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COPPER TUBES . . . for plumbing, refrigeration and air conditioning.
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ing and roof lighting.
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'VYNIDE' PVC LEATHERCLOTH . . . for upholstery.
'MOULDRITE' U.F. MOULDING POWDERS . . . for moulded fittings.
'CRINOTHENE' SHEET . . . for lamp shades.
'HOLOPLAST' DECORATIVE and VENEERED PANELS and LININGS . . .
for furniture and paneling.
'PERSPEX' and 'DARVIC' SHEETS . . . for decorative glazing & mouldings.

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No insect can eat a metal window. No termites, no fungus can destroy it. There are no rotten metal windows—and no warped, swollen or shrunk metal windows either! That is why you find Williams & Williams metal windows doing an equally good job in Malaya and Canada, in Scotland and on the Equator, in India, Hong Kong, or Paris. With 18 factories and Agents in 46 countries, Williams & Williams serve a remarkably large part of the world. Their experience could be very useful to you.

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**L.J.FISHER & CO. LTD.**

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P.O. Box 1799. Telegrams "Structural." Phone 49-143.

WELLINGTON "MAYU HOUSE", WAKEFIELD STREET.
CHRISTCHURCH "HEREFORD COURT", 116 HEREFORD STREET.

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**HOME and BUILDING**

**VOL. XVIII, No. 1. SEPTEMBER 1955**

Registered as a Newspaper at the G.P.O. Wellington.

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Cupboard Catchers

throughout the house

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Smooth, rounded contours, chromium plated finish, sound design—your guarantee of years of hard wear. From all Hardware merchants and Builders' Suppliers.
Our Readers Say...

MODERN, TRADITIONAL, OR WHAT?
"Should tables and lamps be modern, traditional, or what, to go with a three-piece sectional curved sofa in a dark green tweed?"—Mrs. L. H., Taumaruia.

The trend now suggests types of tables and lamps that are not too formal, but they needn't be strictly modern. Fairly simple traditional styles or modern, either one, would look well if the shapes and sizes of the tables and lamps are harmonious with, and convenient to, the room.

PLACING OF ADVERTISEMENTS
Would it be possible to arrange your magazine so that all its subject matter is contained on the inside pages and the advertisements are contained in the outer pages?

A bound volume would then be of moderate proportion and still contain all relevant subject matter.

Perhaps a compromise could be arranged whereby the more important reading is placed centrally and the reading of only temporary importance is interspersed with the advertisements.

—D.L.D., Christchurch.

This is an old question, D.L.D., and not quite so simple as it sounds. All popular magazines consist of a large number of units—articles, illustrations and advertisements, and our problem each month is to combine all these units into one hundred or so equalized pages. It is really a very complex design problem. We endeavour to combine them in such a way as to achieve unity both of sense and of visual effect. We have also to achieve a physical unity; in other words, to make the puzzle fit and to do all this in accordance with the mechanical requirements of printing and binding. The advertisements are an integral part of this whole, even if for no other reason than that the advertisers have paid for their insertion in order to achieve a specific result. Apart altogether from this, very many readers have told us that they find the advertisement of considerable value when they are seeking materials, appliances, etc.

From the visual viewpoint we believe that 30 to 50 pages of solid advertisements back and front—many of which would conflict with each other in design—would not be nearly so satisfactory as our present policy of separating them with half-pages or so of miscellaneous type matter. The segregation of the editorial matter also would mean that frequently articles which conflicted in either design or interest would have to be placed side by side.

Despite the above, D.L.D., thank you for your interest and suggestion.
FROM AUSTRALIA

In your magazine "Home & Building" of September 8th, 1955, on page 89 there is an ad. for "fireline" windows (P. Savory Ltd., Wilkinson Rd., Ellerslie Ph. 2080). I would like to obtain a ground plan of the cottage pictured there, so that I may build it here for myself, and also the construction of "fireline" hopper windows.

I have always said N.Z. is miles ahead in design; hoping to hear from you.

—M.O.M., Sydney.

Thank you for your letter; it is always a pleasure to hear from our Australian readers. We are sending you a copy of the March '55 issue in which the house you refer to is illustrated. As for the "fireline" windows, we suggest that you write direct to the makers for any information you require.

CONCRETE FLOORS

Could you possibly answer a question re concrete floors. The answer is wanted urgently so our builder is nearly ready to start. I would be quite prepared to pay a fee for the information.

Are concrete floors satisfactory?

Are they healthy?

Would the saving in cost be worthwhile as against an ordinary wooden floor?

What is the best surface treatment?

I believe I have seen an article in Home and Building which we have been getting for about five years, but at the moment they are nearly all packed away.

Your magazine has been most helpful to us in planning our home and we look forward to each issue. We do think that interiors on the whole, especially kitchens, are away above all English designs and really most attractive.

—A.G.R., Whangarei.

Your questions regarding concrete floors are difficult to answer without seeing your section and the plan of the house you propose building. However, we can give you a fairly general answer.

Concrete floors are very satisfactory, particularly on a flat section where the concrete can be laid as a slab and extended to form a terrace or courtyard at the same level as the house floor, thus eliminating the need for steps.

Concrete floors are very healthy provided they are correctly laid. The saving of cost is worthwhile compared with an ordinary wooden floor construction.

However, we very strongly recommend that you write to the N.Z. Portland Cement Association, G.P.O. Box 950, Wellington, for their bulletin 87 entitled "Concrete Floors for domestic use." This helpful booklet will give you all the information you require.

HEY PRESTO! IT'S OPEN

Note how easily the Presto Flush Cupboard Catch can be opened even when both hands are full. Similarly, two adjoining cupboards, can be opened at the same time. All you have to do is poke the centre flap and pull, and Hey Presto! the cupboard's open. Presto Catchers are the most modern obtainable and a great help to avert from their practical use, and a pleasant modern touch whenever installed.

IN CHROME
ONLY 3/- EACH.
Over 2,000,000 Presto Cupboard Catches have been sold in New Zealand. Obtainable from any hardware store. (Or from me I distribute Prestos to Wholesale only).

ACTUAL SIZE
(Regd. Trademark)

THE BEVIN DRAUGHT-OUT

Why do people sit in misery when all little cost, and easily fitted, the Bevin Draught-Out which stops and fits automatically as the door shuts and opens, will convert a cold draughty room into one of comfort and happiness like the couple in the picture are enjoying. Price, 18/- each, plus 2/- postage, from ALISTER BEVIN, or from your hardware store.

AS YOU WOULD LIKE, AND WILL BE

ALISTER BEVIN
38 Albert Street, Auckland, C.T. P.O. Box 880.
Family affair...

Intersuede, International's perfected suede finish, makes re-decoration child's play.
An average sized room can be painted in a day, for less than £3, with no sealer, primer or undercoat required under normal circumstances.
So simple to apply, one coat of Intersuede covers most surfaces completely, is "touch dry" within an hour... doesn't upset household routines... gives a beautiful durable suede finish.

Painting a room is an easy one-day family affair with

Intersuede

Suede finish

Another famous product of INTERNATIONAL PAINTS OF H.Z. LTD.

ARCHITECTURAL SUBJECTS IN STAMP DESIGN

by S. T. George

Special issues of stamps these times are made for all manner of events and occasions and depict an equal variety of subjects.
And in the matter of architecture and housing, a worthy number of commemorative issues have been made from time to time.
Most have come from countries overseas, and served to honour national architects, while housing conferences have been suitably marked in new issues.
It should not be forgotten either that many stamps portray examples of world architectural landmarks as well, using such designs in general series.
In 1930 three stamps were issued on an issue throughout Brazil for the holding of the 4th Pan-American Architectural Congress. These between them depicted a close-up view of a huge skyscraper, a rising sun emblem, and a night scene.
Six charity stamps were issued by Austria in 1934 in memory of Austrian architects. The designs portrayed A. Pilgrim, principally remembered for his Organ loft of the St. Stephen's Cathedral in Vienna; also J. & Fischer, of Enns, with the Church of St. Charles, in Vienna; another stamp showed J. Prendhauser, while the likeness of A. Van Sijldeburg and E. Van der. Null were represented with the Vienna Opera House, as their masterpiece. Heinrich von Fershtal figured with the Votive Church, Vienna.
A picture of another architect, Otto

above: a few examples of stamps with an architectural motif

FOR NEW HOMES and alterations –

HICKSON'S TIMBER

pressure treated

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STATE ADVANCES CORPORATION
for houses built with Loan Assitance.
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for use in State Houses.
OTHER GOVERNMENT DEPTS. and
many LOCAL BODIES for construc-
tional purposes.

There is no better insurance
against borer, termites and decay
than 'Tanalised' Timber. Be SURE
to specify 'Tanalised' Timber when
YOU build.

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Full details from
HICKSON'S TIMBER IMPREGNATION CO. (N.Z.) LTD.
P.O. Box 3760, AUCKLAND
LOOK CLOSELY INTO YOUR WINDOW FITTINGS

WHITCO

MAKE SURE THEY WILL ALLOW YOUR WINDOWS TO:

1. Fix in position automatically—no catches—no stays.
2. Catch summer breezes whichever way the wind blows.
3. Be cleaned outside from within the room.
4. Let in the maximum sunlight in winter.
5. Be installed economically.

MAIL THIS COUPON
IRVING CLARKE LTD.
BOX 614, P.O. AUCKLAND.
Please forward me further particulars of the Whitco Window Fittings.
NAME:
ADDRESS:

AVAILABLE AT ALL LEADING HARDWARE SUPPLIERS

Wagner, with the bridgehead of the Nussdorf Lock, in Vienna, concluded the series.

Six airmail stamps were included in the set of stamps issued in Mexico in 1936 in connection with the 16th International Town Planning and Housing Congress held at Mexico City.

The designs represented pictures of the Arch of the Revolution; an aerial view of the Cathedral and Constitution Square, Mexico City, with the National Theatre and Independence Columns also displayed.

The ruins of Chichen Itza, in Yucatan and Acapulco Beach were also typified in the series.

The subject of an issue made in October, 1939, for the 1st Pan-American Housing Congress at Buenos Aires, Brazil, was a family library with satisfaction and joy at a newly-completed suburban-type home, complete with gardens and trees.

Columbia in 1950 produced an interesting series of three stamps to celebrate a Housing Campaign in that country. The common motif used comprised a neat farm house, flanked by palm and a centered cow.

The 1st Soviet Architectural Congress was similarly commemorated with stamps, issued in 1937. Eight values, these in fine style featured the Meyerhold Theatre, the General Post Office, the Red Army Theatre, Hotel Moscow and the Palace of the Soviets.

Another issue for City Planning Day appeared in November, 1952, in Brazil, when displayed as the subject of the design was a view of modern buildings in São Paulo, flanked by an immense compass.

In May, 1953, Brazil devoted a single stamp to commemorate the centenary of the birth of Paulo Reis, well-known national architect. A plan of Belo Horizonte with a portrait of Reis at the right appeared as subject.

One of the stamps in a German "workers" set in 1934 represented a typical architect at work, while included also were designs showing a clerk, a miner, a miner, a blacksmith, a farmer, a scientist, a sculptor and a judge.

Here is the secret of all beautiful curtains . . .

Deep even pleats, with a perfect fall from heading to hem can only be achieved by specifying "Rufflette" brand curtain tape together with "Rufflette" brand hooks or rings. This follows the most expert curtain-making practice. Whether you are making your curtains or having them made, their perfect appearance, and ease in hanging and laundering, depends on your asking by name for "Rufflette" brand curtain tape. Look for the brand mark at every yard.

Sewing on "Rufflette" brand curtain tape

‘Rufflette’

Curtain Tape with Hooks or Rings

Manufactured by THOMAS FRENCH LTD., MANCHESTER.

IMPORTANT

Iblutions cannot carry the name Rufflette, which is patented and registred by the original manufacturers, Thomas French & Sons Ltd. If you don’t see the name Rufflette, you are not getting Rufflette.
WORLD BAZAAR...

widely assorted items (from an orchid to a death-mask) borrowed from the world's markets, exhibition halls and homes.

ROCKING CHAIR IN BENT STEEL RODS, REMOVABLE PADDLED SEAT AND BACK CUSHIONS. DESIGNER: ERNEST RACE. ("BRITISH FURNITURE TODAY"—TIRANTEL)

BASSETT & VOLLUM'S CHINESE TILE WALLPAPER, A LARGE 20 INCH SQUARE DESIGN. IMPRESSIVE AND MAGNIFICENT WITH ITS ANCIENT STONE CARVING MOTIF. CHARCOAL DUSTY TONES OF SMOKEY TAN ON A DEEP IVORY GROUND EMPHASIZE THE OLD WORLD QUALITY. ("IN-TERTIARY")

THE DEATH MASK OF MODIGLIANI, TAKEN BY LIPCHITZ. IT IS AN ACCESSORY TO THE COLLECTION OF MODERN AND PRIMITIVE ART IN THE HOUSE OF MR. AND MRS. BENNAM REIS OF NEW YORK CITY. REBECCA REIS IS DIRECTOR OF THE LOUIS CARVER GALLERY. (PHOTOGRAPHED IN "INTERIORS")

SIDEBOARD-CUM-DINING UNIT IN NATURAL OAK VENEER. THE TABLE TOP FOLDS IN HALF AND SLIDES BACK UNDER THE GLASS FRONTED SHELVES. FOUR PADDLED TOP STOOLS FIT UNDER THE UNIT, (FROM.WILLIAM PERKINS, PHOTOGRAPHED IN "HOUSE BEAUTIFUL").

STATUE OF SPRING IN THE COURTYARD OF A COVENTRY HOUSE IS THE FOCUS OF THE COURT AND IS REFLECTED IN A SHALLOW POOL. (IDEAL HOME).

THE FLOWER OF THE RAPHISPELUMS—A VERY POPULAR ORCHID THAT CAN BE VERY READILY CULTIVATED BY THE AMATEUR. THE COMMON NAME "LADY'S SLIPPER" WAS DERIVED FROM THE INFLATED POUCH.

CHILD'S HIGH CHAIR—PERIOD ABOUT 1630 (METROPOLITAN MUSEUM)

VICTORIA UNIVERSITY OF WELLINGTON LIBRARY.
CONTEMPORARY LIGHTING FOR THE HOME...

"Kemphorne" Lighting Fixtures — to harmonise with pre-war or post-war homes... rejuvenate dowdy interiors... add greater charm to new interiors.

Available from Leading Electric Stores.
For the name of your nearest dealer write
Sole New Zealand Agents:

THE Grover ELECTRICAL COMPANY LTD.
WELLINGTON, AUCKLAND, PALMERSTON NORTH, CHRISTCHURCH

Swireville (Double) Mark II: Satin finish, Brushed, or Painted finish. Ensure that it is admissible or Mark II. Powder coated. Protection from wind, rain, snow, and soot. Available in several colours or finishes.

Gooseneck Mark II: Modern, versatile, suitable for use indoors. A 150W bulb is recommended. Available in several finishes or combinations. Metal finish Satin Aluminium or Chrome. Usable as a wall or window fixture. Wood complete.

Swireville (Brass) Mark II: Suitable for any position. May be used for indoor lighting or as a small spot light for display purposes. Metal — Satin Aluminium and Brass. Bright, high-quality, elegant design. Wood complete. Chrome.

Swireville Spot: Swivel type spotlight with some features of Marks I and II. Most suitable for display purposes, as it has additional features of "Kemphorne". Available in Satin Aluminium, Chrome Bronze. Use 100W bulb in Aluminium or 150W in Chrome Bronze.

Victoria Street in Christchurch lacks very much like any other street in a New Zealand city. A double row of trees runs down the middle, and on either side of the moving traffic there are the usual number of gasoline stations, and shops crouching beneath wooden verandahs. But since the depression years something has been happening behind one of these shops that has proved to be of some significance in the growth of New Zealand literature. I refer to the publishing work carried out in a small printing shop known as the Caxton Press. From the time that the New Zealand poet Denis Glover founded this press, to the present day, a new texture and impetus has been given to New Zealand writing. Aided by the Caxton Press, a small group of writers has been lifted from relative obscurity, and placed before a national, and in some cases international, audience. A good example of this is provided in the work of Frank Sargeson. Since the time that Caxton published his early stories he has had several volumes produced by the English publisher John Lehmann, as well as having his work translated into several languages. He is now considered one of the most important writers this country has produced since the time of Katherine Mansfield. I am not suggesting that Sargeson would not have succeeded without a champion, I merely wish to emphasise that he would not have gained the attention that he did, at the time that he did, if he had not been for the presence of the Caxton Press.
pause occasionally, stop printing dance tickets or mortgage forms, and bring out material by New Zealand writers. By the time that the press had again moved into a larger wooden building next to a plumber’s warehouse in Victoria St., it had already published work by Allen Curnow, R. A. K. Mason and D’Arcy Cresswell, as well as printing for the first time in this country the work of Ursula Bethell. Those new quarters at 129 Victoria St. remained the home of the press until it shifted again in 1950 into a brick building especially built for the purpose further down the street.

It was in the rickety building at 129, the most of Caxton’s best work to date has been done. To give even a fleeting account of the material that came out during this period would be impossible, since the list ranges from Beccaccio to Holcroft, from Yeats to Rewi Alley. This period saw the appearance of two literary magazines and the launching of a regular series of poetry volumes. ‘Book’, the first literary magazine, was an excellent little miscellany which ran from 1941 to 1947, when it was superseded by Landfall. Its pages contained drawings by Caxton’s gifted artist Leo Bressmann, as well as verse, stories, and exercises in typography. Attention to good typographical standards has been one of the chief concerns of the press — but I shall say more of this in a moment. ‘Landfall’, the literary magazine that was launched in 1947, is still with us, and I hope it will stay. Suffering a little at times from a sort of visual flatulence, it has nevertheless published much good material, retained high standards, and raised itself to a position of influence and respect. In 1948 a series of volumes of poetry was begun called the Caxton Poets. These poets differ in mood and depth, but most of their work is distinct and sincere. One of them, James K. Baxter, stands out from the rest. I have mentioned how good printing and typography has been the chief concern of the press and how its work has helped to raise a new awareness to printing formats here in New Zealand. Lying behind this emphasis on clean craftsmanship is an outlook, in fact a credo. But as this credo is not native to this country, and as its ideas were not formulated in Canterbury in the 1930s I shall have to dispense a nomin.

The years 1830 to 1860, bracketed a decline in taste in England that was quite remarkable in its intensity. Handcraftsmen were being rapidly replaced by machine mass production. If anything could be stamped, moulded, or woven by machinery, it was. Fabrics, pottery, and furnishings became increasingly vulgar and tasteless, partly because they were produced hurriedly to meet the growing market, partly because the new wealth that the Industrial Revolution had given the merchant classes was spent by them to make a show of it. One of the pleasures of being elegant is looking against. They chose to assert their new class by acting like gentefolk, by building large houses, and by furnishing lavishly. As far as possible, the lower classes copied them. The result was a wave of ugliness that almost deters description. Buildings became press-shaped, of masonry designed entirely for show, and not for comfort. Clothing became ornate and uncomfortable (you wore as much as you possibly could) — and ugliest of all were the interiors. While smoke blackened factories raped the countryside, the middle classes raped their own homes with

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**LILLCRÉTE is made in England and has been evolved to meet the urgent need for a decorative material that equals distemper and paint in appearance, but which is unaffected by constant washing or immersion in water. LILLCRÉTE does not powder or flake, even after years of exposure, is fast to Alkali and Fireproof ideal for jobs large and small. LILLCRÉTE can be applied to the following types of surface: Concrete, Cement Building, Roughcast and Plaster, Brickwall, Stone (Natural and Artificial), Lime Plaster, Ashlar, Cement Sheets and Wall Coverings. It will save you time, money, and ensure a lasting first-class finish.**

**Supplies now available—Inquire for full details from the N. Z. Distributors.**

**GUTHRIE BOWRON & CO., LTD.**

**Auckland — Wellington — Christchurch — Dunedin.**
Many of New Zealand's most progressive businessmen are specifying Claude Neon Fluorescent in their new or remodelled premises. In addition to providing by far the widest selection of scientifically designed fixtures, Claude Neon Fluorescent guarantees the most highly skilled and thorough service.
for gracious modern living...

interior partitions in corrugated ‘PERSPEX’

You can create new design interest and provide attractive functional lighting by transforming solid walls into elegant recessed panels with versatile corrugated ‘PERSPEX’. It brings to interior home design a modern partition as decorative as functional, as eye-appealing as it is eye-catching. By day it provides an attractive background for ornaments, yet allows full transmission of daylight. At night, edge-lit, it attains a further element of artistic interest. Corrugated ‘PERSPEX’ is available in two delicate pastel shades, Opal 030 and Green XP447, and also in transparent, translucent and opague sheets. It is practically unbreakable, is simple to clean and requires no maintenance.

ICL IMPERIAL CHEMICAL INDUSTRIES (N.Z.) Ltd.

P.O. Box 1486, Christchurch.
P.O. Box 1932, Wellington.
P.O. Box 900, Auckland.

Mr. Sanderson holds the Diploma in Town Planning and Civic Design of the University of London, where he studied under Sir Patrick Abercrombie, creator of the Greater London Plan.

As an architect and consultant town planner, Mr. Sanderson believes that only the widespread recognition and adoption of accepted town-planning principles can save New Zealand’s cities from the effects of chaotic development.

The intention of the Auckland University College Council to establish a chair of town planning in Auckland under the aegis of a gift of $2000 from a member of the council, Mr. H. B. Spencer, has aroused interest in architectural and local government circles.

"The school to be established in Auckland will provide a focal point for town planning, a centre for the dissemination of information. As a people we are unfortunately not planning conscious, though town planning should be everybody’s business. The school should help the public to learn something of this very important subject. And it could give reliable advice to Government departments, local authorities and planning organisations — independent advice.

It will also provide a centre for research into town planning, where problems peculiar to this country can be studied.

Although domiciled in Auckland it will be a national school for the benefit of the country as a whole, and will not appear to be parochial about the matter. Auckland should also reap some benefit, for it undoubtedly has from its School of Architecture.

"We Must Plan"

"Many people," he says, "believe that what they call the planning mania has been overdone, but if we consider the matter for a moment we must realise that to do anything at all properly we must plan in some shape or form.

The education of our children is planned, courses of study for careers must be planned, the farmer must plan his year’s activities before putting them into operation, the business man must plan. In short, planning in its wider aspect is something of which we all have first-hand knowledge.

Why should we apply such measures to towns? Our forefathers seemed to get along very well without them, or at least it may appear at first sight, but if we are curious enough about it we shall find that most, if not all, of our present-day city problems are the result of bad planning, or of no planning at all, in the past. Most of our difficulties of transport and traffic, water supply, drainage and electricity supply can be traced back to lack of adequate planning.

Mr. Clifford Sanderson discusses various points that should help us to understand what the establishment of a school of town and country planning can do for us.

"PREP"

The original alkyl resin emulsion paint. Amazing hiding power, self-leveling to eliminate brush-marks, no sealing or under-coating, quick-drying. Ideal for exterior traffic emulsion, corrugated metal, and flat wall sheet, cement plate or bricks. For interior, recommended surfaces are glass; galvanised board, chipboard. 19 shades plus intérieurs.

PRENE

Suede interior finish. Self-leveling, no sealer or undercoating. Can be brushed, sprayed or roll-applied. Tough, washable finish. Can be used on every interior surface, even walls or varnish. Finish, ever-more with Prene Clear. 15 shades plus 16 furnished finishes.

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GUTHRIE, BOWRON & CO. LTD.
Available throughout New Zealand

Countless colour schemes
for contemporary homes
so little cost...
such permanent Beauty

INSULATING WALLBOARD

For a material cost of only £75 you can line your walls and ceilings (floor area approx. 1000 sq. ft.) with Pinex Insulating Wallboard. Specify Pinex, the highest quality, lowest priced wallboard on the market . . . keeps your home cool in summer — warm in winter.

Manufactured by N.Z. FOREST PRODUCTS LIMITED Penrose Auckland

Complex Science

We are a country which is not 'planning conscious.' We have failed to plan boldly and to learn from the mistakes which the older countries of the world have been endeavouring to rectify for the last century.

The science of town planning is complex, and besides the designer, or master mind, cooperation is necessary from the economist, the geographer, and the sociologist. The first problem is to decide where the populated areas should go and how big a part of the country they should be allowed to occupy in relation to the open spaces.

The planner will lay down the types of roads for fast-moving, long-distance traffic between the centres, the size and location of the terminals within the centre and the widths of the roads linking the different sub-centres, down to the smaller access roads to the homes of the people. The location of aerodromes, railway terminals, etc., will be fixed and they will be linked with the network of the town roads.

Curved Roads

It is the roads which determine the pattern of a town, the shapes of the sections, whether the town will be a monotonous grid of right-angled streets or one of curves and differing angles, says Mr. Sanderon. Where contours permit, most New Zealand towns have been set out on the right-angled or chessboard pattern. Modern planners have adopted a much more interesting street system by the introduction of curved roads which permit of differing views of buildings and vistas not possible with the rectangular system.

The use to which land is put is one of the most important aspects of planning. For example, in New Zealand our national economy is based largely on our farm lands and these must obviously be preserved if our present type of economy is to prevail.

Through lack of effective planning and control much of our farmland and land used for market gardening is being swallowed up by urban development — the so-called urban sprawl so familiar round Auckland. It has been calculated that if our present rate of growth continues in the same manner as in the past, namely, single-unit houses standing on their own plot of land, much of our farmland will be absorbed into residential areas and the country's production capacity reduced accordingly. It is obvious that some sort of plan is necessary and it is here that the experienced planner can help us.

The time is long overdue for the preparation of a detailed national plan, showing the use of all land throughout the country and into which all the local town-planning schemes may fit.

But in the areas already built up and which have not been adequately planned the planner's task is much more difficult. Some of the major problems are created by the enormous increase in the use of motor vehicles, traffic flow and car parking. Costly schemes have to be undertaken to facilitate the flow of traffic by redesigning bad intersections, widening roads and providing alternative routes, and we all have to pay for it.

It is the costly mistakes which the planner today seeks to eliminate by a

Continued on page XV

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a house in the country

THIS FARM HOUSE AT WELLSFORD
COMBINES PURPOSEFUL DESIGN & APT SITING

Photographs: Barry McKay.

This house has been built for Mr. and Mrs. F. C. Grant and their family of four on one of the higher knolls of their farm from which position extensive panoramic views to the North and East may be enjoyed.

The design requirements included ample meal space in the Kitchen to suit early morning milking, etc., a sheltered area for drying wet clothes with direct access from there to the shower and toilet facilities.

A 7000 gallon concrete water storage tank has been built under the terrace and part of the house, and from there water is automatically pumped to a higher cistern to supply the usual modern appliances.
A large basement area provides space for table tennis and boat storage — it would appear that a boat forms part of the equipment on a number of farms these days.

Dressing tables and drawer units have been built-in in all bedrooms and in the Lounge a writing desk folds in behind the doors of a general purpose storage unit.

We are glad to publish this example of a well designed farm-house. Not only have we had numerous enquiries for illustrations of farm-houses, but too often we see examples of houses built in the country to serve as farm houses that are extremely incongruous. Most farm-houses tend to look like suburban villas, uprooted and set up in the country and, too often, the planning is entirely unsuitable for farm life — Ed.
a house at cecil road wadestown wellington

Owners: Mr. & Mrs. F. N. Street

The Site

Even with Wellington conditions in mind this could be considered a difficult site, but one not without advantages. The narrow road frontage with its steep slope down to some fine trees and a flat area where the owner wanted a tennis court, the sun and pleasant view from the upper slope near the road — all these factors fixed the position of the house.

The Problem

A four bedroom house with an open and flexible living area, with a study guest room, as much sun and view as possible from the living room, and a reasonable access to the tennis court. Some form of heating was required and the kitchen and laundry space were to be combined.
The Solution

The living-dining area was placed on the upper floor to take advantage of the view and sun. The kitchen was provided with a servery with glass doors above beach level to increase the pleasant outlook from the working area. Shower, bath and W.C. are provided on the lower floor with a W.C. and basin on the main floor off the hall.

The owners’ bedroom has outside access with steps down towards the tennis court, and Bedroom 2 is used during the day as the children’s playroom. An automatic oil fired furnace has the griddle in the floor of this room, but the thermostat is placed in the living room. From Bedroom 3 there is a door into the basement with convenient access to an outside door. Bedroom 4 has outside access close to the front door but this was planned for possible use by the owner’s father who would thus have a place of retreat from the family when necessary.

Equipment

All bedrooms have built-in wardrobes and an existing compactum was built into the main bedroom between the wardrobes. Built-in bushes in Bedroom 2 have behind them a radiator panel, painted “blackboard green” for pinning up pictures.

A built-in cupboard is provided in the Living room with bookshelves under the window sill and also in the study. A book-case is provided along one wall from floor to ceiling. Heat is supplied by a fully automatic oil fired furnace, installed in the basement with the flue carried up unconcealed through the living room. The kitchen laundry equipment includes a washing machine with its diswashing attachment stored under the tub, a 40-gallon hot water cylinder in the corner with an auxiliary chip heater placed under it. As previously mentioned the servery has glass sliding doors which also provide an appropriate decoration to the dining room as coloured pottery is kept on these shelves. The sink bench is steel, other bench surfaces in the kitchen being covered with linoleum. A sliding door is provided between kitchen and hall to save unnecessary strolling on space.

Basement walls are of concrete, left rough from the boxing and finished with cement paint. The main frame is standard construction with rough sawn cedared boarding on the exterior with white trim. The roof has a pitch of 18" in the width of the house, with a flat roof over Bedroom 4; the pitch of the roof forming the ceiling and giving more fooling of space in the living areas. The roof is covered with fabric and gutters are formed in the depth of the joints. Windows are either

Continued on page 89

BOOK REVIEW

A TREASURY OF CONTEMPORARY HOUSES

Selected by the Editors of Architectural Record.

This book will be a joy and delight to those people who are contemplating building but perhaps a little depressing to anyone who has built a rather uninspiring house recently and is now shown how much better he could have spent his money.

As the editors say, these houses have been selected from those they have published during the last year or two because they are all outstanding designs full of delight and imagination. To those of us who have a large stock of Architectural Records it is very useful to have this collection of houses in one volume.

When looking at a collection of houses made by the Architectural Forum, April, 1937, it is interesting to wonder if many of these houses will look out of date in two decades as a number of those do to us now. In those contemporary houses it is the diversity of material that gives such freedom of design to the architect and the imaginative use of this material that is so refreshing. The current fashion of bringing the outdoors in — not in the form of mud, on one’s boots of course — is very evident in these houses. However, this is freedom of design which gives to the layman a feeling of confusion, in that there is no easily recognizable contemporary style and it is rather expensive to interpret what may turn out to be a more fashion in permanent material.

Looking through this book we feel that these American houses are designed very much more suitably for their sites than many New Zealand houses and that the architect has not merely been content to design a house for his client but has rather called in a landscape gardener or planned the whole layout of garden and outbuildings himself to give an integrated whole.

The format and typography of the book are of course excellent and as to the individual houses as the editors say in their introduction, "All are modern. All were considered good enough to publish in Architectural Record. All are very recent selections. But all do not take their aesthetic theory in the same doses. What's more to the point, all have ideas in them, and nowadays there is no dogma, intellectual or otherwise, against using whatever ideas appeal to you."
Unlike the fluid restlessness that characterizes many houses, this design achieves both clarity of expression and a feeling of repose. The essential horizontality of the structure's disciplined envelope and its quiet colors contribute to its restlessness, as does the simplicity with which masonry and void have been handled. Careful attention to detail, insistence on a high standard of craftsmanship, and the studied articulation of surfaces and materials are all factors in the effect of orderliness.

To achieve the necessary separation of living, sleeping, and service areas in a manner maintaining privacy with a minimum cutting apart of these elements, they have been arranged in U shape about a landscaped patio which becomes the major focus of the design. Such a scheme yields some of the amenities of the attenuated "zone" plan in a more compact form. A future bedroom wing to the east will complete the scheme.

The roof construction consists of wood joists spanning into steel girders supported by masonry and the four interior steel H-columns. With the exception of a small area, the floor slab is built on grade and contains hot-water radiant heating coils.

The ceiling is white acoustical plaster; the walls pale gray glazed brick; white plaster; or oak; the floor is black ceramic tile; all exposed metal is painted charcoal gray.

Large recessed fireplace is living room focus.
OPEN OR CLOSED PLANNING?

3. In the Country: interior flexibility gains importance

A client with a near-rural or rural site will sometimes demand a house flexible enough to entertain, feed and sleep a small army of guests or relatives from time to time, and yet be snug and efficient when just the family is present. A paragon somewhat along these lines has been achieved in this house for Mr. and Mrs. Millard Rudd on the outskirts of Austin. Both the living areas and children's room adapt to various arrangements.

In Texas, where insects are as prepossessing as the people, screen porches are vital most of the year for outdoor living. This example seems unusually well integrated with the house, plan and design-wise. Kitchen is placed to aid supervision of children anywhere in house or back yard.

The extra space added to living room by porch and dining area gives ample room for large groups. fireplace and retains closed-in feeling. Wall between dining area and entry is lowered for ventilation.

The children's room (below) is designed as an extremely flexible unit. A portable closet partition and reel curtains make it easily convertible from a single large room into three separate areas. Convenient rear door and bath help prevent children's tracking mud through house.
some swedish flats

PHOTOGRAPHS FROM AN EXHIBITION
ARRANGED BY THE AUCKLAND BRANCH
OF THE N.Z. INSTITUTE OF ARCHITECTS

Block of flats, Malmö. (Construction pre-fab. elements of concrete.)
Architects: Fritz Jonecke and Steen Samuelson.

Flats at Jonbrott, Gothenburg.
Architects: Ture and Andrea William-Olsson.

Apartment house for nurses at Sodersjukhuset, Stockholm.
Architects: Ture Ryberg, Gusta Nordin, Olof Eliasson.
Facade by Egon Jonsson.

Residential area in Gothenburg.
Architects: Sven Body and Jan Wallinder.
Town Planners: Vattenbyggndbyran, Sune Lindstrom,
Bengt Oskoo.
an effect of simplicity

PHOTOGRAPHS: ROD HARVEY

This is a small factory at Kingsland, Auckland, for Wakefield Bros. N.Z. Ltd., who are the manufacturers of Glenlyle Knitwear.

What is most striking about this building is its simple, unpretentious design that has been achieved by careful thought and bold proportions.

The factory is a steel framed structure giving a very light effect with concrete block walls, asbestos cement roof and wood floors. No linings have been used, the concrete blocks being pointed on the inside. The canopy over the store entrance is sheet metal and glass has been used very effectively in the front elevation.

When we photographed the interiors there were stacks of partially made garments about in brilliant colours and huge bobbins of coloured wool on the machines and these with a background a pleasant pastel colours gave a bright and cheerful atmosphere.

The owners of the factory, comparing it with their old premises, find it a much more pleasant place to work—there is ample space to move about in, plenty of light and air, no parking problems and their staff are much more contented, also more efficient under such good working conditions; therefore the output has increased.
Here's a brand new piece of furniture that settles two questions — what to put behind the free-standing sofa — and where to put the server or wheels. This new server fits the back of the long sofa and looks as if it belonged there because it actually was designed particularly for that special place. It stands ready to serve a buffet supper or drinks and snacks at any time, and because of its extra length and shelf, with plenty of room to spare.

REORGANIZE YOUR SPACE

When a wall suddenly stops back a foot or two, apparently for no reason at all, outwit the trouble maker with a big, shining mirror. Without the mirror, the wall stops where it is and defines a pointless wall irregularity. But the mirror renders it a glimpse of another wall, deep beyond and turns the disadvantage into an advantage — the whole room looks larger. Recessed area in the wall sketched is too shallow and too narrow for a desk or a forecourt, and makes itself useful by tucking up generously-sized shelves. Drawers or doors cabinets might be built into the same space, and any one of the three provide extra storage without reaching forward into the room to interrupt the arrangement of other furniture. The mirror with shelves or a cabinet below topped by decorative objects adds up to decoration for the room where there might be plain wall.
AUCKLAND FESTIVAL OF THE ARTS

three aspects and a portrait

PAINTINGS

The 1955 exhibition of the Auckland Society of Arts differs little from last year's showing in either quality or quantity; it does seem to be different in direction, the direction being towards 'modern' art as opposed to conservative and almost exclusively directly representational art, but I question here, as in so many similar exhibitions, whether this is a new direction or possibly only a newly fashionable one.

Continued on page 47

MUSIC

"Hugh the Drover" is the most frequently performed and consequently the most well known of Vaughan Williams' five operas and has, in England, won the affections of a larger number of opera-goers. Although composed as far back as 1911-1914 it was not performed until 1924 when it was produced at the Royal College of Music (the work is in

Continued on page 49.
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PAINTINGS

Continued from page 44.

In answer to this I refer to the three paintings by Michael Knit, this year, guest exhibitor with the Society, and suggest that his three paintings are fashionably 'modern' rather than showing any new direction. I wonder whether they are not just academic paintings in a new guise or does Knit's lack of feeling for his subjects show as a new direction in painting, and if it does, should we not question this direction and, questioning this, then look about us to discover where we are headed.

It is not enough to be 'modern'. To be modern is to take on a new coat and a new coat does not make us new men. Perhaps the answer is in being neither modern nor un-modern but, with courage, what one is at the time of painting. This honesty at the time of painting is most apparent in two water-colours by T. A. McCormack, his 'Lilies' and his beautiful 'Portrait' and in K. Arne's 'Vanes' drawing 'Pokahoeve Swamp'. But for the new direction I look for and for the single truly modern painting in the exhibition there is only one work to turn to — Gabrielle Hope's 'Lake Landscape'.

Celia McCahon.

BOOKS AND WRITING

Continued from page 45.

have gained recognition in the international field of letters.

Among the novelists will be Jane Mander, Robin Hyde, William Sutch, Frank Sargeson, John A. Lee, Eve Longley and John Malogon. The poets will include A. R. D. Fairburn, R. E. K. Mason, M. K. Joseph, Allan Cull, Kendrick Smithyman and Keith Sinclair. There will be contributions from men as firmly established in our social and literary history as Sir George Grey, Sir John Logan Campbell, James Cowan, the historian, and F. E. Mealing ("A Pakeha Man"). Others who have a place are A. R. D. Fairburn, C. V. Reid, D. E. Middleton, David Bellamy, Murray Gifford and J. A. S. Capper, and if only for their curiosity value we include: New Zealand's first novel, "Teranaki; a tale of the War" (1861) by H. B. Stoney, and one of our earliest printed poems, "New Zealand" by E. C. Jaglin (1843)

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MUSIC
Continued from page 45.

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Library will be another display "New Zealand Book Design". This comprises 43
texts and pamphlets produced in this
country and entered in the International
Book Design Exhibition held in London
in 1953; "a small but definitely interest-
ing selection" as one British critic put it.
His praise was especially lavish as
regards the School Publications Branch
of the Education Department productions.

MUSIC
Continued from page 45.

The popular attraction of the opera is
a very realistic price fit in the course

of the finale to the first act. Here as
well as throughout the work there is a

great deal of excellent music for the
chorus. The two main solo parts are
characterized by great beauty and nobil-
ity of line with some climaxes of sheer
vocal splendour.

"Hugh the Drover" is a modern rev-
ival of the Eighteenth Century "village
operas", but without its affectations and
artifices; it has a great deal of humour but it is in the main a serious
work, with a completely modern outlook
on music—and sometimes on life as well.

Corrick Thompson.
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Is the piano your forte?

by Owen Jensen

Last month we went into the matter of getting yourself a piano. We didn't ask the reason why. Maybe you've been thinking the children ought to have the opportunities you were denied or that it would be a handy thing to have round the house when piano-playing visitors call for the evening. Or maybe better still, you have a yen to play the piano yourself—now the children are off your hands and you have a bit of time to yourself. Well, why not?

"But I'm too old" you'll be saying. Well, that's the end of it. If you're too old, you're too old. But you said it. You are only as old as you think you are. Piano playing asks little more of your mind or your muscles than most other things about the place. You can sew, knit, perhaps type, move the lawn or pull a cork. While I wouldn't go so far as to say that these were prerequisite for playing the piano or even indications that you might succeed in this skill, at least it seems you have a pair of hands and ten fingers, which is a reasonable enough basic requirement.

"But" you say, "won't my muscles have stiffened up with years of non-piano playing?" Well, if you aspire to be a Myra Hess, a Colin Horley, a Shura Chernysky or Julius Katchen, perhaps it would be less frustrating to stick to your knitting. Being a concert pianist is something like going to Eton. You have to put your name down for it early in life, and nine times out of ten you may ask yourself after you have been through it all: "Was it worth while?"

If all you ask of the piano, however, is the pleasure of making music for yourself, of playing accompaniments—too difficult for your friends, or of even enjoying in private a little chamber music with the violinist ( Amateur) down the road, then, having two hands and ten fingers, there is only one additional basic need. You must want to do it, want to do it so much that you don't mind giving up the radio for thirty minutes or so each evening, being prepared to leave the dishes over, or to cut one mowing of the lawn a month. And you must be prepared too, to stand up equally to the initial difficulties; or to stand up to them anyway. It will probably be your family who will need the equability.
No, that's not quite true. There's one thing about the piano. No matter how you attack it, it won't rob you of making extraordinarily unpleasant noises. But that doesn't mean that the piano is necessarily easy enough to get on with. You'll have your troubles. For a start, however, go away and make a few sounds on the piano — chopsticks or "Anna Laurie" with one finger. When you come back, I'll tell you about some of the things that will crop up. Now! Still like it?

The big first hurdle for the adult beginner on the piano is not muscular but mental. As there are about a thousand children dragged into learning the piano for every adult who comes to it with joy and his own (or her own) free-will, most beginner's music is written to meet the market. So it comes about that having read Shakespeare, Karl Marx, T. S. Eliot and James Joyce, you may be faced at your first piano lesson with "Oh to School!" or "The Toddler's March!" Having listened to every symphony from Haydn to Hindemith and been almost a life member of the chamber music society, you have to master music with your fingers that has as little interest as any other first reader.

Moreover, by this time of life you have probably given up study except in your own particular vocational line. It is not so much the muscle that may have seared up, but the mind. Certainly it will need a spring clean and some adjustment.

Considerable assistance in this direction, and comfort too, can be got by going to the right teacher. Not the teacher necessarily with a long list of examination successes to his name nor one whose reputation rests on turning out brilliant young artists. Tune in to the both telegraph and find a teacher who knows how to sympathize with the ideals and aspirations of the adult beginner.

If he is any good — as a teacher not, again, necessarily as a player — he will discover why you want to learn to play the piano and in what sort of spirit you approach the assignment. He will find you the right music too. Maybe, you are a serious thinker wishing to get right down to tin-tacks with some solid finger work. But not scales please. These are for the pianist who already knows a little about what makes the piano tick and music flow. Your teacher will point out that the first thing is to listen, to love beautiful piano sounds as sounds, then to feel them as music and, at the same time, discipline your fingers to become the servants of your ear and imagination.

Does this all sound very difficult? Does it sound too much like hard work? Believe me, it is. But this is always the payment for pleasure that is more than ephemeral. Piano playing is not a gift. But you can get it on the time payment of application and enthusiasm. After all, as I said, the main thing is that you want to do it. If that's the way you still feel about it, go to it. You'll get a lot of fun out of it. And good luck to you.

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Salvaged from the hum-drum

Imaginative landscape planning can give an old house a completely new personality and Horace Wright, Dip. Hort. Sc. (M.A.C.), landscape architect of Hamilton, has done just this with the house of Mr. A. H. Creed of Oakley Ave.

The house occupies a commanding position with views to the Taumarunui Hills but the former steep approach is eliminated by introducing four levels and gradual and easy concrete steps with wide two foot treads, lead smoothly upwards. The iron balustrades of wrought iron to these stairs are designed to give a sense of rhythm and curves and graceful sweeps are introduced liberally in the garden, both in the miniature retaining walls of limestone, the fish form lily pool and again in the terrace archways, each with its automatic light which comes on as dusk and shuts off at a pre-determined time.

To emphasise the Old English character of the house, which is built with gable roof and timber windows, a large, heavily grained door of Roman arch shape with antique hinges and fastening, has been added to the facade at ground level and this provides a focal point for the eye in the planned exterior view.

The old garden has mingled compatibly with the new as, in many instances, some of the old trees and pomegranate, as well as a handsome copper beech and purple plum, have been left in their original places.

Salvaged from the hum-drum, this home has acquired a new distinction through clever gardening re-construction and should become one of Hamilton's show places.
Design for Plastics

It is hard to understand why some materials are so sparingly treated from the design point of view, when others are so carefully considered. Why are linoleum manufacturers apparently ignorant of all the possibilities of design, when wallpaper manufacturers are so wide awake to them, why is there no attractive oil cloth or American cloth, and why are all the plastic curtains so poorly designed? Perhaps a certain improvement may be encouraged by the publication of a catalogue of P.V.C. plastic materials designed by Professor Arnold Bode of the College of Art at Kassel, Germany, which has reached us. The manufacturers, Groping Kiriko Works, have produced this material in varying thicknesses and textures, for a large variety of purposes. They can be used as permanent and washable wall coverings, or as curtains, tablecloths, as furnishing materials and for seat covers, or book covers and for hankies. There are some as thick as elephant hide, and others as filmy as tissue paper. A few illustrations will give an idea of the attractiveness and versatility of these new materials.

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MAKING YOUR HOME WINTERPROOF
THE THIRD ARTICLE IN A SERIES — THIS TIME DISCUSSING CENTRAL HEATING

— by Stephanie Bonny,

In this our third article on household heating let us suppose that you are quite determined not to abandon the charm and cheerfulness of your open fire. You say, and quite rightly that it forms a focal point in your living room in winter and that it is companionable and bright during the long winter evening. On these damp afternoons when the daylight dries tears so soon, you put a match to your fire and the whole room brightens up. You say that when you have friends in for the evening
There is certainly something about an open fire that seems to stimulate conversation and give a feeling of hospitality. In a large house, particularly the older type of house with high ceilings and large rooms some modern form of central heating is really necessary. This can give an even background warmth with an open fire for radiant heat and cheerfulness.

There is much more to this large subject than the purchase of boilers and radiators. It is absolutely essential to have the advice of a heating engineer. For the following information on central heating we are indebted to Mr. R. W. Talbot.

Central heating is the provision of a boiler or a warm air furnace for the basement or in a suitable room in the house or building and the distribution of the heat through pipes or ducts to the various rooms. The distribution with a system such as this has to be carefully designed by a Heating Engineer and the first step is to calculate the heat loss from each of the rooms. The plant is then designed so that the heating system will replace this heat loss in each of the rooms to maintain comfortable conditions. The types of central heating are numerous but we will refer briefly to each system as follows:

**Low Pressure Hot Water Systems:**
- The low pressure system with cast iron radiators is the most commonly used central heating system for both domestic and commercial applications. The radiators are usually placed under the windows and the distribution piping system is concealed under the floor or in the ceilings and each radiator is fitted with a valve so that its heat input can be adjusted or so that it can be turned off.
- Another system which is popular is the use of convectors and with these, a battery of tubes with closely spaced fins is used as the heating medium and this is controlled with valves as for the radiator. The unit is mostly covered in a sheet metal casing which can be built into the wall or stand slightly clear of the wall and the air from the room circulates through a slot at the bottom over the heater and out through the top grilles to warm the room. This is heating by convection against heating by radiation in with cast iron radiators.

A revised form of the convectors heating is the skirting board heating which
Concrete floors for homes are rapidly increasing in popularity as they are much to be preferred where the building site is suitable.

Pyrotenax cables may be incorporated in the concrete floor to give you a snug home. No draughty, chilly floors or cold spots.

You will appreciate the comfort, economy and convenience of this heating. This method is no idle theory — it is a proven, practical and popular answer.

⭐️ NO FUMES
⭐️ NO CLEANING
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Install radiant concrete floor heating with Pyrotenax Heating Cables and relax.

Discuss your installation with your architect, builder or Electrical Contractor.
Comfortable, even warmth... throughout your home at MINIMUM COST with Wonder-Heat.

With Wonder-Heat you not only have the advantages and comfort of central heat but you can sit and enjoy the cherry blaze because the clear armoire plate door gives a full view of the fire. It warms your home evenly providing comfort for all. No need to lug the twins with a Wonder-Heat. Wonder-Heat burns any solid fuel, too (carbonates, wood, coal, coke, etc.) for long periods unattended on slow combustion. It is simple and safe to operate and there is no danger of sparks and fire risk.

Easily installed in New or Old Homes

- HIGH HEATING EFFICIENCY
- ECONOMY OF OPERATION
- LOW INITIAL COST
- EASE OF INSTALLATION
- ATTRACTIVE APPEARANCE
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EFFICIENCY and LONG LIFE PROVED IN 20 YEARS' USE OVERSEAS

Wonder-Heat gives its remarkable high efficiency and long life to the huge area of radiation surfaces over which the heat is passed via its way into the room. The unequal heat distribution from these fins eliminates overheating at the breeches. The same principle is used for cooling various types of cars and motor cycle engines which operate under extremely high temperatures.

Wonder-Heat air-conditioning FIRE
SPEEDWAY PRODUCTS LTD.
MANUFACTURING ENGINES, DIE-CASTERS and FOUNDRERS.
26 ALBERT STREET, AUCKLAND.

THERE IS A WONDER-HEAT STOCKIST IN YOUR TOWN

floors. A relatively low temperature will maintain an even warmth, it is also possible to install pre-cast plaster panels containing heating cable and these can be set flush with the rest of the standard timber plaster ceiling.

Alternative to Central Heating:

If you want a very much simpler and less expensive form of background heating there are other types of heaters that can be used.

The new keroseen heaters are well worth looking at — a modern and much more efficient version of the old fashioned keroseen heater, slow burning and very reliable and quite foolproof.

As well as these there are all kinds of electric radiators. A type that heats oil circulating through pipes or through flat dimpled panels, are ideal for the nursery or they are so safe and can be used to dry the clothes. There are other electric heaters, some with fans, others are new versions of the old electric radiator but in every case look for a radiator that has the element well protected as safety is one of the most important factors in selecting your type of domestic heating.

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THE C. & A. ODLIN
P.O. Box 1955, Cable St., WELLINGTON.
The Quest for a Good Mixer

By Ruth Sherer

Once the essentials of stove, sink, sufficient storage space and a refrigerator are satisfactorily dealt with, today's homemaker begins to dream of adding an electric mixer to her kitchen helpers.

The first question to be settled is whether this is to be a small portable model or a full-scale, multiple-purpose one. The size of the family and the size of the kitchen are the determining factors here.

The large mixer is seldom justified for a family of less than four, unless an unusually large amount of entertaining is done. The average portions for two or three would simply be swallowed up in...
the heart of every home

on an efficient hot water system ... the "STARKIE" 5.6 domestic electric water heater is the best that money can buy and it's cheaper too, for it has greater insulation ... patent quick recovery, greater element life, and above all, uses less power ... it gives hot water from all taps instantaneously.

Complies with standard specification.

![Starkie Electric Water Heater](image)

Full size approved by your local power authority.

OTHER FAMOUS "STARKIE" PRODUCTS:

- "STARKIE" washer boilers (square and round)
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Manufactured by D. HENRY & CO. LTD., Auckland — Wellington — Dunedin.

the workings, and the time spent clearing the mixer would be more than enough to do the job with a manual piece of equipment. This is not true of the portable mixer, however, about which more anon.

But suppose your family of four or more does warrant a large mixer. Then you must consider where you are going to put it. A mixer is a large piece of equipment, and the jobs it does are seldom quick heater, that of lifting it from some low or high resting place. So you can readily spend your money on it, you really must have a permanent counter position for your mixer, where it will be ready to use at a moment's notice. This of course also implies a power point very close by.

The kitchen is the most dangerous place in the house as it is. There can be no real question about the desirability of having an electric cord either across a floor or over other equipment such as a stove. If your counter and power point are not at hand, their cost must be added to that of the mixer.

One partial solution is if the mixer can be kept on the same counter, but in a different position from that where it is actually used. A handy man can make a wooden platform mounted on small casters or ball bearings and the mixer can be kept on this and rolled quite easily into position.

Some kitchens, however, have already been expanded — through good use of the space at hand — until they will expand no more. If this is your situation, and you find no permanent counter home for a large mixer, do buy a small one which will hang on the wall or fit into a drawer. You may have regrets, but they will not be the same ones you would have on looking at a well-used inaccessible beauty.

Having then decided which of the two types will suit your family and your kitchen, what should you look for in design and function?

The portability of hand mixers — to date — only mix and beat. They do this by means of two rotating beaters. These beaters come in several quite different designs, and your choice will depend on which you will have to clean — always a very important question — and which you will have to clean more often. Then look at the manner in which the beaters are attached to the motor. Some deny out with the click of a switch; others require a bit of pushing and pulling.

The hand mixer has a great advantage over some of the larger machines in that it can be easily taken to the stove (one large one is detachable!). Pasteque, puddings, and frosted cakes can be whipped while cooking or keeping warm. But this means that the weight of the mixer is most important. Remember you will be holding it all the time it is in operation. It must not be too light to do a proper job on heavy mixtures, but it must be well balanced and light enough not to cause fatigue while in use.

What provisions are made for a short pause in operations while you add ingredients or answer the front door? Some mixers are constructed so that they can be placed on their side, or top, with the beaters dripping into the bowl.

If you are left-handed be sure to select a mixer with controls centered in the middle of the handle. Left-handed ones you won't find, but you will be unable to operate the right-handed controls properly.

The range of speeds will actually affect the price of a beater. Some have "high, medium and low"; others offer five to seven gradients. Some machines to print directly in the small handle space available instructions as to which speed should be used for which foods. This is helpful particularly in the beginning.

You may then spend some time comparing the finish and general appearance of the mixers in question. And particularly if you have two or more together and remember to consider solidity and durability rather than a "sparkling-whale-it's-still-made" appearance, your judgment will probably be sound.

Unfortunately, in the absence of objective testing laboratories, there is no practical way to test one of the most NEW LOW PRICE! The marvellous GULBRANSEN BLENDOR-MIX NOW ONLY £16/15/-

"Blendor-Mix" is a miracle of speed: many chopping, mixing or mixing tasks taking as little as 2 SECONDS. MIXES cakes, puddings, etc. CRUSHES coffee, chocolate and lemon peel. GRINDS coffee, wheat and other grains. WHIPS cream, MINCES meat, LIQUEURS fruits and vegetables, CHOPS fruits, nuts and vegetables for salads. Also does a host of other useful kitchen tasks — ALL IN A MATTER OF SECONDS.

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Every time you sit down to read, write, sew or study under a bright, glaring electric light, you are putting an unfair strain on your most precious asset—your eyesight. Students and others who are required to work for long periods under inadequate and glaring light actually risk permanent injury to their eyes.

Mazda “Silverlight,” with the silica inner lining, cuts out glare completely, without obstructing the passage of light. Next time you buy a light bulb ask for “Silverlight”—and see the difference it makes to “seeing.”
The Prevention and Removal of RUST

The amount of damage that is caused by rust is amazing. Although the householder sees only a minuscule fraction of this, the effects of rust and corrosion on the numerous metal articles used domestically today can very easily be expensive. The small domestic articles such as gardening tools and machinery are easily preserved with a regular application of grease to cutting edges and moving parts, or paint to metal frameworks.

Other, and perhaps more important, items which are exposed to corrosion are such things as rainwater pipes, gutters, metal gates and railings, ventilating grids, window frames and the like. Sometimes too, there are corrugated metal outbuildings such as a shed or garage that must be considered.

The old saying that 'prevention is better than cure' is very true when applied to the corrosion of metal. Once corrosion starts on exterior metal, it becomes very difficult to stop it, and by putting an application of paint over rust, by no means prevents any further damage. Indeed, this practice more often than not accelerates the eating away of the metal, and in a very short time the paint can be peeling off in large lumps. It follows then, that before treatment at all is given, all signs of rust must be removed.

A slight film of rust on a metal object may be quite well removed with a coarse sandpaper and vigorous rubbing, but where rusting is considerable it will be necessary to use a wire brush for the job. Should the case arise where the condition has been so neglected that the corrosion is far advanced, then it may be necessary to use a hammer or a file to remove the scale.

The painting of ironwork is in care rather than skill that is called for. If already painted out, thorough cleaning is of utmost necessity if the desired result is to be obtained. If there is any grease present it must be removed or the paint will not dry and is very done with the aid of a small amount of turpentine or paraffin. Furthermore, painting should always be done on a dry day for no point will adhere properly to a moist surface.

In the painting of ironwork it is care rather than skill that is called for, and as already pointed out, thorough cleaning is of utmost necessity if the desired result is to be obtained. If there is any grease present it must be removed or the paint will not dry and is very done with the aid of a small amount of turpentine or paraffin. Furthermore, painting should always be done on a dry day for no point will adhere properly to a moist surface.

UNIVERSITY CHAIR OF TOWN PLANNING

Continued from Page 25

study of all the known facts to produce a solution which will function efficiently.

Focal Paint

All these considerations should help us to understand what the establishment of a school of town and country planning can do for us, Mr. Sanderson continues. It will provide a centre for the training of the planners who are urgently required in this country. Most of our qualified town planners have attended schools overseas in order to qualify. Many planners are needed if we are to make any serious bid to overcome our backwardness in town planning and reach a level approximating that of most overseas countries.

PARTY DESSERT. Here’s the dessert course or, without glass, a tea setting. Royal Doulton’s English Bone China; Arcadia pattern. German’s Strebsberg sterling flatware. Astoria’s cut crystal glassware, all on Sam- ter’s pink tablecloth, Tarrytown.

TRADITIONAL DINNER. For more formal functions, omit the brooch and butter plate. Windermer china by Castleton; Healy’s Old Williamsburg glassware; Irish linen damask cloth. Classic Fashion sterling flatware, silver-plated candlestick.

INFORMAL DINNER. Soup plate and teapot, all on for easy serving, family style. Oh Irish Linen red cloth; Franciscan Fine China, Encanto pattern. Towle’s Craftsman sterling flatware; Silver Flute salt and pepper shakers, Imperial glassware.

SPRING LUNCHEON. For luncheon or summer dinner . . . floral-rimmed china, Bal- dwin glassware and place mats, International’s sterling flatware, Queen’s Lace and silver-plated bonbon dish.
Flannelette Sheets for Chilly (K)ights

When nights are cold and sheets are chilly, you'll find snug cozy comfort in Cosyrest Flannelette Sheets.

Cosyrest Flannelette Sheets are warm and inviting to look at, in their pearly shades of Pink, Blue, Lilac, Green and Cream. And highly attractive with a modern whipped edge.

Stave off winter chills with Flannelette Sheets.

BUT GET THE BEST - BUY

Cosyrest Flannelette Sheets are British-Made and distributed throughout N.Z. by - SARGOOD, SON & EWEN LTD.

The cure for a soggy lawn

The "white collar" gardener misses much of the fun of gardening. He is the fellow who likes the pleasant, pottering jobs but shuns clear of the rough work. He misses the satisfaction of doing a job that is essential to a successful garden.

We rate the draining of a garden as one of those operations that too many gardeners shirk, but can't do. They grumble about a wet corner or a soggy lawn, and yet do nothing about it.

Although drains may have been laid in your garden years ago, constant flooding of a section should be taken as a warning that something has gone wrong with them.

Most gardens should be drained by four-inch tiles at a depth varying from 18 inches to 2 feet. These tiles should run into a main drain which, in turn, empties into a ditch, a stream or a large pump.

If you have no plans for your garden's drainage system, then you must dig until you find the drains. Should you have flooding you'll probably find that the tiles are broken, out of alignment or blocked by rubbish.

If you are sure there are no drains in your garden, you can do much of the work yourself. Make certain, before laying tiles, that there will be an outlet for the water. If there is no convenient stream or ditch, the best method is to make a large sump—a hole filled almost to the top with stones and rubble and situated at the lowest level of the garden. The main drain runs into the sump, carrying the water from the secondary drains.

Although not quite as effective as tile drains, rubble drains can be used. These consist of lines of stones, and are quite suitable for draining a lawn.

DRAINAGE PLAN FOR A LAWN

SIDE VIEW OF DRAIN

EXCELSIOR PREPARED PAINT is a high grade point manufactured with up-to-date machinery using the purest raw materials available and is designed for application to all suitable exterior surfaces. Over 80 years experience of manufacturing to suit the rigorous climatic conditions of New Zealand ensure that EXCELSIOR PREPARED PAINTS will give maximum protection— the point that "Saves more than it costs. Specify EXCELSIOR.

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STRUCTURAL STEELWORK

Recent work undertaken by HUMES such as the Lifting of the Waitara Freezing Works and the new General Motors Warehouse prove that no job is too big for HUMES. Perhaps HUMES can help you with their "CLEARS Span" Prefabricated Structures. HUMES have Worksops at Onehunga, Lower Hutt, Waingapu and Timaru.
**WINTER REPAIRS**

**CHECK THAT DRY ROT**

Dry rot can do serious damage to a house in a very short time. It is difficult to detect until it has been present for a long time and difficult to eradicate once it has been detected.

Dry rot is a fungus and will flourish only in an atmosphere which is warm and moist. If your house seems likely to be a favourite hunting ground for the fungus be doubly careful in your checks. Even if you remove all the infected wood remember that the condition which brought about the damage still remains — so see what you can do to improve ventilation and drainage.

First you must test for dry rot. Remember that infected wood, when you tap it, will give a dull sound, unlike the healthy ring given by good timber. If the wood is badly infected you will find cracking of the exterior and a dusting of dry wood underneath the infected portion.

To cure it you must cut away. Dry rot runs further on the inside of the wood than it does on the outside so you will have to cut away a portion of the healthy wood surrounding it. Cut the new portion of wood to fit the gap you have made and pin it into position. Your actual method of securing the new wood to the old will depend on the size of the job and the position of the work. Give the entire surroundings several coats of a strong creosote solution before putting the new wood into position and then keep up the treatment for several more weeks.

Sometimes you will find it impossible to cut away the infected wood. If this is so you will have to treat it by sealing with creosote, zinc chloride or corrosive sublimate solution. Remember that these last two chemicals are extremely poisonous and you must use great care when applying them.

To be really effective the solution must soak right into the centre of the wood. To achieve this one or two holes bored with a fine drill will facilitate entry into the wood by the solution.

Even though you take great care with the solutions you are putting on don’t make the mistake of forgetting that the brushes will hold an extremely poisonous quantity. They should be left to soak in frequent changes of water which should be put down the drain.

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**CAMILLIAS**


**BUD DROPPING:**

Bud dropping occurs as follows: General: Some varieties have a tendency to drop their buds or have such a tendency in certain localities due to potel formation in flowers or to the fact that they bloom so late the new growth forces the buds to fall. Bud lifting: The buds begin to open, must rot sets in, and they fall. Natural: When a plant sets too many buds, nature sometimes steps in and thins them. Mass droppings: In a variety that usually does not drop its buds, there will sometimes occur a mass dropping.

It seems to be the consensus of present opinion that the forces of bud dropping, except in those varieties that are bud droppers by nature, are: (1) Fruity culture, such as improper watering, improper planting or soil, insufficient drainage or failure to use a balanced fertilizer either properly or at all; (2) A prolonged...
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SHERWOOD GREEN
COTSWOLD CREAM
OLYMPIC RED
SNOWY WHITE
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STRATFORD YELLOW

7.5 cu. ft. model. For the larger family. Large Super Freezer; built-in Sink; Water Faucet; Cold Control; "Colorama" Cold Control; Extra Shelf; "Colorama" ($123-$127)

7.7 cu. ft. de luxe model. From bulky Super Freezer; Pull-out Ice Chest; Gail Drawer for display; China Dishware; "Colorama" (£128-£132)

6.5 cu. ft. model. For the small family. Large Super Freezer; "Colorama" Ice Chest; Vegetable Basket; Adjustable Cold Control; "Colorama" ($95-$100) Snovy White $95-101

5.5 cu. ft. model. For the small family. Large Super Freezer; "Colorama" Ice Chest; Vegetable Basket; Adjustable Cold Control; "Colorama" (£85-£90) Snovy White £85-£91

General yellowing of the foliage discloses insufficient fertiliser, insufficient water or poor drainage.

Yellowing of foliage with veins remaining green discloses alkaline poisoning. Under no circumstances should a spray material containing D.D.T. be used on camellias as it is very harmful to some varieties, causing dropping of foliage, drying back of leaf buds and in some cases death of the plant.

In spraying, be sure that all parts of the plant are covered, especially the underneath portion of the foliage.

LEAF SCURF: This is characterised by raised, corky outgrowths generally on the under surface of the leaves. The corky spots may occur in small groups or cover large areas, and usually appear irregularly rather than in a particular pattern.

Research has not been able to determine the exact cause of this scar, but it has been determined that it is probably due to a physiological disturbance brought about by improper growing conditions rather than by a parasitic disease. There are, however, other types of scabby lesions occurring in the South which are caused by fungi.

A Matter of Good Taste

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PRUNING: There is a difference of opinion as to the necessity of and the time to prune camellias. However, camellias do need shaping, some more than others.

Branches having a tendency to grow irregularly should be straightened by pruning or staking. Wild growth should be pruned back and weak growth should be removed. Varieties with a spindly or loose habit of growth can be induced to bush by pruning. Branches tying on or too near to the ground should be removed to prevent insects from having an easy access to the plant.

In pruning, if possible, cut back no further than two eyes on the last cycle of growth by making a clean slanting cut with a sharp knife or pruners.

Pruning should be done just after the blooming season and just before the first cycle of growth as a majority of the flower buds form on this cycle; and pruning after the first cycle may remove most of the flowers. Pruning can also be done at the time of picking flowers, if desired.

Do not prune the upright stem of Chindieri Elegans or "Francisco" until the growth has reached the desired height. The growth will be most lateral once the upright central stem is cut.

DISBUDGING: Varieties producing heavy bud crops should be disbudded to obtain better and larger flowers. By mid-season, flower buds may usually be distinguished from leaf buds. Terminal buds should be thinned to one, or not more than two, and those along the stem should be spaced at least 2 inches apart.

If possible, leave buds at various stages of development so that the blossoms will not all mature within a short time of each other.

MULCHING: In the hot summer and early autumn months it is beneficial to the plants to maintain a one inch mulch of peat moss or leaf mould to protect the surface roots. This practice will also save much watering.

TRANSPLANTING: Many of us enjoy moving plants either when we can find nothing further to do in the care of our camellias or when there is need for such removal.

The transplanting of camellias can be accomplished successfully even with large specimens during their dormant period from April to September. The plant should be moist before removal.

---

problem: Leaking Windows

answer: DURASEAL WHITE

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Taubmans

that's the beauty of it
There is no necessity to ball in burlap unless the plant is to be moved some distance or to remain out of the ground for a period of time. As large a root ball as possible should be taken with the plant.

Cut the surface of the soil around the plant at the approximate size of the root ball to be taken with a straight neck blade shovel. Then sink the shovel as deep as possible around the plant in the cut first made so that when the soil is dug away it will not tear or break the roots. Then dig the soil from around the ball as cut. When this is done, stand the thorn under the ball and loosen the ball and re-move to the new location.

When balling in burlap is necessary, small and medium size plants can be dug as above described and set out on a square of burlap which should then be tied securely around the root ball and at the stem of the plant. With larger plants, it is generally better to ball in burlap in the hole. This can be done as follows: Tunnel under the plant; slip the burlap through the tunnel so that part is exposed at each end; cut one side of ball and draw burlap up on that side; cut other side of ball and draw burlap up on that side; the burlap securely around ball and remove from hole.

The same planting procedure should be followed as set forth except it is gener-
elly advised to place only sufficient soil around the plant to hold it in position and then fill hole with water containing 5% solution, allowing the solution to soak into roots before back filling the hole. It is not necessary to remove the burlap, just cut string from around stem of plants and fold back.

It is best not to transplant on a hot day, but if such a day occurs or immediately subsequent to the transplanting, a protecting of cheesecloth or burlap should be placed over the plant for a few days. No fertilizer should be used for a period of at least six months.

PROPAGATION:
1. Cuttings: Facilities: A cold frame is usually the most practical way to root cuttings, and consists of an airlight frame of the following dimensions: Six foot wide and length desired; 18 to 24 inches high at the back, sloping to 12 to 18 inches at the front. The top is covered with a glass sash. The frame can be placed on the ground and the bottom should be covered with two inches of gravel or sand and tamped with 2 inches of top soil to hold moisture and build up humidity. On top of the sand 1 by 1-inch garden stakes should be cross-crossed so that the flats will sit above the sand for better drainage and circulation of air. The frame should face south and be placed under lath or trellis where filtered sunlight is available, as the protective cover required when they are in the full sun is excessive. If desired a heating device can be placed in the frame with a regulated temperature of 65 degrees to 70 degrees. Also, if available, cuttings can be made on a bench in a glass house.

Bedding plant flats make the best containers for planting. Wash the flats and fill all crevices with sphagnum moss. Then fill the flat with thoroughly washed sand, and pack tight. Peat moss is sometimes mixed with the sand to be placed.
in the flat, cut a narrow trench in the sand with a thin metal blade and place the cuttings in the trench so that all leaves and leaf buds at the base of the leaves are above the surface of the sand, and the leaves of the cuttings do not touch. When the row is filled, place a narrow board in front, and pack until firm. Then continue until the flat is filled, and label. If more than one variety is placed in the flat, each variety can be labelled and separated with put labels placed in the sand. Rooting media are sometimes used, but in tests no particular benefit has been noted.

When the flat is filled, place on the stakes in the cold frame with air space between each flat, and water in with a fine spray until the sand is smooth. Care: The sand in the bottom of the frame should be kept moist at all times to aid in building up humidity. The cuttings should not be allowed to dry out but should only be watered when necessary.

---

A Matter of Good Health

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**DISEASE CARRYING**

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Sunday Aluminium Flyscreens and Doors provide sure protection against disease-carrying flies, mosquitoes, moths, etc. entering your home.

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Lay North British Rubber Flooring in your bathroom and your flooring problem is solved for all time. Years of hard wear leave no shabby patches. North British is so pleasant and silent to walk on. So easy to clean. An attractive range of designs is available which can be laid in any pattern you wish. Excellent also for kitchens, laundries, halls, stairways, etc. Choose North British Rubber Flooring and be finished with floor worries.

NORTH BRITISH RUBBER FLOOR COVERINGS

Selection of Undertake: The factors to look for in selecting undertake are: a vigorous growth, soft wood, width of cambium layer, and ability to heal or callus rapidly. The best results can be obtained from vigorous seedlings and such named varieties as Sarah Frost, Akermani, Parody, Pink Perfection, etc., with a preference for Sarah Frost. Undertake which has been transported or fertilised just prior to grafting is not recommended.

Preparation of Undertake: Cut the undertake on a slant (as water accumulating will drip away from the scion) as near as practicable (about 3 inches above the surface of the soil) with a pair of pruners on small understake aged 5 years or less, or with a saw on larger undertake. Smooth the cut surface with a knife.

GOOD TASTE KNOWS NO PERIOD

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A HOUSE AT WADESTOWN

(continued from page 32)

4' 0" x 3' 0" top hung casements or horizontally sliding on a potter track. The top hung windows are very suitable for Wellington's climate allowing ventilation in wet weather, and the 4ft. sliding casement allow large, uninterrupted views and provide good ventilation in summer. In every case where sliding windows are used there are alternative openings so that if the sliding windows face a prevailing wind adequate ventilation can be obtained.

Wooden floors in kitchen, bathroom, etc. have covered, cork tiles in Bedroom 2. Hong Kong matting in Living room. Fibrous plaster on walls and ceilings is covered mostly with wallpaper on walls with ceilings painted. Where the right colour was not available in wallpaper, paint was used. In the hall and staircase a yellow and white Regency striped paper was hung vertically, the owner and Architect defeating by one veto a motion by Mrs. Stace to hang it horizontally. In the Living room plain areas of light colours with one wall a grey paper striped with white contrasted with the strongly patterned curtain between Living and Dining rooms. The heater flue 10" diameter passes through the Living room and is painted Venetian red. Doors to the upper floor were bleached and clear lacquered, other woodwork being painted. Panels were dispensed with, aluminium curtain track being screwed to the wall above the architraves of all windows.

In addition to being a hard site to plan for and build on, it was almost impossible for the photographer, but the one exterior shot shows the large window openings to the North elevation and also shows the top hung windows open for ventilation on the West side. The interior views show the Living Dining area and indicate the spacious effect that can be gained. Incidentally, there is no feeling that the room lacks a "focal point" through not having a fireplace, with the whole room of an even temperature is in much easier for groups to sit and argue round a low table, or to split up into smaller groups each riding their own particular hobby horse or to circulate easily without feeling that the early arrivals had usurped the ringside seats round the fire.

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