

used in moderation, and be kept unobtrusive.

The stairs are simple, but the Colonial stem-turned baluster or ramp should never be used. Various forms of cut balustrading or simple square balusters take their place. The newels and rails are plainer and heavier in detail, though not coarse or common. The string may be open or closed.

The very fact of variety of treatment being easy I think should influence us to avoid it, and to follow the same character of furnishing and decoration in our different rooms is very necessary. If the living room furniture is "Mission" or Craftsman in type, do not jump to Mahogany of different lines in the dining room. To do so destroys the continuity and sense of completeness in the house. It is not necessary to follow the same colourings in the hangings or wall coverings, but a large and brightly coloured pattern paper does not seem to be the thing to place just around the corner from a tinted grass cloth.

The various types of furniture and fittings which come under those flexible titles of "Mission" or Craftsman are always suitable, particularly in the moderate priced house of this type. There are many types of furniture which could be mentioned, but

which are out of the reach of most of us, and the average house builder has to do without them. Good taste and a sense of the fitness of things are the surest guide, and with these it is not hard to select suitable articles to complete the list.

The Essential

In endeavouring to draw any line between styles in modern domestic work one is amazed, particularly in the smaller works, with the amount of overlapping of the various characteristics which is found, and with the successes which is met with. There are houses of character and individuality in every style, and there are houses of character and individuality which cannot be classed in any style but their own, yet they are all pleasing. I have in a sense endeavoured to point out the two ends of the chain and to outline some of the main points of each type as they are built to-day in the average home, and can only say again that personal good taste and knowledge on the part of the designer are essential, and that simplicity of motif and most of all the presence and continuity of that motif of design are the keynote.

January Reminders for Gardeners

IN her interesting volume entitled "The Canadian Garden," Mrs. Annie L. Jack gives the following "reminders" for the month of January:

"It is no use to cork up all the windows and key-holes and then wonder why the plants die. Open a door or window every day for half an hour, unless too stormy, and regulate the heat if possible.

"If green fly is troublesome, tobacco in any form will destroy the enemy.

"Hyacinths and other bulbs can be brought to light if pots are full of roots, and plants must be kept moist by careful syringing. Look out for mealy bug, and wash leaves and stems of coleus and other plants that suffer with wood alcohol.

"A walk on snow-shoes through the garden may give good returns. If the clisiocampa is found to have laid its eggs on the twigs of apple trees, they can be taken off and burned, thus destroying a multitude of enemies.

"Have stakes ready for plants, all painted green and ready for use."

CHARM OF ENGLISH COUNTRY HOUSES

Things That Go To Make a Good General Effect

By JOHN WILSON

WHEREIN lies the charm of many of England's country houses? Several points must be mentioned to answer that question.

A great number of those houses possess what, to use but one word, may be called repose. No matter how much money had been spent on them and no matter how well they might otherwise have been planned, these houses would never have made such splendid homes if they had not possessed that quality.

Expert students of houses declare that such repose is due—after constructive propriety and suitability of purpose and site—principally to proportion and colour. The writer of a recent book, who has made a study of English house design, points out that nothing is easier than to make a door or window too high for its width and that there are other somewhat similar dangers in building. Then he says: "But, after all, some one may say, are not such things the natural outcome of constructive knowledge and common sense? Within limits they certainly are. It is the engineer's outlook—the accomplishment of a purpose by the most direct means. But it leaves out of account that spiritual element which expresses itself in the labour of man's hands as what has been aptly called the 'smile of work.' It is only after the dictates of constructive propriety and of practical expediency have been satisfied that the element of proportion begins to enter the field of art, and it is in the varying degree of the refinements then exercised that the quality of the artist is discerned."

THE QUESTION OF COLOUR.

Another thing which tends to increase the charm of many English country houses is that they do not afford one's sense of colour as do many houses in the cities of both the old land and the new. The western nations are accused of having developed, during the last century, an extraordinary indifference to good colour. Processes of manufacture made it possible to obtain showy effects at small cost. This tendency to have showy colours, if yielded to, would have spoiled country homes in England where the "grey climate" makes it especially necessary that the buildings must harmonise with their surroundings.

English country houses gain much in appearance because of a wise choice and disposition of materials.



NORTH OF ENGLAND TYPE OF HOUSE.

Though not as striking as some other kinds of houses this one is well set off by the terrace, flower border and gravel walk.



A TYPE OF COUNTRY COTTAGE.

The plaster gables and red tile roof give a good effect, and the house blends in well with the garden.

Partially, the beauty of many houses is due to the work of the weather. Therefore, the building material chosen is often of a kind that will not so far resist the atmospheric influence as to prevent a "toning" by nature. Nearly all building stone is improved in appearance by that "toning" process, but care has had to be used in selecting tiles, bricks and other manufactured materials, because some of them, being hard and metal-like, don't take on "toning."

An important point that has meant beauty for many English country houses is that breadth and simplicity of colour effect have been obtained by using building materials that were readily obtainable in the locality. In some districts materials brought from a distance and not in keeping with the colours of the districts have been used. The effect has often been a bad one.

RECENTLY-BUILT HOUSES.

The work of the architects of today in the building of England's country houses is largely inspired by the work of former English architects.

Problems of hygiene—drainage, lighting, heating, ventilation—the requirements of which are now insisted upon, have made complications for the architect, but in spite of that fact, the old motives and methods of building are said to form the best basis for present needs in building.

Mr. C. F. A. Voysey, a noted English architect, has done much to restore the earlier English traditions of building, and to show its adaptability to modern requirements. The absence of the embellishment of features by mouldings or ornament, and the complete reliance upon good material and good proportion are characteristic of what he has done. His work, of which the cottage shown as an illustration to this article is an example, shows that such elaboration is unnecessary. The horizontality of line, upon which the good effect of building in this modest scale and key largely depends, is materially assisted by the adoption of low-ceilinged rooms which, given well-placed openings properly used, are quite as hygienic as lofty ones. The stone-framed windows largely help to give character to the design by conveying an impression of solid good building which is as satisfactory to the reason as to the eye.

English country houses generally