

the paint brush. *Third* : It must retain its color when exposed to sunlight, and not darken and discolor when *not* exposed to the light ; and, lastly, it must be as durable under exposure to sun and storms as it is possible for a paint to be in the nature of the mixture.

Whatever paint possesses these properties in the highest degree is best—whether it be called lead, or zinc, or ochre, or white-wash, or butter-milk ; and the writer contends that the least educated journeyman house-painter in the United States, who has served an apprenticeship to the trade, is better qualified to judge the value of the materials which he uses, in respect to the good qualities enumerated above, than the most skilful chemist or learned professor. As a rule, all this professor talk and certification is a trap to catch the unwary ; and a help to foist upon the market some substance which will not stand upon its own merits.

The pigments first in importance to the painter are White Lead and Zinc.

It is not the intention of the writer herein to discuss the comparative values of these indispensable materials. Both paints have their respective superior qualities, and the object should be to ascertain when and where to use them to the best advantage. In proof of the assertion that most of the antipathy existing against Zinc as a paint is *only* prejudice, may be adduced the fact that hundreds of thousands of tons of Zinc have been used under the name of Lead which would not have found sale or consumption under its own proper name.

## EXTERIOR HOUSE PAINTING.

The extreme fondness for white exteriors in discordant contrast with green window blinds—and for dead white for interior painting—is passing away. A better taste now to some extent prevails, and it is devoutly to be wished that the mania for white and green may return no more