

Bright blue and red grays, and pink and salmon colors, are not exhibited on the card, for the reason that such colors are in a measure liable to the same objection as white, when used for exterior painting.

These tones of color, too, are apt to deceive, and in the result to disappoint; the effect being so different with them when seen in large masses compared with the small patch of color as seen on the sample card.

It is not claimed that these colors are entirely permanent. No compound color can remain unchanged under the bleaching influence of the bright sunshine of our climate. By "Compound Colors," in this connection, is meant, those colors which are produced by tinting with white. Any and all of the natural colored pigments, however permanent they may be by themselves, are rendered fugitive by admixture with white. For example: Venetian Red, which *per se* is almost absolutely unchangeable, becomes one of the most fugitive colors when tinted with white lead or zinc. What we do claim is, that our ready-made colors are more permanent under the weather influences than are the tones of color produced in the ordinary way; *because* those coloring native pigments *only* are used which have been shown by actual test to best retain their color under the fading influence of sunlight; also, that our colors are more homogeneous, for the reason that the colors are mixed with the white *before* the paint passes through the mill, and consequently become more thoroughly incorporated—more entirely an integral portion of mixture—than are the colors mixed in small quantity at the moment of using the same: as has been heretofore the general mode of producing tints and tones of color.

We do not expect, or even hope, to convince the incredulous painter of the merit and superiority of our products by words; for, after all is said, they must stand in favor, only so far as they fulfil the conditions of good