

forever. Apropos to this subject : DOWLING, in his *Architecture of Country Houses*, says :

The color of the outside of a country house is of more importance than is generally supposed, since, next to the form itself, the color is the first impression the eye receives on beholding it ; and in some cases the color makes its impression even before we fully comprehend the form of the building.

The greater number of country houses in all parts of the United States have hitherto been painted white, partly because White Lead is supposed to be a better preservative than other colors (*though the white paint generally used is one of the worst in this respect*), and partly of its giving an appearance of especial newness to a house, which, with many persons, is in itself a recommendation.

No person of taste, who gives the subject the least consideration, is, however, guilty of the mistake of painting or coloring country houses white ; and yet there are so many who have never given the subject a moment's thought, that we must urge upon them a few arguments against so great a breach of good taste. Our first objection to white is that it is too glaring and conspicuous. We scarcely know anything more uncomfortable to the eye than to approach the sunny side of a house on one of our brilliant mid-summer days when it revels in the fashionable purity of its color. It is absolutely painful. Nature, full of kindness to man, has covered most of the surface that meets his eye in the country with a soft, green hue—at once refreshing and most grateful to the eye. Many of our country houses appear to be colored on the very opposite principle ; and one needs in broad sunshine to turn his eyes away from them to relieve them by a glimpse of the soft, refreshing shades that everywhere pervade the trees, the grass and the surface of the earth.

Our second objection to white is, that it does not harmonize with the country, and thereby mars the effect of rural landscapes . . .
 . . . Nothing tends so much to destroy the breadth of tone as any object of considerable size and of brilliant white. It stands harshly apart from all the soft shades of the scene. Hence landscape painters always studiously avoid the introduction of white in their buildings, and give them, instead, some neutral tint—a tint which unites or contrasts equally with the color of the trees and grass, and which seems to blend into other parts of natural landscape, instead of being a discordant note in the general harmony.

WORDSWORTH, in a little volume on the *Scenery of the Lakes*, remarks that the objections to white as a color in large spots or masses in landscapes are insurmountable. He says, it destroys the *gradations* of distance, haunts the eye, and disturbs the repose of nature.