

was also seven times greater than that of ordinary mortar, being in some cases as high as 1,000 pounds. It also offered much greater resistance to the action of fire and water. There was, however, lack of uniformity of results—some samples giving evidence of much greater strength than others. In order to secure satisfactory results Mr. Shinn declares that the mortar must be thoroughly mixed by machinery.

Architecture at the
O.S.A. Exhibition.

THE Ontario Society of Artists, whose annual exhibition will be held in Toronto in May, have expressed a desire to have an architectural section in the exhibition, and invite architects to send drawings of their work. Intending exhibitors must send in advance of their drawings, an application form, copies of which may be had from the Secretary of the association, Mr. R. F. Gagen, 90 Yonge street, Toronto, or Mr. W. A. Langton, Registrar of the Ontario Association of Architects. Drawings must be framed and must be delivered not later than April 30th at the gallery of the Ontario Society of Artists, King street west, Toronto. We presume that the usual rule holds—that the drawings contributed must be new, in the sense of not having been exhibited before at any exhibition in Ontario.

Question and
Answer.

A QUESTION was propounded with reference to the architectural drawings exhibited at the Royal Canadian Academy Exhibition now in progress in Toronto—Should a perspective view of a building be exhibited under the name of the architect if it is not drawn by himself? The answer is obvious—that it is the design that is exhibited. If the drawing is well done, the design is favorably exhibited; if badly done, the design is poorly exhibited—that is all. The purpose of the drawing is to exhibit the building, and there is no room for the artists' contention that a drawing is not so much a matter of subject as of the handling of it. That is true of an artist's work. He makes nature the occasion to produce his own emotions in the mind of the person who views the picture; but the business of the architectural draughtsman is to exhibit the building in the clearest and most suitable manner. To make a picture of it and above all to make a subjective picture, representing a mood of his own mind, is an impertinence. He obtains in his own sphere recognition and reputation, and is indeed often better known than the architect whose work he is illustrating, but the ground of his reputation will be his skill and taste in representing the character of the design, which, not his drawing, is the thing exhibited.

ILLUSTRATIONS.

BANK OF BRITISH COLUMBIA, VICTORIA, B. C.

DESIGN FOR PASSENGER STATION.—E. T. MACDONALD, ARCHITECT.

BANK OF MONTREAL, VICTORIA, B. C.—F. M. RATTENBURY, ARCHITECT.

HOUSE, UNIVERSITY GROUNDS, TORONTO.—CUMBERLAND & STORM, ARCHITECTS.

THREE HOUSES FOR MR. T. N. JAMIESON, WOODLAWN AVENUE, CHICAGO.—DWEN & WHITE, ARCHITECTS, CHICAGO.

CHURCHES AND SCHOOLS, VICTORIA, B. C.

1. South Ward Primary School; W. Ridgeway Wilson, architect. 2. Pandora street Methodist church; Thomas Hooper, architect. 3. St. Andrew's Presbyterian church; the late L. Buttress-Trimen, architect. 4. R.C. cathedral (from plans of R. C. cathedral at Longueuil, Que.) 5. Central and High schools and gymnasium; W. S. Gore, architect. 6. North Ward Primary School; J. Soule, architect.

BY THE WAY.

LYCH or Lich (to use the earlier spelling) is derived from the Anglo-Saxon word "lich," a corpse, hence corpse gate; and lichway (corpse way) being the way to the burial place. They are roofed gates through which the body is carried to the grave—roofed to provide protection from the elements whilst the bearers rested with the bier and its doleful burden until the priest came forward to perform the last sad and solemn rites. Thus they served a useful office, whilst by their ancient character and picturesque beauty they add not a little to the peaceful solemnity of those quiet enclosures

Where heaves the turf in many a mouldering heap.

x x x

THE philological editor of the Inland Printer has recently been looking into the origin of the word "hoarding," as applied to building, and finds that it was originally applied to the board structure, with roof, built on the top of the walls of the old mediæval fort or castle to protect the archer and give him a good opportunity to shoot or throw stones on the enemy. From the ruins of these old fastnesses the term got to be applied to any old decayed wooden building, and was used by Dickens in his novels. The transition from the old ruin or abandoned structure, so handy for the ubiquitous bill sticker, to the modern well-built billboard is as obvious as it is interesting.

x x x

I AM heartily in accord with the suggestion of a writer in the London Plumber and Decorator that there would appear to be no reason why the spirit of humor should not be manifest in the decoration of certain apartments of a house or public building. Why not in, say, a billiard or smoking room? Think, for example, says the author of the idea, what might be done in this way by an artist like J. A. Shepherd, whose exceedingly clever and funny pictures of animals are so well known to readers of the Strand Magazine and other popular journals. He could certainly produce drawings that, if properly carried out on the walls of, say, a public billiard room, would prove of lasting enjoyment and probably of considerable financial benefit to the owner. The merely quaint has been used in interior decoration with success, why not then the humorous?

CRAYON FOR DRAWING.

Crayon may be used along with charcoal in a manner to gain the agreeable transparency and delicacy of tone of the latter along with the firmness and permanency of the former. One begins with a slight sketch, indicating the shadows and the principal values in crayon, but several shades lighter than they are ultimately intended to be. This work is gone over with the charcoal, bringing it up to nearly the full possible strength of color, and obtaining all the values by stumping, rubbing in with the fingers, and the other means known to the charcoal sketcher. Lastly, the outline is drawn in firmly, and the strongest darks are added with the crayon, and lights are given with white chalk, as Chinese white would take up the charcoal and become of a disagreeable grey. The preparation in crayon holds the charcoal, and fixes it to a certain degree; still the drawing must be handled carefully, and should be preserved under glass.