

## Use of Insulation Make Better Homes

(Continued from Previous Page)  
on both the inside and outside of the studs for sheathing and serve the same purpose over the rafters on the roof.

As a plaster base on interior partitions, insulating lumber provides the added advantage of deadening sound. When used as a plaster base for ceilings, it is either necessary to furr under the joists or nail in crossheaders at about 2-foot intervals to provide additional support.

Insulating lumber is suitable for the application of all varieties of outside walls, may be furred and shingled or covered with shiplap, clapboards or drop siding, brick veneer or any of the standard types of walls. It may also be used as a base for special stucco, although furring and metal lath or plaster boards are most generally applied over the insulating lumber for this purpose.

It is an excellent material for providing warmth and resiliency to floors, sound-proofing them as well. Due to the small expansion and contraction of insulating lumber, it is very necessary that the framework of the building be composed of properly seasoned lumber, in order to prevent the loss of insulating value through tearing at the nail holes, etc.

For best insulation results two thicknesses of insulating lumber should be used both in walls and roof. It is very essential that manufacturers' specifications be rigidly adhered to in the insulation of a house with this material. In fact, the same rule applies to the use of all insulating materials.

### Semi-Rigid Insulating Board

Insulating materials of this type are practically all produced from flax. The flax straw is first disintegrated to free the fibres from waste, after which the fibres are moisture and vermin-proofed by a chemical treatment and felted into a flexible board.

Semi-rigid insulating board does not possess enough structural strength to replace lumber and is therefore used entirely as an insulating medium. It is supplied in either flanged or flat sheets. The flat sheets are nailed to studs or applied on furring strips to the inner surface or a concrete, brick or stone wall. The flanged sheets are most generally used in fallow frame structures. They are applied between the studs, the flanged portion being held tightly in place to form airtight joints by batten strips tacked to the studs. For roof insulation one-inch material is usually used, applied under the second storey joists with furring and plaster or flanged sheets inserted between the rafters. Semi-rigid insulating lumber adds sound-proofing and warmth to floors and is often used for sound-deadening in interior partition.

Until recently insulating blocks were used entirely for cold storage and refrigeration purposes, but of late years they have been applied with great success to house insulation. The three principal varieties are composed of cork, mineral wool and a mixture of flax fibres and mineral wool respectively, of which the cork block is most generally used for house insulation.

In insulating house walls of stone, concrete, cement or cinder blocks and hollow tile, the insulating blockstare usually applied directly to the inside face of the wall in cement mortar or hot asphalt, the first method being more general. By an alternative method, nailing blocks are incorporated in the wall and the blocks nailed to furring strips.

In balloon frame construction, the insulating blocks are nailed to the inside of the studs. No lath is necessary where corkboard blocks are used as this material provides an excellent bond with plaster.

In insulating the top part of the house the blocks are either nailed to the studs and rafters of the attic, or applied as a plaster base to the joists of the top deck in hot asphalt and the waterproof roofing composition applied over them.

### Insulating Quilts

This type of insulator consists of 1/4 to 1/2 inch of good insulating material incorporated between two enclosing sheets of paper, fabric or wire netting. Such materials as eel grass, hair felt, flax and other fibres, wood fibre and mineral wool are most com-

monly used.

There are two prevalent methods of applying insulating quilts to walls. In the first the quilt is cut to fit between the studs and is made air-tight by laps on the stud held in place by batten strips. The second method consists in tacking the quilt to the outside of the studs, either under or over the wood sheathing. It is sometimes applied on the inside of studs before the lath and plaster. In walls with no balloon frame the quilt is either tacked to furring strips or held in place by wire netting or expanded metal lath.

In insulating roofs the quilt is laid over the wood sheathing or applied between the rafters with batten strips. If the attic is not to be used as living quarters, the quilt may be applied in the second storey floor, either on the joists or underneath. If the latter, furring strips followed by lath and plaster is the usual method of procedure. Insulating quilt finds a large use in interior partitions as a sound deadener.

## Earnest Plea for More Livable Rooms

Would Have Comfort, Utility and Beauty Combined.

(By Lina Tissot)

Carts don't come before horses. We all know that. But the thing we sometimes forget is that we're making the same horse-and-buggy error when we plan our living-room arrangement to suit some inner urge or decorator's fancy—and then try to fit our family into it. It just won't work.

We're all different—your family from mine, and both of us from the Joneses. The living-rooms of a "booky" crowd and of one that goes in for entertaining are bound to differ in arrangement if they're both to be thoroughly enjoyed. So if you've stacks of books and magazines, quantities of pictures, or hobbies that call for collecting, keep them very much in mind when deciding what goes where. In the same way, place your furniture with an eye to the use that's to be made of it. Anticipate the movements of your family and guests so that the whole is organized for pleasure and usability, but so subtly and naturally that it all seems just to have "happened." And especially see to it that the feeling of movement comes from the folks in the room, leaving furniture with that comfortable appearance of having been definitely placed. In the well-schemed room nothing need move except perhaps a chair.

So much for preamble. Now let's decide on the centre of interest for our room and place the large pieces in relation to it. Every room should have one of these high points in decoration if for nothing else than to stop the roving eye. If yours has, of these important points, a fireplace, consider yourself lucky, for most certainly it's

here the spotlight should fall. If it does, there are all sorts of possible arrangements that depend on the size of your family and the amount of entertaining you do.

If you're not blessed with a fireplace, what about turning a long stretch of wall into the main event of the room? You could emphasize it with a lovely sofa grouping—if this scheme won't work, you can still get delightful effects by calling attention to a group of graciously draped windows or a handsome bay.

But the job's not done yet. Your room needs to be balanced in weight from one end or side to the other, particularly if it's long and narrow. Manage to mix upholstered pieces with wood ones so that all the light articles won't cluster at one end of the room, leaving the covered pieces to weigh down the other. Plan a variety of weights and sizes in your chairs. An armchair with legs, grouped with a lounge chair upholstered to the floor, for instance, will give a surprisingly light impression.

If you've one of those end-of-the-room, difficult-to-handle wall spaces, the safest plan is to decorate each side of the room with a balanced group of matching pieces. Notice how well this was done in the room grouping at the bottom of page 46. The bookcases give that quiet effect of balance. For the same purpose you might use twin console tables, small chests, or even side chairs. But don't yield to the temptation of pairing off the en-

tire room or the result will again be monotonous and too formal.

Pianos needn't be a problem. If yours is an upright, don't spoil the architectural lines of your room by sprawling it rakishly across a corner. And if it's a grand or baby grand, always turn the curve out into the room. Never make the player stare at the wall. Never point the end of the instrument into a corner.

Small round tables by well-lighted chairs, if you're a bit crowded, take less room than oblong or square ones and will never get turned at the wrong angle. And speaking of angles, discard the old spoke-of-the-wheel chair arrangement for once and set your large seats square with the room, placing the smaller, lighter ones, if you like, on an angle.

Summing it all up with "do's" and "don'ts":

Do have one centre of interest, but don't let it overpower the rest of the room.

Do use pairs with discretion, but don't pair off the entire room.

Do centre large pieces against walls, and don't place furniture across corners.

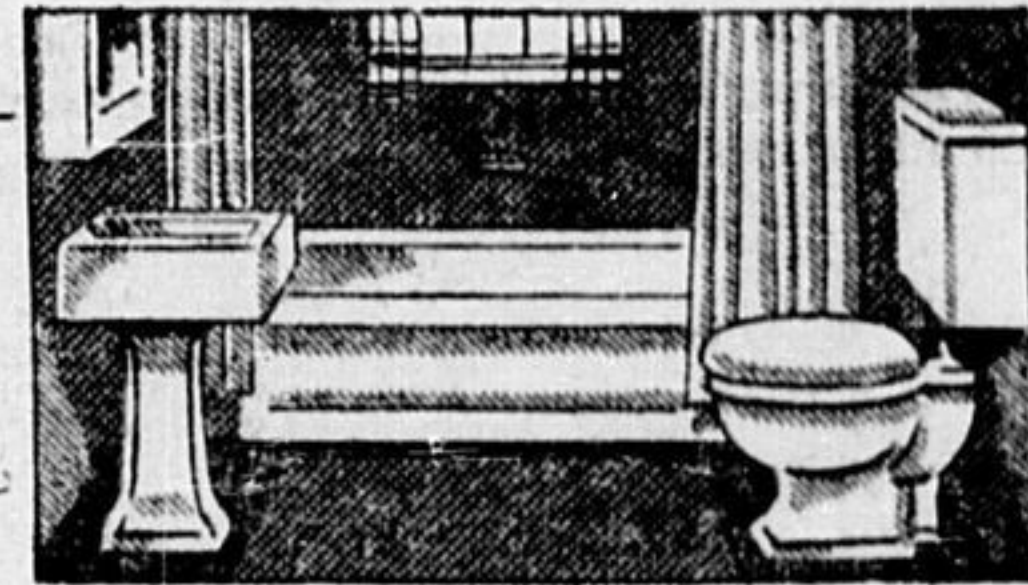
Do balance weight, and height, but don't go in for arty, symmetrical balance against walls.

Do supply good lighting for each furniture group, and don't be skimpy about your curtain arrangements.

Do remember that people live in your rooms, so don't congest the traffic lanes just to get an effect.

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