

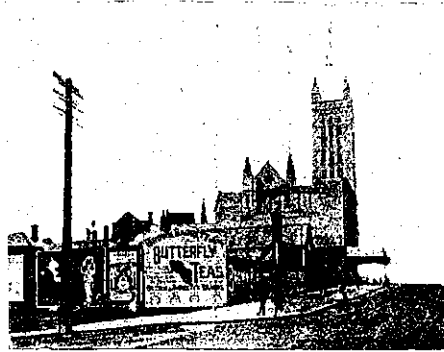
the simple laws of colour and form, which govern the art of decoration. At present, the disgraceful accumulation of old bills and the haphazard placing of new ones destroys, as far as possible, what beauty there is in any part where their operations are carried on. That they have no regard for beauty is shown by the fact that a huge sign is shown in the illustrated journal of the English bill-posters as a desirable "method of beautifying" a village which the inhabitants had taken pains to improve by the laying of a green sward and the planting of trees. Unfortunately, we need not go far from home to find many equally glaring and destructive examples. In Auckland they have built an extremely fine church, spending thereon some £40,000. The design is by a celebrated English Church architect. But the environments are appalling. From the main street the fine tower can be seen only over a mass of glaring signs. Such an approach to Auckland's finest church is scarcely calculated to put us in the right frame of mind for appreciating its beauties. Such a hideous display on the principal streets of the city is a striking illustration of the insidiousness with which the gradual disfigurement of our towns has ruined all sense of beauty in the inhabitants. If it were not so, they would demand, as with one voice, that the whole of it should be immediately cleared away, a simple plainly-coloured fence erected, the signs on the sides of the buildings painted out, and a neutral effect restored.

In Wellington, too, with municipal pride, they have spent a large sum of money in the erection of their fine Town Hall, yet have taken no pains to free it from disfiguring surroundings. But the disfigurements existing in our own town show clearly that we, too, must be awakened from the fatal apathy into which we have fallen. We need to be roughly awakened to the fact that a high bill board does not ennoble the northern entrance to our town, but, on the contrary, it, together with other displeasing features along this route, causes a feeling of irritation in all those whose feelings are not deadened by constant sight of them. Unless we wake from our apathy and determine to do all in our power to stop this wide spreading disfigurement, we shall lose all sense of the beautiful, and become incapable of deriving any benefit from ennobling environments. That we have but little feeling even now for the fitness of things is shown by the fact that we have allowed, right in the heart of our city—in the Square—where stands the Cathedral, around which should cluster all that is best in our life and art, an exceedingly ugly group of discordant signs, and in another part monstrous ones, showing that the artistic feeling which governed the works of our ancestors is quite dead among us, that civic art and the amenities of our cities are considered to be of no importance.

Disfigurement like a deathful parasitical growth is creeping over all our works, so that if not exterminated, our cities, as some portions of those in the Old World, will eventually become nothing but a gigantic bill board. This is what many parts of London have become; the glory of the ancient city has departed, and the climax reached in many parts, where we see the whole of the architecture enveloped

in a bewildering mass of signs waving high above us their coloured flags of victory for their conquest over art.

Is this, then, to be our goal? Is this what you want your cities to become, or do you wish them to grow into things of beauty—simple honest beauty—free from all pretence and affectation in their buildings, and reflecting their kindly honest commercial life to the people? Whatever may be our opinion of the commercial life of to-day, it cannot by any stretch of desire be regarded as kindly, and it is this



CHURCH AT AUCKLAND.
Showing disfiguring environments.

bitter effort to rise by the fall of others which the glaring and oft-repeated announcements indicate that makes them so extremely irritating. All this useless warfare, this battle of the placards, is carried on at the expense of every one of us, is ruining our cities, and is destructive of all the influence which might be felt from beautiful environments.

It is in the power of each of us to prevent it. All we have to do is to refuse to purchase goods from those persons or firms who have disfigured our towns. We must demand that in all cases announcements shall be made of reasonable size, and shall follow always the architectural



PART OF WELLINGTON TOWN HALL.
Showing Civic grace and Civic brutality.

lines of the building, that none shall be allowed to dominate as they do now the whole district in which they are placed. Much more than this is required, if our cities are to become not only inoffensive, but also beautiful. Sydney, London, Berlin, Paris, and Dresden, and other cities have at last awakened to the fact that cities can become neither convenient nor beautiful if left to the haphazard schemes of individual and clashing interests. In order that they may become beautiful, a

love of beauty must be created in us all, an ardent love for Nature and Art. We must demand that our natural scenery shall be carefully preserved, and that all isolated buildings shall be erected in such a way that they will not mar the natural beauty of the scene; that in our towns there shall be such a blending of Art and Nature that the place where our life's work is done, the place in which we have to labour, shall be made as pleasing to us and to those who visit us in the years to come as were the cities of the past. If this is our aim, those German friends who come to us five hundred years hence will be able to say: "It is good to be here, for these people have lived in accord with the best traditions of their race"; but if we allow ourselves to fall away from these traditions, then will our future visitors exclaim: "Alas! the darkness of ugliness has fallen upon it. We have come five hundred years too late."

Hydrated Lime in Cement Work.

(Richard K. Meade in Municipal Engineering.)

As an actual waterproofer, hydrated lime is not surpassed by any of the waxes and paraffine compounds at the present time used for this purpose. Many of these compounds are organic, and in time will volatilize, leaving the concrete porous. Hydrated lime, on the other hand, is inorganic or mineral, and will remain where it is put. As an example of the waterproofing properties of hydrated lime, this was employed upon a large gas holder at Kingston, Ont., which had been practically a failure, owing to the leakage of the concrete wall of the gas holder. Several waterproofing methods were tried, all of which failed, and it was not until this wall was chipped back from 3 to 6 inches by means of pneumatic chisels and a new wall composed of concrete, containing about 18 per cent. of the weight of the cement of hydrated lime had been added, that the tank was waterproof. The addition of hydrated lime to cement makes the latter more plastic and easily trowelled. It also improves the adhesive properties. A mixture of equal parts of hydrated lime and Portland cement makes an ideal mortar for laying brick. The addition of hydrated lime to concrete blocks makes the latter whiter, tougher, and waterproof. Hydrated lime is not only the best but also the cheapest waterproofing compound known, since it replaces so much cement and the only additional cost is the difference between the price of cement and hydrated lime, which is slight, even at the present low price of cement.

In using hydrated lime first cover the bottom of the mortar box with water and add the hydrated lime and more water as is necessary. Some mechanics prefer to soak the hydrated lime at least twelve hours before using, claiming more plasticity in its manner of working.

For Plaster Mortar—First or Scratch Coat.—350lb. hydrated lime, ¼ yard screen sand, 2 bushels hair. Should cover about 100 square yards. Second coat.—200lbs. hydrated lime, ½ yard screen sand. Should cover about 100 square yards. Putty or white coat.—Use about one-half as much plaster to gauge with as is commonly used with putty made from lump lime. If wall is dry sprinkle or dampen with brush before putting on white coat,