to insure the teaching of industrial art in the most efficient and successful manner. This would seem to be the first point to be determined. If these schools are not fulfilling the requirements, let it be shown wherein they are defective and whether there is the possibility of effecting changes which will render them satisfactory. If they are found to be working on wrong lines and to be largely inefficient, it might be better to replace them with something entirely new. If, on the other hand, it should appear that up to the limit of the support accorded to them, they are performing meritorious work, means should be at once devised to place them on a proper financial footing.

MR. REID'S MURAL DECORATIONS.

A CORRESPONDENT writes: "It has been a source of speculation with not a few whether the mural decorations at the City Hall, Toronto, are satisfactory to the Guild of Civic Art, and if work of this quality will be accepted by them in the future. If the work presented by Mr. Reid to the city meets their requirements, then it becomes a question whether they are to be entrusted with the selection of further mural decorations.

While admitting the degree of success Mr. Reid has attained in a new field, it must be candidly stated that judged absolutely on its merits, his work falls very far short of what may reasonably be expected in monumental work of this kind. A more uninteresting grouping in any of the subjects would hardly have been seen in the most ordinary occurrence of the events portrayed. We are also told that the costumes are incorrect, and if the originals were more picturesque, as surely they must have been, the oversight is unpardonable. There is also a lack of modelling of the figure shown through the clothing, which, for example in Walter Crane's work, gives so much greater value to the drawing, and which one may see frequently enough in muscular humanity of the humblest walks of life.

The general scheme of color is good albeit rather tame—indeed this word applies to the whole work, in conception, composition, drawing and colouring.

And while we are on the subject we are rather curious to know just what Mr. Walker in his address meant to say when he referred to the decadence of the conventional in decorative art and the development of a modern school. Surely the greatest modern exponents of mural decoration are conventional to a degree in the treatment of their subjects. The greatest charm to us of to-day in the tapestries to which he referred, lies in the quaint conventional treatment of the subject."

We learn from the Orillia Times that: During its erection a few years ago, the immense brick chimney of Miller's tannery settled on its foundations, giving it a decided slant, and causing the workmen to leave the top unfinished. Mr. Ed. Webb, bricklayer, has recently completed the job of straightening it, cutting out the bulges and setting it upright. He has also added twenty feet to the height, making it eighty-five feet. The chimney now stands perfectly straight.