

PAINTING OF MACHINERY.

We often have occasion to notice the great lack of taste displayed in painting machinery, which is too often daubed with the most glaring and ill contrasted colors, that disgust the sight and mar the general appearance of the machine. The following remarks will assist our readers to a better comprehension of what we mean, and also to select proper artistic contrasts. In our rounds through various machinery warehouses, and particularly at our industrial fairs, we have often seen bright, gaudy reds and scarlets mingled with bright blues and yellows in the most extraordinary way. A very little consideration will show that such combinations are breaches of the laws of harmony, which require that one color shall be subservient to the other, so as to perfectly blend the whole to an even and pleasing tone. Thus, the complementaries of red are green, of blue, orange, of yellow, violet. Precise rules, however, cannot be laid down, and much depends upon artistic effect, to be decided by the reasoning eye. The following suggestions as to contrasts, however, may be found of assistance; 1st, black and warm brown; 2nd, violet and pale green; 3rd, violet and light rose color; 4th, deep blue and golden brown; 5th, chocolate and bright blue; 6th, deep red and gray; 7th, maroon and warm green; 8th, deep blue and pink; 9th, chocolate and pea-green; 10th, maroon and deep blue; 11th, claret and buff; 12th, black and warm green; 13th, slate color with nearly all bright colors excepting blues; 14th, buff and black; 15th, buff and blue or mauve, and so on.

COLOURING ROOMS—Some people seem to think that whitewashing ceilings and colouring rooms is a very simple matter, whilst, on the contrary, it is a matter requiring much judgment and skill; no man can give any precise particulars that shall answer in all cases, as what will suit one ceiling will not suit another. If you have a good clear wall that has not been knocked about, and patched, and repatched, you may work on the wall comfortably by first well going over with a coat of size, not too strong. Then apply your ground colour, which should be a light drab for pea-green, and darker for the other green, made also with size and water, in which a few drops of turpentine have been beaten; then, when dry, go over with your finishing colour. I do not know of any means whereby water alone may be made to carry the colour. You must use some size, some whiting—in fact, stain your whitewash with green till you get the shade you require. I would put a small piece of soap into it. If your wall is patchy, and you want to make a good job of it, hang your room with white lining paper, and distemper over it. Well strain your finishing colour, and make up over night to let it chill.

BLISTERS IN OAK PAINTING.—To grain oak on deal, to stand the action of sun and weather, all knots should be well covered with red lead and glue size (which supersedes the patent driers for durability), and primed with red lead priming, the stopped with white lead putty; for the second and third coats add a little oil and white lead to the priming colour, then follow on with two coats of buff, made with white lead, patent driers, turps, and linseed oil (about 3 of turps to 1 of oil), Oxford ochre, chrome yellow, and Venetian red—the less used of the two last the better, as also of the patent driers. Each coat should be put on thin, and well glass-papered. The graining and overgraining colour should be done in oil (leaving out the whiting), and use the best carriage varnish. To paint and grain on old varnished woodwork it must be first prepared either by burning or eating off old paint or rubbing it down with pumice-stone and cold water. If the latter, care must be taken to cut through the varnish to the paint underneath, or blisters will surely follow after. Cover over all the bare knots with the red lead knotting, then the coat of priming (made thin, drying, and not too oily), and afterwards two coats of buff as before, and screen the paint, when finished (where practicable), from the sun for a few days to harden. Painting on oak is very seldom done. It is generally oiled or varnished. It being more porous and pungent than deal, use boiled oil, thinned with a little turps, to make the paint more workable when required to be done.

HYDRAULIC CEMENT.—Powdered clay, 3 lbs.; oxide of iron, 1 lb.; and boiled oil to form a stiff paste.

ARCHITECTS IN AMERICA.

Some of our friends in the States are very anxious we should know what manner of man the Architect is in some parts of their country, and they send us the advertisements issued by one Mr Appletart, let us call him. Here is part of one of the advertisements:—

"G. S. H. Appletart, Rear-end, R. M. Miller & Son's Building 4th street Charlotte N. C. architect and agent for all kinds of iron fronts of building galvanized cornices, iron fences, castings, and all kinds of galvanized work, which he will sell cheaper than any person."

G. S. H. A., wishes to inform the public at large that he is prepared to furnish plans of all kinds of buildings, with working drawings in full, which will be found much plainer than those of any other man in the State, he being a practical builder having an experience of fifteen years in three of the largest cities of the United States. He can answer any question or give any information in regard to the construction of any part of the building as he is fully qualified to go and do the work himself. With fifteen years as a builder and fourteen as an architect he knows just what it is necessary for a mechanic to get along with, and with this experience you will at once see that he has a pretty good knowledge of the business.

He can show us many fine buildings as any other man of his age, and will take pleasure in doing so. Any person visiting Charlotte is invited to call and examine his drawings, which he has at least 500. He guarantees to have 50 to 1 of any other person in the State. All are invited to examine them whether they are going to build or not. The ladies are specially invited.

In another paper our energetic *confrère* bursts into verse, as thus:—

G. S. H. Appletart, Architect, Charlotte, N. C.

Come on! Come all!

Both great and small!

To my office in rear of R. M. Miller's Hall.

It makes me feel as though I should say,

Call on me about the Centennial day

And hear what I have to say

About buildings, on the Centennial day,

If you don't, when your building is done

You'll feel as if you wish'd you'd ne'er begun

As for style and beauty you have none:

Call on me, as I please every one.

In style I please the eye and purse.

And guarantee to have no fuss

And, if dissatisfied, will pay for time and trouble

Taken to investigate the truth.

Should you employ me, and I fail to please,

You can go away at your ease."

One of our correspondents from Atlanta, who encloses copies of these same advertisements, says,—"No doubt you have wondered at the manner in which architects have been appreciated in this country, but when you read the enclosed you will understand why it is that humbuggery has led the van."

Now, certainly, reading these has not conveyed to us that knowledge: those who can find any reason in these rhymes for employing the advertiser must, we think, be a very peculiar, if not very limited, class. Such vagaries in a country like America, where the profession is as yet but young, need not be looked at very seriously.—*The Builder*.

A NEW CEMENT.—A French chemist has succeeded in preparing a mineral compound, which is said to be superior to hydraulic lime for uniting stone and resisting the action of water. It becomes as hard as stone, is unchangeable by the air, and is proof against the action of acids. It is made by mixing together 19 pounds of sulphur and 42 of pulverized stoneware and glass; this mixture is exposed to a gentle heat, which melts the sulphur, and then the mass is stirred until it becomes thoroughly homogeneous, when it is run into moulds and allowed to cool. It melts at about 248° Fahr., and may be re-employed without loss of any of its qualities whenever it is desirable to change the form of an apparatus, by melting it in a gentle heat, and operating as with asphalt. At 230° Fahr., it becomes a stone and preserves its solidity in boiling water.

We regret having been obliged to leave out of this Number of the Magazine, LESSONS IN MECHANICAL DRAWING, LECTURES TO LITTLE FOLK, and DOMESTIC MATTER, on account of so much space being occupied with notes on the PROVINCIAL EXHIBITION at Ottawa, but which hereafter will be valuable as a record of the articles there exhibited, and prizes awarded.

We shall resume the omitted subjects in our next Number.—Ed.