

INTER-OFFICE LETTER

FROM, Cleveland OFFICE Tech. Service.

DEPT.

FOR Cleveland

OFFICE C

DATE June 4, 1927.

MR. H. J. Douglas

SUBJECT Sales Training Course,
Text #4.

ANSWERING LETTER OF

Dictated by

[Signature]

JUN - 4 1927



"Don't Be Fooled by Cheap House Paint."

SWP

"Cheap" Paint isn't cheap at all!

SWP

"The high cost of 'Cheap Paint' will soon be exposed.

SWP

"Cheap" Paint is a luxury only the very rich can afford.

SWP

Cost per gallon is misleading.

SWP

Cost PER JOB and PER YEAR determine worth.

SWP

"There's a joker in the cheap paint can."

SWP

"You can't paint a house with Apple Sauce."

SWP

The Public has a right to these facts. SWP has shed its cloak of modesty. Broadcasting has begun from Station S-W-P Cleveland!



Here are my comments on Text #4, covering S. W. P.

Page 1: First paragraph as you already know is incorrect as our paint as well as everybody else's requires thinning in various ways dependent on the surface on which the particular coat is to be applied.

Page 7: WHITE LEAD SULPHATE:

As explained in comments on #3, the use of this pigment in combination with lead carbonate, does not prevent darkening under gaseous conditions when both pigments are used in a product.

Page 8, Last Paragraph: This paragraph by Toch, may create a belief that any inert filler (and I don't like that word filler) such as the silicates of alumina, silica or calcium carbonate is a satisfactory addition to a properly balanced prepared paint, while I think our story to the salesman should stress the importance of the combination we use, i.e. Lead, Zinc and Magnesium Silicate. Pound away on Magnesium Silicate, why it is used, and don't call it an "inert filler" but rather a "reinforcer" and then hammer along on the composition of "cheap paints" which are so often composed of large quantities of inert filler such as calcium carbonate etc. Then, you will be giving the salesman ammunition he can always use to good advantage.

For the reasons given above, I don't think the railway specifications referred to on page 9, should be used. For instance C & O permit Silica or China Clay in addition to magnesium silicate making a total of 20% of inert. Our years of experience have taught us that the ideal house paint - and by that I mean S.W.P. should contain not more than 10% of that reinforcing pigment, magnesium silicate.

Likewise on page 10, reference is made to the fact that one railroad permits of the use of 70% inert filler. We shouldn't give the salesman the impression that any such amount of an inert will produce a satisfactory house paint - because if it would - that's how we would make S. W. P.

I realize all this information on inert is given to justify its use, but let's stay within the limits of practicability and leave something to expose in the cheap paint can.

0007-SWP-040536

N28917

H. J. D. - 2 - June 4, 1927.

Page 11, 1st. paragraph: You can still get the necessary punch out of that next to the last sentence in the first paragraph if you add the following words - "even in the states where the laws do not require it."

Page 11, 2nd. paragraph: Next to last sentence reads:- "For instance, too much lead can be used near gases -----." Rather should it be "the wrong kind of lead can be used"----- if we say anything and since we do not recommend S. T. P. as a gas resisting paint, this sentence really doesn't have any place on S. T. P. Text.

In this same sentence - "too much zinc can be used in house paint for inside and outside" --- suggest omitting these last four words since it may lead to confusion on interior work where zinc is the basis of enamels.

Page 12, 1st. paragraph: "Get as much oil into a gallon of paint" is not good paint practice. In any paint you can cut your costs - way down - by adding much linseed oil. That's a trick some unreliable competitors take advantage of and a thin paint is the result. A satisfactory paint must be sufficiently heavy to permit of proper thinning. If it is thin to begin with, how can you add sufficient turps - for instance - to get a satisfactory priming job. Also - if it contains too much oil you get a high gloss that isn't at all satisfactory for the application of succeeding coats.

The second paragraph is also incorrect because if linseed oil were used alone, the film would not be as durable - it would perish more rapidly. That's why you add the hard metallic pigments - of varying degree of fineness - in order to get the maximum of wear. And fits the right kind of pigments - your paint lasts - just so long as your oil film remains elastic. When that desintegrates - your paint is gone.

If the last sentence in this second paragraph were true, then paint as we know it would have decorative value only - and of course this is far from true. At least - I have always felt there is more to a proper combination of pigments in paint than simply its decorative value and hold to the belief that while the greater the opacity of a pigment - such as lamp black and iron oxide - the more elastic is your paint and too, the more durable, since the dark colors with their larger quantity of oil in the paint do seem to stand up for a longer period. While this would seem to confirm the statement made in the text that the more oil - the more durability - still I believe that the resulting situation is brought about through the inability of the light rays to get into and through the film - and since we all agree that it is these light rays that desintegrate the linseed oil - then it must be the pigment with its opacity that prevents decay of the oil in proportion to its opacity. If that theory is correct - then the pigments play a much greater part in the paint than is indicated by the text.

Page 12, 5th. paragraph: The first sentence in Mr. Hehl's comments isn't grammatical and needs re-arranging. I am not so certain I would use this as it is written. Rather would I stress the importance we place on our linseed oil requirements by telling about our own manufacture and the care we take and then recite the points brought up by Mr. Hehl as what competition must put up with because of their lack of such manufacturing facilities. Those two paragraphs, therefore, could be worded to much better advantage.

Page 13, 3rd. paragraph: The quantity of drier in a paint is small. The quantity of oil in the drier is even smaller. Why stress so on the nature of the oil used when it is such a small percentage of the paint. Anyway, the base of the

0007-SWP-040537

0007-SWP-000123928

H. J. D. - 3 - June 4, 1927.

drier used in S. T. P. is the oil from which the processed oil for Old Dutch Enamel is made - and is not the processed oil itself so the comparison with Old Dutch Enamel is far fetched.

Page 13, last paragraph: When you ask if S. T. P. is better than what the painter could make if he used the same materials, the answer of course is, Yes - but when you ask that question you limit your reply to two things. Inability to get the uniformity obtainable with fine grinding and the lack of check on the raw materials used. If you stop after you ask if it is better than Lead and Oil - then you open the field for all of the things that go to make S. T. P. a superior paint. This is evident in the answers to be found on page 14 since the outstanding superiority - one would gather - is the Specially Treated Pure Linseed Oil!

Reasons A & C under "S. T. P. wears longer" are in my opinion very weak. Surely we can find much better reasons if we make our comparison with Lead and Oil? Then we have the opportunity of emphasizing the weaknesses of Lead Carbonate when used alone and compare with the pigment content of S. T. P. which is so perfectly balanced as to get the maximum wear - minimum chalking - easier working and greater uniformity.

Page 15: A gallon of S. T. P. Outside Gloss White is considered as weighing 17-1/4 pounds to the gallon.

Page 19, Inside Varnish White: This is not the name of an S. T. P. Line but one product in the line.

SUMMARY: This report has become much longer than I expected to make it - but I found so many things I wanted to comment on. My impressions after reading this text is that too much space is devoted to authorities quoted on inerts as a class instead of justifying the use of magnesium silicate to the exclusion of all others as far as exterior house paint is concerned.

My theory on the function of the oil is directly opposite to that expressed in the text. While it is the life of the paint, I compare it with the chain that is no stronger than its weakest link. It is vegetable matter and decays (oxidizes) until it is entirely decomposed and certainly is unable to resist the elements to the same degree as can the metallic pigments. One of the reasons why we add the fine particle pigment zinc to the coarser grained Lead Carbonate is to lessen the distance between the particles and thus reduce the strain on the oil content of the film.

I think this text could be considerably improved if more space were devoted to presenting facts - not in cold manner - but in Mr. Gisriel's own inimitable way. (and I think it could be done without increasing the size of the text) I know I wouldn't attempt it - you see it's so much easier to criticize - but I am trying to be constructive as much as possible in my criticism.

Yours very truly,

G. A. MENZ

Supt. Tech. Service Dept.


Chief Clerk
ETE:SGJ

P. S. I have reported on #5, so send along #6.

0007-SWP-040538

0007-SWP-000123929