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PAINT POWER

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WALTER F.
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Published in Washingto
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FOREWORD

THIS booklet, "PAINT POWER—and How to Teach it," has been prepared in conjunction with the 352 page textbook, "PAINT POWER—and How to Sell it." Its purpose is to facilitate the work of those who will serve as instructors, or group leaders, and who will use the larger book as the basis for training courses established to increase the knowledge of up-to-the-minute sales methods in the paint and painting industries.

"PAINT POWER—and How to Teach it," with its suggested teaching aids, quizzes and assignments, is geared to the needs of: (1) the instructor whose experience has been more extensive in the field of teaching than in the paint or painting industries; (2) the instructor well versed in the paint and painting industries who is new to the techniques of teaching; (3) the skilled instructor who is well grounded in knowledge of the industry, but whose time for course preparation is limited.

"PAINT POWER—and How to Teach it," like its companion volume, "PAINT POWER—and How to Sell it," has been prepared through the cooperation of the National Paint, Varnish and Lacquer Association and the Business Education Service, Vocational Division, of the U.S. Office of Education. The work was begun and much of it was completed during the administration of Dr. J. C. Wright, Assistant U.S. Commissioner for Vocational Education.

Co-authors of "PAINT POWER—and How to Teach it":

LONORE KENT

Author of "PAINT POWER—and How to Sell it"

In recent years, hundreds of her stories regarding the paint industry's products and their uses, color, and decoration have appeared in newspapers, on radio programs and in the pages of national magazines. In the successive capacities of Director of Save the Surface Campaign, Director of Postwar Development and, currently, Director of Promotion and Development, she has served the industry through the National Paint, Varnish and Lacquer Association for sixteen years.

WALTER F. SHAW

Field Representative for the U.S. Office of Education

Dr. Shaw, who worked under the general direction of B. Frank Kyker, Chief, Business Education Service, has had wide experience in vocational teaching. In addition to years of activity in advertising and trade promotion, Dr. Shaw has been successively a high school principal; Superintendent of Schools; Assistant Professor of Education, Ohio State University; State Director of Vocational Education; and President of Gooding College.

Besides the careful and comprehensive work done by the authors of

"PAINT POWER—and How to Teach it," there has been the checking by the Scientific Section of the National Paint, Varnish and Lacquer Association as well as by other officials of that organization and the checking by regional and state representatives of the U.S. Office of Education. Before publication both books also had the careful study, reviewing and suggestions of more than fifty key manufacturers, distributors, dealers, technicians, colorists, painting contractors, decorators and trade paper editors. Both books, in other words, represent the top thinking in the paint industry, correlated with the top teaching methods of the schools of the nation.

Whether "PAINT POWER" courses are set up in the plant of a manufacturer for his own employees, on a college or university campus for the business leaders of tomorrow, or under the direction of local school authorities—whether they are inaugurated for the present or prospective employees of retail or wholesale dealers—or whether they are devised for the training of men in the painting and decorating field, "PAINT POWER—and How to Sell it" and "PAINT POWER—and How to Teach it" will be of invaluable aid. Their publication is a compliment to the foresight of the leaders in this industry and will undoubtedly make a significant contribution to it as well as to a broadened understanding of the principles and practices involved in its growth and development.

R. W. Gregory
Assistant U.S. Commissioner
for Vocational Education

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The Paint Industry is Back of You

[*A letter to YOU, the Group Leader, from the National Paint, Varnish and Lacquer Association.*]

YOU hold in your hands rich opportunities for those who will study under your guidance. You are rendering them great service because you are leading them into a field that can be rich in financial reward as well as in personal satisfaction.

We, in our industry, salute you appreciatively because you are likewise rendering us great service. You are enabling us to upgrade the personnel of our industry and expand it so that we can aid in solving the nation's eventual problem of employing its manpower to the fullest extent.

We want you to feel that we are back of you and wish to help in every way we possibly can. When you begin to plan for your course, we'd suggest that you contact all those in your vicinity who are connected with the paint and painting industries whom you believe could be helpful. We have in mind the owners of paint stores and their assistants, painting contractors, paint manufacturers, their sales managers, advertising directors, chemists, factory foremen, industrial finish salesmen—even representatives of allied activities, such as decorators, architects and builders. (And don't overlook the editors of the building and real estate sections of your newspapers. They can be helpful, too.)

In 32 cities Paint Clubs are located which are affiliated with our organization. Their locations are given at the end of this letter. By contacting the presidents or secretaries of these clubs, you will contact people vitally interested in the work you are undertaking. It is our suggestion that you arrange a meeting—either with the assistance of such clubs or with leading paint people in your vicinity—and invite the people suggested in the preceding paragraph. At such a gathering you can acquaint them with the work you are beginning, and enlist their aid.

It is quite possible that such people as these can help by furnishing illustrative material for some of your sessions or that they may be instrumental in supplying individuals who can aid with various phases of the course of study you arrange. Your trainees would, we believe, be interested in hearing from and talking with an actual paint chemist, a painting contractor, a sales manager, a retail store owner or manager, and other people employed in related fields.

Also, through the cooperation of such individuals, it might be possible to hold some of your meetings in places particularly helpful to your group members. I'm thinking now of the advantages of lessons which involve mention of chemistry in actual chemical laboratories, of lessons which deal with the mixing of colors in actual paint shops, of lessons which involve the technique of interior decoration in a decorator's studio or lessons concerning the manufacture of paint in a real paint factory. The area in which you are holding your course will naturally define such possibilities.

If we, from our Washington Headquarters, can be of assistance in enlisting the aid of paint people in your vicinity, please feel free to write us, giving the area your course will cover and details regarding it. Where it is possible, we will be glad to give you the names of individuals in your territory whom we believe could be helpful and to write them direct if you so wish.

Assuring you of our interest in your undertaking,

ERNEST T. TRIGG
President

National Paint, Varnish & Lacquer Assn., Inc.
1500 Rhode Island Ave., N.W.
Washington 5, D.C.

LOCATIONS OF PAINT CLUBS

ATLANTA, GA.	KANSAS CITY, MO.	PHILADELPHIA, PA.
BALTIMORE, MD.	KNOXVILLE, TENN.	PHOENIX, ARIZ.
BOSTON, MASS.	LOS ANGELES, CALIF.	PITTSBURGH, PA.
BUFFALO, N.Y.	LOUISVILLE, KY.	PORTLAND, ORE.
CHICAGO, ILL.	MEMPHIS, TENN.	RICHMOND, VA.
CINCINNATI, OHIO	MILWAUKEE, WIS.	ST. LOUIS, MO.
CLEVELAND, OHIO	MINNEAPOLIS—	SALT LAKE CITY, UTAH
DENVER, COL.	ST. PAUL, MINN.	SAN FRANCISCO, CALIF.
DETROIT, MICH.	NEW ORLEANS, LA.	SEATTLE, WASH.
HOUSTON, TEX.	NEW YORK, N.Y.	TOLEDO, OHIO
INDIANAPOLIS, IND.	OMAHA, NEBR.	WASHINGTON, D.C.

Painting and Decorating Contractors are Eager to Cooperate

A Message to YOU, the Group Leader, from the Painting and Decorating Contractors of America.

YOU are undertaking to help provide the personnel for the great paint industry which offers a rich reward to devoted followers. Many thousands of enterprising young men have found a livelihood leading to financial independence in the several divisions of the paint industry.

The Painting and Decorating Contractors of America is concerned with the application branch of the paint industry. The function of our members is to apply all kinds of coatings and finishes to all types of surfaces.

Although high school graduation or its equivalent is a great asset, any young man who is eager to learn and who has the intelligence and ability necessary to acquire skill and technical knowledge is acceptable as a trainee in the painting and decorating trade.

The war resulted in an almost complete cessation of training for our industry. Recently it has been almost impossible to replace craftsmen lost through death, retirement or change of occupation. As a consequence we are urgently in need of new manpower.

New products, new ideas in the painting and decorating trades are paramount today and demand better trained workers. New types of decoration and new color schemes are in continuous demand. This necessitates special training for those in the painting and decorating trade who would create them. All these factors tend to make painting and decorating an interesting and desirable trade for young men to learn.

In addition to the opportunity afforded craftsmen to display individuality is the opportunity afforded them to become superintendents or contractors. The painting and decorating trade is very much in need of men who have a complete knowledge of the practices and technical phases of the industry and who can supervise men in their application.

Teaching is a great service because it brings training and mental discipline. To this must be added experience to make the qualifications of the student complete.

We realize that a program of industrial education, if it is to be success-

ful, must be coordinated with actual conditions in the industry for which training is offered. The better the coordination, the higher will be the efficiency of the program. A training program is coordinated only when the classroom work is synchronized with the job experience of each student and the latest methods of instruction are used.

As you make your plans for the holding of your course, determine the ways in which the members of the painting and decorating industry may be helpful. We shall be glad to have you advise us of the specific manner in which we can be of service. Our subsidiary organizations number too many to be listed here individually, but their names and locations in each area can be supplied upon request.

If we can serve you in speaking for the cooperation of the painting contractors in your vicinity, we shall be glad to have you write us at our Philadelphia Headquarters, stating your requirements.

With very best wishes for the success of your enterprise,

MICHAEL W. MCCARTHY
Chairman of the National Executive Board
Painting and Decorating Contractors of America
12 South 12th Street
Philadelphia 7, Penna.

HOW "PAINT POWER" COURSES CAN BE ORGANIZED UNDER THE GEORGE-BARDEN ACT

Under the terms of the George-Barden Act, any group of employed persons who wish training to improve vocational efficiency in any field may obtain it at little or no cost in this manner:

1. Contact the local superintendent of schools or write direct to the State Director of Vocational Education at your State Capital.
2. Outline the type of training you would like to see inaugurated in your area.
3. Estimate the possible size of the group you believe would be interested.

Under the George-Barden Act, federal and state, or local funds may be made available to pay the cost of instruction.

The State Director of Vocational Education will make available the services of a State Supervisor who will cooperate with school officials in setting up the course, finding a meeting place, locating an instructor. The subject matter presented in the course can be geared to the needs, experience and desires of the interested group.

HOW TO ORGANIZE YOUR "PAINT POWER" MATERIAL TO FIT THE NEEDS OF YOUR TRAINEES

"PAINT POWER—and How to Sell it" is exceedingly flexible. In its pages is basic knowledge which every newcomer to the industry—in any capacity—must acquire. Here, too, are innumerable examples of new know-how which can be of tremendous value to those who have been selling paint products and services for years.

There's a wealth of information for the retail clerk and the store owner, or manager; for the apprentice, the journeyman, the master painter and the contractor himself. As a consequence, "PAINT POWER—and How to Sell it" can be said to contain the material for many courses. It is up to the group leader to select the material from its pages which will be most suitable and most helpful to the members of his group and which can best be given adequate presentation in the time allotted to a specific course.

Actually, knowledge of almost everything contained in "PAINT POWER" can be exceedingly beneficial and profitable to everybody now in the paint industry or planning such a career. Because of this fact, the suggestion is made that if courses must, of necessity, be short, additional courses be planned, thus allowing for the amplification of subjects which would otherwise receive too brief attention.

Nine subjects—listed on the Table of Contents (page 7), are presented in separate teaching units. These units are divided according to subject matter—not because the entire subject in one unit should necessarily be covered in one session. A complete index of the subject matter contained in each unit appears at the beginning of that unit in "PAINT POWER—and How to Sell it." At the end of each unit, you'll find a list of additional reference material on the subject. At the back of the book is a glossary of commonly used paint industry terms for convenient reference.

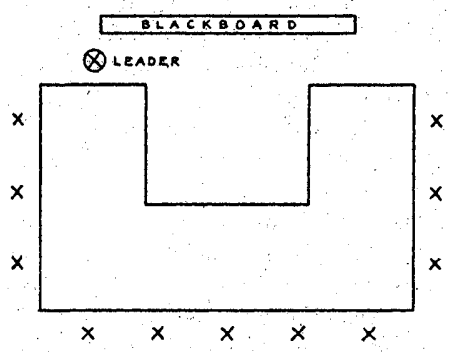
As the course proceeds and the group leader becomes increasingly aware of his group's capacity for learning and specific need for knowledge, he

may well make necessary revisions in the course content. If a subject for discussion appears to be too complicated for an inexperienced group or too simple for an experienced group, the wise leader will make the necessary adjustments at once. Good instruction should be fitted to the intelligence level, experience and interests of the group. Such adaptations will enable the group leader to meet group requirements with greater effectiveness.

TIPS ON TEACHING

Your first job is to sell yourself to your trainees. To get the greatest benefit from the course, the members of your group must have full confidence in you as a leader. Be casual. Be at ease. If you are nervous, don't show it.

Keep the atmosphere of your sessions informal. Avoid, if possible, the old schoolroom seating arrangement. You might try this, for instance:



It is desirable for every member of the group to be able to see the face of every other member. It is also important for the blackboard or display board to be in full view of all.

Avoid the use of the words: "class, teacher, classroom, students," etc., with your group. Substitute for them such words as "group, group leader, meeting place, trainees," etc., as they have a much better psychological effect.

Sell your trainees throughly on the benefits they will get from what they are asked to learn. Most people are willing to learn if they can be made to see how the possession of the new skill or knowledge will benefit them.

* * *

When working with a trainee, try to make him feel that you and he have an important problem to work out together.

* * *

Use all the teaching aids you can beg, borrow or contrive. Many sections of "PAINT POWER—and How to Sell it" can be mimeographed to advantage and distributed to group members before the session in which the subject is to be discussed. Supplemental facts and figures should be used to augment the material presented.

The group leader will find it easier to keep the thinking of the group on the topic if a mimeographed outline of subjects to be discussed in each session is placed in the hands of each group member. What follows, then, will partake of the nature of the so-called "directed discussion."

Charts, photographs, lantern slides and motion pictures should be used freely as visual aids to verbal instruction. The intelligent group leader will use several varied instructional techniques in order to stimulate interest and to motivate learning. Dramatic presentations may be used to enable the members of the audience to see themselves, their customers and their fellow workers in action. A brief skit is sometimes a better teaching device than a mimeographed handbook of regulations. In the "Teaching Suggestions" for each unit, presented in the pages that follow, you will find many specific suggestions for the use of such teaching aids.

* * *

Always smile when you criticize.

* * *

Don't mention specific products unless your entire group is from the same organization.

* * *

If one method of presentation fails to interest a majority of the group, the instructor should try another approach. The discussion method should be used in preference to the lecture method whenever possible—particularly for groups whose members have not passed beyond the secondary school level in education. Lecture periods should be followed by discussion that will clarify and amplify the points made in the lecture. This procedure is especially desirable when lecturers are employed.

* * *

With some advanced groups, it may be possible at times to use the conference method wherein the leader serves as "chairman" and draws from the members of the group their actual experiences and case histories. These subsequently serve as practical discussion problems for all mem-

bers of the group. An excellent mimeographed leaflet on the subject of teaching through the conference method may be obtained by writing the Federal Security Agency of the U.S. Office of Education, Vocational Division, Business Education Service, Washington, D.C. Prepared by W. Maurice Baker, it is called, "INSTRUCTOR'S MANUAL FOR USE IN TRAINING BUSINESS CONFERENCE LEADERS."

* * *

Group leaders should have a supply of cases as they help tremendously to anchor specific points in their listeners' memories. "A case" is the story of an actual experience in dealing with the problem at hand. It may be testimony pro or con bearing on the point of discussion. It should be a "running account" of the experience. It should contribute to the conclusions to be reached. Cases are used to bring out points and to bring out the faulty handling of situations.

* * *

These four types of questions are used by wise instructors:

1. *The Group Question.* It is asked of the group as a whole. No one person is singled out to answer the question. Thus the opportunity is given for those who know to volunteer.
2. *The Direct Question* is directed to one individual.
3. *The Leading Question* is one which leads into some fact or phase of the problem not previously brought out in the discussion. For example, "Why is rushing a customer too fast a poor approach?" This question indicates that rushing a customer *is* a poor approach.
4. *The Factual Question* is one that is asked to bring out specific facts rather than opinions.



UNIT 1

Opportunities in the Paint, Varnish and Lacquer Industry

This first session should be held in the place to be considered as the "home base" of the course.

PURPOSES OF UNIT 1

To understand and identify paint as the guardian of our health, the protector of our homes—the colorful servant which makes possible the miracles of modern industry and of transportation.



To interpret in a practical manner the sensational advances in the paint industry in recent years.

To clearly define the two principal types of paint sales: trade and specialized production finishes.

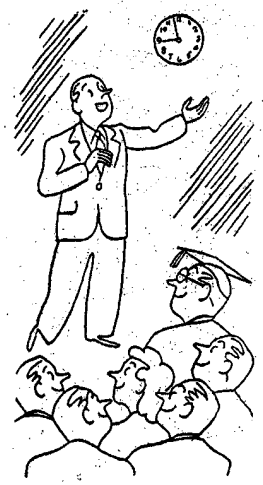
To outline the specific types of selling opportunities the industry affords.

TEACHING SUGGESTIONS



1. In emphasizing modern distribution, contrast the up-to-date merchandising in your vicinity with earlier methods. Information on the subject will undoubtedly be available from those who have had long experience in the paint and painting industries in your vicinity or from newer recruits who have made a study of the subject. Any information on the past and present of the paint and painting industries in the immediate area in which the class is held serves to make trainees more aware of the progress which has been made and of possibilities for future advancement.

2. It is naturally important to gain information that will aid you in bringing the story of opportunity in the paint industry right to your trainee's doorstep. Learn the outlook for paint sales in your community by checking with local paint company executives, with building industry representatives, local realtors, your Chamber of Commerce, community officials, bankers, architects . . . the business editors of daily papers as well as those in charge of the building and real estate sections.



3. Ask each member of your group to be prepared to talk for three minutes on the "power of paint" at the close of the session. Explain that your purpose in making this assignment is to direct attention to paint's place in modern life.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it"..... *Page Number:*

1. What is your personal definition of paint?.....16
2. Name at least six products of the paint industry.....16
3. Name three large industrial users of paint.....17
4. What is the particular protective value of paint finishes?.....17
5. How does paint protect the wealth and health of the nation?....17-18
6. What is the average number of gallons of paint produced annually in the United States?.....19
7. How many persons are engaged in the paint and painting industries, including all classifications?.....19
8. What is a painting contractor?.....21
9. Name three reasons for extensive paint activity in the next few years.....22
10. Name several interesting and important jobs within the paint industry which will undoubtedly offer great opportunity in the future.....24
11. What choice of fields in which to operate is open to the paint salesman?.....24

SUGGESTED ASSIGNMENTS

The more fully aware your group members are of the "everywhereness" of the industry's products, the more fully aware they will be of the business opportunities there are for those who sell paint. Consequently it is suggested that you devise an assignment to impress this point indelibly on their memories.

Perhaps you may wish to request that they carry a notebook until the next session, listing all objects possible which they see or touch or use which have been given some type of finish with a product manufactured by the paint industry. If they have had some previous experience with the industry and its products, you might ask for a listing of the various types of products seen.

Possibly you may wish to offer a prize for the longest and best list. The prize might be a quart of paint which has been donated by a local

paint dealer. The winner, of course, should be required to go to the paint store to collect his prize in the desired color.

All participants will be "winners," as a matter of fact, because the assignment will have widened their knowledge and appreciation of the vast number of objects which depend upon the products of the paint industry for protection, beautification or proper functioning.

AND HERE'S A SUGGESTION . . .

It is suggested that you may wish to give your trainees advance notice, at this point, of some of the assignments they can expect at a future date.

For instance, it is suggested at the end of Unit II that they obtain a card index file box and index cards to use in compiling a "BOX OF KNOWLEDGE" which will prove of tremendous value to them in their later business careers and which will be of inestimable value in helping them anchor many of the widely diversified facts in their memories regarding the industry and its products.

Or, you may wish to suggest that they order copies of "THE NEW PAINT, VARNISH AND LACQUER CATECHISM," by G. B. Heckel, which is published by "THE PAINT INDUSTRY MAGAZINE," and may be purchased for 75 cents per copy through the National Paint, Varnish and Lacquer Association, 1500 Rhode Island Avenue, N.W., Washington 5, D.C. In one course held in New York, nearly 200 students bought copies of the "Catechism" and then purchased additional copies for other men in their plants or sales force who were not taking the course, but who wanted handy factual reference books.

Or, you may wish your trainees to be on the lookout for suitable scrapbooks which you may require in connection with the teaching of Units V and VI on "The Power of Color" and "Paint Styling." You may also wish to suggest that they begin collecting colorful illustrations of well-decorated buildings, stores and homes such as are to be found in many of the current magazines. Such scrapbooks of "Best Painted Buildings," can later be worth their weight in gold to them when they are actually on the selling front.

It is also possible that you may wish to suggest to the local paint association or to members of the industry in your area that they offer prizes at the close of the course for the best "BOX OF KNOWLEDGE" and the most noteworthy "BOOK OF BEST PAINTED BUILDINGS."

If you have made such an arrangement, you may wish to mention the prize offer at this juncture.

Then, you may wish to call attention to the fact that you will require your trainees to write advertisements and to plan window displays in connection with the unit on sales promotion (IX). Such advance notice will give them an opportunity to collect paint advertisements in magazines and newspapers as well as to study local window displays.

If you plan to work with a specific type of color wheel in connection with your presentation of color harmony in Unit V, you may wish to query your students in advance regarding their desire to order similar color wheels. Should you decide to stage the color demonstration with water colors, it might be desirable to advise your trainees that they will be needing such a paint box at the future time.

If you have plans for a field trip in connection with your instruction on estimating, your group will be interested to hear about it. The same holds true of a proposed trip to any well-furnished model rooms or homes you may plan to visit. Or, a trip to a school, hospital, or any other place where the color selection has been made after careful consideration or experimentation, deserves a mention.

Your trainees will also be interested in knowing what arrangements you have been able to make regarding the locations in which the various sessions will be held—for instance, if. . .

UNIT 2—DEVELOPMENT OF THE INDUSTRY AND THE TYPES OF PRODUCTS IT MANUFACTURES

will be held in a

laboratory of a paint manufacturer where they will have an opportunity to see actual samples of raw materials and various types of products.

UNIT 3—APPLICATION OF THE INDUSTRY'S PRODUCTS AND THEIR POWER TO PRESERVE PROPERTY

will be held in a

paint factory or a painting contractor's shop where it is possible to demonstrate methods of application. Another

possibility: a place where a large paint job is actually in progress and it is possible to observe surface preparation, priming, finishing, etc. Big contractors, for instance, generally have large hotel contracts where work in varying stages is continuously in progress. Still another possibility: an outstanding applied finishing plant of some industry in the area with the widest possible variety of application methods and assorted preparation of surfaces for finishes.

Unit 4—Estimating—for the Sellers of Paint and Painting

will be held in a

classroom or in a home or building where practical estimating can be shown.

Unit 5—The Power of Color and How to Make It Work for You

will be held in a

classroom or interior decorator's shop.

Unit 6—Paint Styling As A Powerful Selling Tool

will be held in a

classroom, decorator's shop, or room or building that is an outstanding example of paint styling.

Unit 7—Successful Salesmanship and Management of the Retail Store

will be held in a

retail paint store or paint department.

Unit 8—The Painting Contractor. How He Operates . . . How He Sells

will be held in a

painting contractor's office and shop.

Unit 9—Using Effective Sales Promotion . . . Advertising . . . Publicity . . . to Sell More Paint Power

will be held in a

classroom or retail paint store.

The local situation, naturally, will govern the possibilities of such a program.

It is, of course, unnecessary to transport your group away from your classroom, but *it is desirable where it is feasible.*

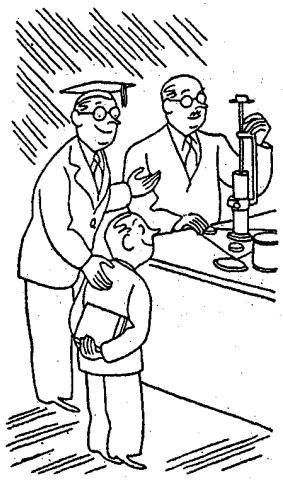
Still another point you may wish to bring out at this time—if you desire to do so and can make arrangements—is that a final meeting will be held after the completion of the course. At such a meeting, which might be held in conjunction with a meeting of the local paint association or a group of local paint people, certificates or cards of identification could be presented to your trainees which would show that they had completed the PAINT POWER SALES TRAINING COURSE. If prizes were to be given for the most noteworthy card index "BOX OF KNOWLEDGE" or scrapbook on "BEST PAINTED BUILDINGS," they could well be presented at such a function.

At similar functions held by other study groups, the graduates have organized themselves into clubs. Such an organization serves to maintain the interest of the group in the subjects it has studied and may well form the nucleus for advanced study courses.

UNIT 2

Development of the Industry and the Types of Products It Manufactures

It would be well to hold this session in the laboratory of a paint manufacturer where there would be an opportunity to see actual samples of raw materials and various types of industry products.



PURPOSES OF UNIT 2

To give salespeople a working knowledge of the origins of the five principal types of colorful coatings.

To present in compact form the main sources of the most important raw materials used today by the industry.

To set forth the various types of products manufactured by the industry and the purposes for which they are produced.

TEACHING SUGGESTIONS

1. Call upon members of your group for a description of their experiences in listing the omnipresent samples of the industry's products which they have been able to observe and list since the opening session. Inquire which member of your group was able to list the greatest number. Collect notebooks for your personal checking.
2. Enlist the aid and cooperation of members of the paint industry in your area in obtaining as many as possible of the substances and products mentioned in Unit II. The greater the number of samples you can obtain, the more graphic and effective you can make your presentation.
3. Advocate the beginning of a "Box of Knowledge"—a card index system for future as well as current use. Information on the many types of products manufactured by the paint industry is extensive and possibly quite unfamiliar. It is unreasonable to suppose that it can be memorized permanently in brief sessions. Index cards which give the highlights regarding each product can prove of great value in the student's subsequent business career and can be easily supplemented in this form by information regarding application, etc.

   Possibly you will wish to have a sample set of cards for exhibition or possibly the information can be mimeographed in advance of the session and supplied group members so that they, in transferring the information to index cards, will derive a memory-impressing value from the process.
4. Launch the habit of originating "Memory Anchors" to enable your trainees to anchor diversified facts more easily and more firmly in their memories.

Here's what we mean by "Memory Anchors":

Make a game of devising mental images that help anchor unfamiliar facts in the memory. These mental images may be especially apropos or may be ludicrous. For instance, with the "White Cliffs of Dover" impressed in our memories, it is a simple matter to substitute the word "chalk" for "white" and remember that the chalk used by the paint industry is obtained from the white (chalk) cliffs of the Dover area.



As far as ludicrous mental images are con-



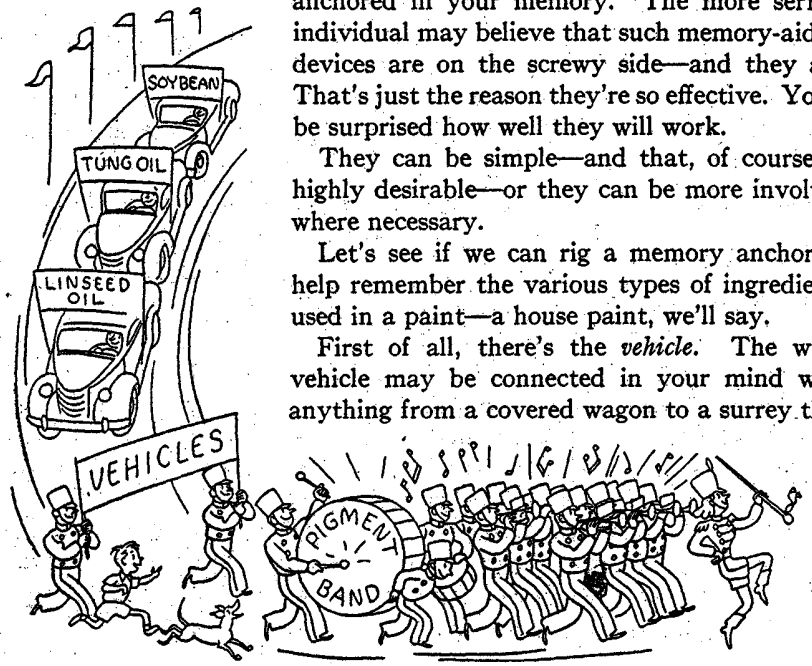
cerned, Bruno Furst in his book, "How to Remember," writes: "It is precisely such unreal images that make deep impressions and are easily remembered because of their absurdity or oddity. The pictorial makes the best impression. Because pictorial impressions are the strongest, it is apparent that, in memorizing and in remembering, in all that the memory retains, it is essential to make visual associations."

Suppose we apply this suggestion to the matter of remembering, for instance, that the oil of the castor bean is used in varnish and lacquer. On page 42 of "Paint Power—and How to Sell it," you'll learn that the castor bean plant sometimes grows to a height of 35 feet. That suggests the beanstalk, of course. And *Jack*, as well. Consequently, you can "file" a mental picture of *Jack* climbing a *castor bean stalk* with a *can* of lacquer—or varnish—or both—*under his arm* and you'll have the information firmly anchored in your memory. The more serious individual may believe that such memory-aiding devices are on the screwy side—and they are. That's just the reason they're so effective. You'll be surprised how well they will work.

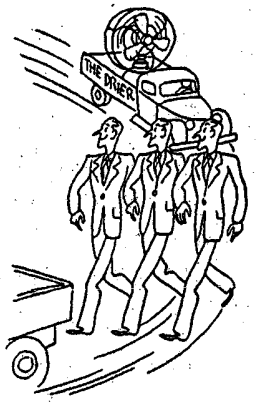
They can be simple—and that, of course, is highly desirable—or they can be more involved where necessary.

Let's see if we can rig a memory anchor to help remember the various types of ingredients used in a paint—a house paint, we'll say.

First of all, there's the *vehicle.* The word vehicle may be connected in your mind with anything from a covered wagon to a surrey that



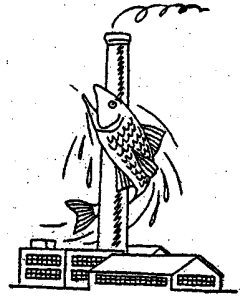
has fringe on the top. You can have a whole series of vehicles, if you like—each with the name of a different type of paint vehicle lettered on its side: linseed oil, tung oil, soybean, etc. From such vehicles, it's an easy mental jump to the idea of a parade . . . a paint parade. The vehicles will be part of a paint parade.



The next important paint ingredient is the *pigment.* Let's think of the colorful pigments as gay-coated members of the band leading the parade.

Then comes the *thinner.* Suppose we think of the thinners—turpentine, mineral spirits and naphtha—as *tall, thin men,* (seven feet high, if you like!) striding staunchly along behind the vehicles.

Then comes the *drier.* It can be a huge electric fan mounted on a float that brings up the rear. From its whirring blades comes the wind that brings snapping action to the flags and pennants along the parade route.



Vehicle, pigment, thinner, drier. They're not at all dull when visualized in some colorful and dramatic fashion. There are many better "memory anchors," of course, than this. It's up to you to devise your own when you use such a teaching mechanism. Your first reaction may be that photographing such mental images on your memory is involved and circuitous. But, anchor the fact that *fish oil* is used in paints for heated smoke stacks by visualizing a fish swimming up a smoke stack! *Then try to forget it.* You'll see what we man.

SUGGESTED QUESTIONS

[For answers, see "PAINT POWER . . . and How to Sell it"..... *Page Number:*

1. If Thomas Child were alive today, what differences would he see between his paint making methods and modern ones?.....29

2. What contribution to paint history was made by the paint guilds of masters, journeymen and apprentices?....31-32
3. In early Colonial days who were permitted to use paints on exteriors of houses?....32
4. Give a broad definition of paint....36
5. How is white lead produced? How is it used?....37-38
6. Discuss the discovery or origin of the colors used in paint pigments....38-39
7. What is the function of an extender?....38-39
8. What are the two main types of paint vehicles?....39
9. Name three principal thinners....40
10. What is a drier?....40
11. What are the five principal types of paint coatings?....40-41
12. What is the important assignment of such oils as linseed, tung, perilla, soybean and castor, in oil-base paints?....41-42
13. What accounts for the fast growing popularity of the water paints?....43
14. What paint-making directions were found in the family cook book?....43
15. What is the composition and principal use of an emulsion paint? Cement water paint?....44
16. How does varnish differ from paint? What are the two principal types of varnish?....45
17. Name the main source of raw material for shellac....47
18. What is an enamel?....48
19. What meanings do you attach to the following words:

Synthetic resin (46)	Lac (47)	Stain (50-51)
Size (54-55)	Shellac (47)	Toluene (49)
Roof coating (51-52)	Caustic (54)	Solvents (40)
Bone-black (38)	Opacity (37)	Pigment (37-39)
Ochre (38)	Congo (45)	

20. How is lacquer used today?....49-50
21. What are the most useful accessory products used by a painter?. 54-56

TRUE OR FALSE

	True	*False*
1. At heart, most men and women are indifferent to beautiful and decorative surroundings....		30-32*
2. Blue was one of the first interior colors to appear ...		31
3. The basic materials from which paint is made have been changed frequently by the chemists....		33
4. Raw materials for the manufacture of paint come exclusively from the mineral kingdom....		33
5. Iron is a source of red, yellow, and blue pigments ...	39	
6. The vehicle is a motor car used to transport paint from manufacturer to retailer....		39
7. Driers are compounds of lead cobalt and manganese....	40	
8. Enamels, varnishes, and lacquers are used principally for product finishes....		45-49
9. Linseed oil actually is obtained from the seed of the gentian plant....		41
10. Fish oils are used in coatings developed for covering smoke stacks....	42	
11. Cement paint may be applied to damp masonry....	44	
12. Varnish does not contain a pigment....	45	
13. Spar varnish is weather resistant....	46	
14. Lac is a coating secreted by a scale insect which lives on trees and shrubs in tropical countries....	47	
15. Banana oil is a volatile solvent used in lacquers....	49	
16. Aniline is the base of most stains....	50	
17. Roof cement can be used to cut down fuel bills....	52	

**Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

1. Trace the steps in paint manufacture from early Babylonian civilization until today, showing how paint came to attain its position as a benefactor of mankind.

2. Do you believe the chemists of the paint industry exhausted all possibilities of discovering new materials in their extensive research during World War II?
3. What is the important role played by oil in oil-base paints?
4. Discuss principal sources of wood stains.
5. Do you think every interior surface should have a final wax coating?

SUGGESTED ASSIGNMENT

1. Have your trainees obtain a suitable card index file box together with alphabet divisions and sufficient blank cards for their purpose.

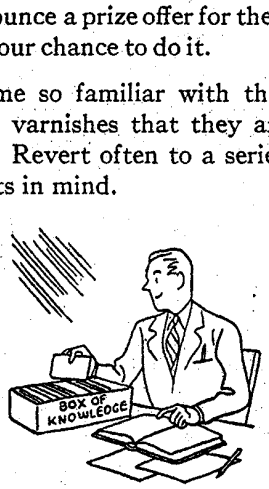
   If your trainees do not have copies of "PAINT POWER—and How to Sell it," supply them with mimeographed sheets giving information contained in this unit regarding the paint industry's products and the raw materials used in their manufacture. Even though trainees do have the textbook, copying this information onto the cards and filing it for easy reference will be of great help in impressing the information on their memories. Such a

   BOX OF KNOWLEDGE

   can become invaluable as subsequent information is added. Ask for a progress report on such a Box of Knowledge from each student as you progress from meeting to meeting. Develop personal pride in accuracy, arrangement, and completeness.

   If you plan to announce a prize offer for the best index box at the end of the course, here's your chance to do it.

2. Have students become so familiar with the various ingredients of paints, lacquers, and varnishes that they are able to use "memory anchors" effectively. Revert often to a series of rapid fire questions to fix important points in mind.



Application of the Inc and Their Power to P

It would be well to hold this factory or painting contractor' possible to demonstrate actual tion.

PURPOSES OF UNIT 3

To emphasize that true economy in pain tection is best attained through proper me of surface preparation and expert applicat best quality materials.

To show how to detect the natural mani tions of old age in a coat of paint and h identify such paint misadventures as may been induced by careless application, a pheric conditions or moisture.

To instill proper respect for the cond under which a painter must work. To adv a detailed knowledge of the care of all equip he must use in the application of the indu products.

TEACHING SUGGESTIONS

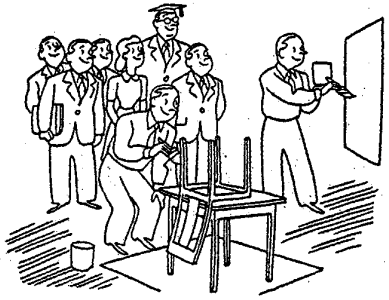
Because of the length of this unit and the importance of the subjects covered, it may be desirable to devote two sessions to it. If this were done, one session could be on exteriors; one, on interiors. It might, of course, be desirable to divide it into even more sessions: one on paint misadventures, for instance; another, on the preparation of various surfaces for painting; and one or more on actual methods of application.

* * *

1. The experiences of the contractor and the dealer are set down in story form to make more interesting a large portion of technical information. Using the same form of presentation for group work will possibly aid your trainees in anchoring the various points in their memories.
2. Obtain assistance of qualified paint or painting industry representatives in presenting the section on avoiding paint failure: "Paint Misadventures and How to Dodge Them." It would be desirable for him to have actual samples—segments of surfaces on which various types of paint failures have occurred—or—large, clear photographs.
3. Arrange an extensive demonstration of as many as possible of the industry's products and of the methods by which they are applied. Such a demonstration might well be the work of several cooperative members of the industry. They might give actual demonstrations of the application of various coatings described in the unit, for example:

   How various types of paint should be brushed on.
   How varnish is applied across the grain and then with it.
   How enamel and lacquer are flowed on with a full brush.
   How various types of brushes and spray guns should be used.

   If possible, have class member participation to some extent, with individuals trying the application of different types of coatings.



Samples of special wood finishes and of decorative wall fi would also be helpful. A graphic feature of the demonstration co a series of panels showing "What Happens If"

What happens if paint is applied over a surface from whic wax has not been removed.

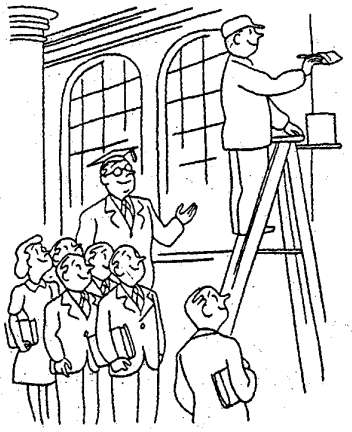
What happens if knots are not primed or especially treated.

What happens if paint and varnish remover has not been pletely removed before a new coating is brushed on.

What happens if paint is applied over a high gloss or semi g if the gloss is not "cut."

What happens if cement water paint is applied directly ove oil paint coating.

4. In connection with the section dealing with safety at the very en the unit, memory-aiding "flash" cards which briefly summarize portant points could be used to advantage. In size, these might approximately 12″ x 18″.
5. Call attention to the fact that you will assign a painting project at end of the session so that your trainees may have this added impe to retain as much information as possible.



6. In connection with the teaching of Unit III, arrange to take you group to a big paint job in town which is actually in progress so that the trainees may observe surface preparation, priming, finishing, etc. Big contractors, for instance, generally have large hotel contracts where work in varying stages is continually in progress.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it" ..... *Page Number:*

1. Why is it so necessary that a salesman know about the types of coatings designed for each specific type of service? 63
2. What are the "danger spots" on a house to which an alert paint salesman will direct the owner's attention? 64
3. What is the best time to do exterior painting? 64
4. In what ways may so-called "cheap" paints be expensive? 65
5. Why is it important not to "hurry the painter?" 67
6. What do each of the following terms suggest to you?

Wrinkling? (73)	Opaque? (77)	Sizing? (81-82)
Mildew? (74)	Spindles? (78)	Stencils? (83)
Spackling? (81)	Scumbling? (82)	Bleeding? (84)
Stipple? (82)	Alligatoring? (73)	Ladder Shoes? (86)
Chalking? (72)	Blistering? (74)	

7. What wall paints will withstand washing? 76
8. Why are walls in hospitals painted a smooth glossy finish? 76
9. Name the three forms of protective wax coatings for floors 78
10. What finishing problems are presented by the woodwork in an old house? 79-80
11. What must be understood about different woods and their grains before undertaking to sell materials for wood staining? 80
12. What are some of the different types of decorative wall finishes? . 82-83
13. What kind of paint do you need for cement? 83
14. How should old furniture be refinished? 84-85
15. What are the advantages in using painted furniture? 84
16. What are the characteristics of a good brush? 87-88
17. What protective measures should be taken to guard against fire hazards? 93-95

TRUE OR FALSE

	True	*False*
1. Two-thirds of the cost of a paint job is the labor necessary to prepare the surface and apply the paint.		65*
2. Blue doors in the old Southwest are said to keep the devil away	68	
3. Asphalt is an excellent coating for a flat roof	70	
4. All paint in blistered areas should be removed before re-coating	74	
5. The metallic finishes actually keep the heat inside radiators in offices and homes	76	
6. The primer coat replaces sizing in interior painting.		81-82
7. New walls require no preliminary size coat		81-82
8. Dry cellar walls require a moisture repellent finish . .		83
9. One could use porch and deck enamel for the cellar floor	83	
10. The sterilizing room in a dairy needs a high gloss paint which is moisture resistant	85	
11. Brushes have chu chang from China and synthetic bristles from other countries		87
12. Brushes not in use should be kept in a warm place.		90
13. Air brushes are used extensively in product finishing	92	
14. Oily waste should be placed in self-closing cans and disposed of daily	93	

**Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

1. How far should an expert painter go in refusing to allow his name to become associated with the use of inferior materials for painting the interior of the new City Hall?
2. A local paint club in a midwestern city conducted a city wide survey to locate buildings of all kinds whose exteriors indicated a need for repainting. Boy Scouts were instructed how to make the survey. The

reports, when completed by the Boy Scouts, were placed in an enclosed receptacle and each of the ten club members drew a report in turn until all reports had been alloted in this manner. As a means of developing off-season business, would this meet with your approval? Could you devise a better plan? Would your plan work?

3. How would you attempt to reason with an employee who was careless in handling his tools and equipment and who was always asking to borrow equipment from fellow workmen?
4. Discuss entire new paint job versus annual patching job for house exterior. How much "patching" would you recommend if only a few key spots were discovered to be in "danger?"
5. Would you consider it a good investment to buy an old house that was well constructed, but badly in need of paint if it were offered for sale at a low figure? After your purchase, would you offer it for sale before or after you had completely repainted it?

SUGGESTED ASSIGNMENTS

It is suggested that you assign your group members a painting job so that they may learn more of actual application by personal experience. The advantage of such an assignment would, of course, depend on their previous experience. If they have had little or no experience with painting, such an undertaking is eminently desirable for them at this juncture. Such a project might consist of anything from enameling a chair or table to painting a room.

If your demonstration has not covered such points, you might advise them regarding such points as: the way in which the paint should be prepared for use; the back-saving method of inverting a chair or small table and coating the lower sections first; the advantages of having your tools and materials ready; the use of protective cream on the hands, etc.

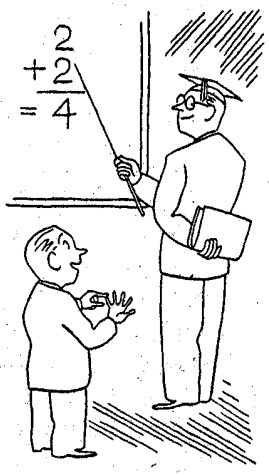
Request a brief statement of the "degree of satisfaction" from each.

UNIT 4

Estimating . . . for the Sellers of Paint and Painting

It is suggested that this subject be taught in a room that is large enough for group members to make actual measurements for use in class estimating projects. The group leader should have a blackboard available to enable him to show clearly how the figuring is done. Other possible locations for this session would be a home or building where estimating can be demonstrated in a practical manner.

PURPOSES OF UNIT 4



To supply the necessary information to enable the sellers of paint and painting to know the basic principles of estimating.

To enable a salesman to help the customer by determining the amount of paint required.

To point out to the painting contractor and his salesmen the important factors which must be considered in estimating a complete painting job successfully.

TEACHING SUGGESTIONS

1. Give your group members an opportunity to report on the results obtained in their assigned painting projects. If they report difficulties encountered, ask the other trainees to criticize constructively.
2. Inform your group members that you will put them to work on actual estimating projects during this session so you will obtain the maximum attention in the early part of your presentation.
3. As you initiate your trainees in the basic principles of estimating, step by step, chalk up on the blackboard the actual figures. These you can take from the illustrations in Unit IV.
4. Recommend that your group members make notes of the various points you bring out for later transferring to their "Box of Knowledge" index cards.
5. Should members of the group seek an extra session on estimating, it should be arranged.
6. If each trainee does not have a copy of "PAINT POWER—and How to Sell it," supply each group member with a mimeographed copy of the Average Coverage Chart as you begin work on your "New Game of Twenty Questions"—the 20 assignments you have prepared to give each member of your group personal experience in measuring and estimating. Just as one of the best ways to sell is to "let" people buy, one of the best ways to teach is to "let" your trainee learn. The fine art of estimating properly *could* be a very dull, monotonous, sleep-inducing subject if you let it be. One of the best ways to dodge such a circumstance is to get your class members up out of their chairs and put them all to work—measuring and estimating.

   Use the room in which your session is held as a laboratory. Be sure you have plenty of paper, pencils, measuring rules for everyone. Prepare a series of estimating assignments which are related to the room in which your class is held. Put each assignment on a separate sheet of paper and have one for each member of your class. Be sure each slip is numbered. If you have more trainees than you have possible projects, you'll have to give more than one individual the same assignment.

   On a separate series of slips—with the proper number of the assigned projects—put down the correct answers to each estimating problem. Keep these answer slips in your possession until the class projects are worked out.

   You can explain to your group that the principles for estimating

interior surfaces are just the same as those for exterior ones. You determine the area of all surfaces to be painted and divide the totals by the number of square feet of coverage the desired type of coating provides. The areas of ceilings and floors are found by multiplying the length of a room by its width. To get wall areas, you multiply the length of a room by its height, then double your total to get the opposite wall. Needless to say, a room usually has four walls to be painted.

Now let's consider the room in which your meeting is being held. For the sake of illustration, we'll say that it is to be completely refinished and that it's 15′ x 20′ x 9′. If it isn't you can substitute its actual measurements in the following assignments or similar ones. Don't tell your trainees the room's size. Let them measure it for themselves.

The room has 2 average size doors, 3 average size windows, baseboard, picture moulding and well-scuffed floor. The woodwork is to be finished in a semi-gloss enamel, the walls are to be—but let's give the specifications as they might appear on separate project slips. . . .

A NEW GAME OF TWENTY QUESTIONS

Assignment 1

The walls of this room are to be washed, then given 1 coat of primer and 2 finish coats of light tinted flat paint. Measure the wall area (not ceiling) and estimate the amount of primer that will be required if average coverage for primer on plaster is 270 square feet.

Answer 1

15′ × 9′ × 2 = 270 sq. ft.
20′ × 9′ × 2 = 360 sq. ft.
360 sq. ft. + 270 sq. ft. = 630 sq. ft.
630 sq. ft. ÷ 270 sq. ft. = 2½* gallons of primer for walls.

Assignment 2

After the walls of this room are washed and given a coat of primer, they are to be given 2 finish coats of flat paint. Measure the wall area (don't include ceiling) and estimate the amount of flat paint that will be required for the first finish coat if 360 sq. ft. is average coverage.

* Where fractions of a gallon result, use the next higher "quarter" mark so that answers read, for instance, 2¼, 2½, or 2¾ gallons.

Answer 2

15′ × 9′ × 2 = 270 sq. ft.
20′ × 9′ × 2 = 360 sq. ft.
270 sq. ft. + 360 sq. ft. = 630 sq. ft.
630 sq. ft. ÷ 360 sq. ft. = 1¾ gallons flat paint for walls.

Assignment 3

A second finishing coat is to be applied to the walls of this room after they have been washed, primed and given the first finishing coat. Measure the wall area (ceiling not included) and estimate how much flat paint will be needed if average coverage is 405 sq. ft.

Answer 3

15′ × 9′ × 2 = 270 sq. ft.
20′ × 9′ × 2 = 360 sq. ft.
270 sq. ft. + 360 sq. ft. = 630 sq. ft.
630 sq. ft. ÷ 405 sq. ft. = 1¾ gallon flat paint for walls.

Assignment 4

The ceiling is to be washed, given a priming coat, then two finish coats of flat white so it will give the maximum light reflection. Measure the ceiling and estimate how much primer will be required if average coverage is 270 sq. ft.

Answer 4

15′ × 20′ = 300 sq. ft.
300 sq. ft. ÷ 270 sq. ft. = 1¼ gallons primer for ceiling.

Assignment 5

After the ceiling is washed and primed, it gets its first finishing coat of flat paint, which has an average coverage of 360 sq. ft. Measure ceiling and estimate gallonage required for its first coat.

Answer 5

15′ × 20′ = 300 sq. ft.
300 sq. ft. ÷ 360 sq. ft. = 1 gallon flat paint for ceiling.

Assignment 6

The second coat of flat white paint which goes on the ceiling after it has been washed, primed and given its first finishing coat, should have an average coverage of 405 sq. ft. Measure the ceiling and estimate how much gallonage the second ceiling coat will require.

Answer 6

15′ × 20′ = 300 sq. ft.
300 sq. ft. ÷ 405 sq. ft. = ¾ gallon flat paint for ceiling.

Assignment 7

You estimate the amount of paint required for both the baseboard a picture moulding by merely measuring the length of the baseboar This is spoken of as measuring by *lineal feet.* In other words, wh estimating quantities, you can usually consider baseboard and moul ing as one surface, inasmuch as they will seldom measure more tha 1 foot in width, even when added together. Measure the baseboa and picture moulding and estimate how much undercoating materi will be required, if a first coat will cover an average of 1200 lineal fee

Answer 7

15′ + 15′ + 20′ + 20′ = 70 ft. (Baseboard and moulding).
70 ÷ 1200′ = ¼ gallon primer for baseboard and moulding.

Assignment 8

Two finish coats of semi-gloss enamel on the baseboard and pictur moulding will be required after the primer is applied. Estimate how much semi-gloss will be needed if such coatings cover an average o 900 lineal feet. Measure the length of the baseboard and moulding together, multiply by 2 (coats) and divide by 900.

Answer 8

15′ + 15′ + 20′ + 20′ = 70 ft. (Baseboard and moulding).
70′ × 2 (coats) = 140 ft.
140′ ÷ 900′ = ¼ gallon semi-gloss—baseboard and moulding.

Assignment 9

The three windows in the room are to get an enamel undercoat, then 2 coats of semi-gloss enamel. Measure the windows, add ½ to allow for siding, sash and trim and estimate how much primer will be required if priming material has an average coverage of 603 sq. ft.

Answer 9

3′ × 5′ = 15 sq. ft. (size of window).
15 sq. ft. + 7½ sq. ft. (½ to be added) = 22½ sq. ft.
22½ sq. ft. × 3 (no. of windows) = 67½ sq. ft.
67½ sq. ft. ÷ 603 sq. ft. = ¼ gallon primer for windows.

Assignment 10

First finishing coat of semi-gloss for each of the three windows in the room needs to be estimated. Measure your windows, add ½ to allow for trim, siding and sash. Figure average coverage of 495 sq. ft. for this first coat.

Answer 10

3′ × 5′ = 15 sq. ft. (size of window).
15 sq. ft. + 7½ sq. ft. (½ to be added) = 22½ sq. ft.
22½ sq. ft. × 3 (no. of windows) = 67½ sq. ft.
67½ sq. ft. ÷ 495 sq. ft. = ¼ gallon semi-gloss for windows.

Assignment 11

The three windows get a second finishing coat of semi-gloss. Measure windows, add ½ to allow for sash trim and siding. Average coverage for second coat—540 sq. ft.

Answer 11

3′ × 5′ = 15 sq. ft. (size of window).
15 sq. ft. + 7½ sq. ft. (½ to be added) = 22½ sq. ft.
22½ sq. ft. × 3 (no. of windows) = 67½ sq. ft.
67½ sq. ft. ÷ 540 sq. ft. = ¼ gallon semi-gloss for windows.

Assignment 12

The two doors each get an enamel undercoat and 2 finishing coats *on one side.* Add ½ to allow for trim, sash and siding. Figure the amount if average coverage for a primer is 603 sq. ft.

Answer 12

4′ × 6½′ = 26 sq. ft. (per door).
26 sq. ft. × 2 (no. of doors) = 52 sq. ft.
52 sq. ft. + 26 (½ to be added) = 78 sq. ft.
78 sq. ft. ÷ 603 sq. ft. = ¼ gallon of primer for doors.

Assignment 13

Estimate the amount of semi gloss paint (coverage 495 sq. ft.) needed to give first finishing coat to each of the two doors, remembering that you are figuring only one side and allowing ½ additional to cover trim and sash.

Answer 13

4′ × 6½′ = 26 sq. ft. (per door).
26 sq. ft. × 2 (no. of doors) = 52 sq. ft.
52 sq. ft. + 26 sq. ft. (½ to be added) = 78 sq. ft.
78 sq. ft. ÷ 495 sq. ft. = ¼ gallon semi-gloss for doors.

Assignment 14

The second finishing coat for the doors should give an average coverage of 540 sq. ft. Measure the two doors. Allow additional ½ to cover trim and sash.

Answer 14

4′ × 6½′ = 26 sq. ft. (per door).
26 sq. ft. × 2 (no. of doors) = 52 sq. ft.
52 sq. ft. + 26 sq. ft. (add ½) = 78 sq. ft.
78 sq. ft. ÷ 540 sq. ft. = ¼ gallon semi-gloss for doors.

Assignment 15

After the floor is thoroughly cleaned, it is to get a new coating of shellac or varnish. Figure the gallonage required. Average coverage is 540 sq. ft. for a first coat of either shellac or varnish.

Answer 15

15′ × 20′ = 300 sq. ft.
300 sq. ft. ÷ 540 sq. ft. = ¾ gallon of varnish or shellac for the floor.

Assignment 16

Figure out the total amount of priming paint which will be required for the walls and ceiling of the room. Add totals obtained by those who had Assignment 1 (Walls) and 4 (Ceiling).

Answer 16

For walls: 2½ gallons
For ceiling: 1¼ gallons

Total 3¾ gallons

Assignment 17

From holders of Assignments 7 (Baseboard, moulding): 9 (Windows) and 12 (Doors), learn the amount of enamel undercoater they estimate will be required for the woodwork and total it.

Answer 17

For baseboard and moulding: ¼ gallon
For windows: ¼ gallon
For doors: ¼ gallon

Total ¾ gallon (approx.)

Assignment 18

Those who hold Assignments 5 and 6 can give you the figures you require in order to report the total gallonage of flat white paint which will be needed for the ceiling.

Answer 18

For first finishing coat:	1 gallon
For second finishing coat:	¾ gallon
Total	1¾ gallon

Assignment 19

Check with the group members who have Assignments 2 and 3 to determine the total amount of material which will be necessary to apply 2 finishing coats to the walls.

Answer 19

For first finishing coat:	1¾ gallons
For second finishing coat:	1¾ gallons
Total	3½ gallons

Assignment 20

Learn from those who were figuring on the 2 coats of semi-gloss enamel for the woodwork how much of this material will be needed and find the total. Trainee 8 can tell you about the baseboard and moulding. Ask trainee 10 and trainee 11 about the windows. Inquire about doors from trainee 13 and trainee 14.

Answer 20

For baseboard and moulding:	¼ gallon
For first coat on windows:	¼ gallon
For second coat on windows:	¼ gallon
For first coat on doors:	¼ gallon
For second coat on doors:	¼ gallon
Total	1¼ gallons

NOTE: Actually, smaller totals would result in some cases if accurate fractions were used instead of the "next higher 'quarter' mark." In the case of the semi-gloss enamel for the various woodwork surfaces, for instance, the actual quantity of material required would be approximately ¾ of a gallon instead of 1¼.

Before calling for returns, distribute your answer slips, making sure that you do not give an answer number to a trainee which conforms with his assignment number. In this way you can have your trainees check on each other's solutions, calling for a report on Assignment 1 and then asking the holder of Answer 1 if that is correct, etc.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it"..... *Page Number:*

1. If you're engaged in the retail selling of paint, what is likely to happen if you wrongly estimate the quantity of material a customer needs? What happens if you're a painting contractor?...101

2. Is it necessary to consider the pitch of a roof when estimating the quantity of coating material that will be required for it?.....104

3. Is there a generally accepted procedure for estimating the area to be painted in the trim and sash of a window?.....106

4. In estimating, is there a place for "educated guessing?".....110

5. What must a painting contractor figure in his total costs in addition to the charge for coating materials and their application?....114

6. What is the average figure for estimating overhead costs in your community? Upon what items are such charges based?.....115

7. What are the four main factors a painting contractor must consider in estimating a job?.....115-116

8. What are the two types of estimates which a painting contractor should make? Why?.....117

9. What are some of the things a contractor must consider when he is making an estimate from a blueprint?.....120

10. How much of this discussion on estimating may a retail paint store salesman use? Give reasons for your answer.....121

TRUE OR FALSE

	True	False
1. It is equally important for a retail paint salesman and a painting contractor to be able to estimate accurately	101*	
2. To find the number of square feet on the exterior walls of a house, you multiply the length of one wall by its height then divide by four		104
3. The rate of coverage is the same for all types of coatings		105
4. An inexperienced painter can make a gallon of paint go just as far as an experienced one		109
5. The principles for estimating interior surfaces are not the same as those for exterior ones		110
6. In estimating, it is not necessary for a painting contractor to consider the time involved in preparing surfaces		114
7. In estimating labor costs, an inexperienced painter's time is figured at the same rate as an experienced painter's		116
8. When it is necessary for workmen to move furniture, rugs, draperies and pictures in a residence, this time-consuming factor should not be considered in the contractor's estimate		116
9. It is not necessary to keep copies of estimates on file after a job is completed		117
10. "Extras" are bonuses which a consumer gives to a painting contractor		117

** Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

Inasmuch as Unit IV is replete with discussion problems, only one is included here:

If you quote a price on a certain job which the customer accepts, contracts are signed, and later you find you have made a serious error in your calculations, what would *you do?*

1. Explain and seek an adjustment before you actually begin work?
2. Keep quiet and "make it up" by taking short cuts—skimping on the job? Use cheaper materials? Substitute less experienced workmen? Neglect usual application precautions?
3. Refuse to proceed under the terms of the contract?
4. Absorb the loss and fulfill the terms of the contract?

SUGGESTED ASSIGNMENTS

Your group members will benefit from additional experience in estimating while the lesson is still fresh in their minds. It depends, of course, upon the size of the assignment you may wish to make, but you might set them to work on one or more rooms in their own homes and/or the exterior as well. This would naturally mean much variation in the figures they bring in.

The most desirable way, of course, would be to put them all to work on the same project so that you could verify their findings. At the time your session is held, there might be a vacant house for rent or sale in your community. Possibly you could gain permission from the rental agent or owner for your trainees to use it as an estimating "testing ground."

An additional assignment might well consist of telling your group members to bring to the next session as many colored illustrations as possible of beautifully decorated rooms. These may be taken from advertisements, from the decorating sections of magazines, or any other possible source.



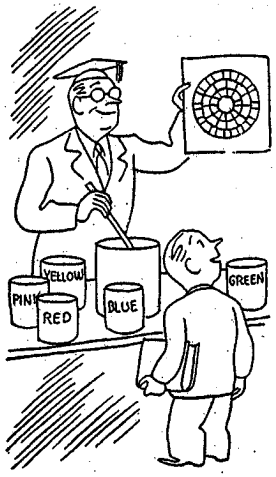
UNIT 5

The Power of Color and How to Make It Work for You

The suggestion is made that this unit, or at least the latter part of it, be taught in the studio of an interior decorator.

If such a division of subject material is made, the first part might well be presented in a room equipped with tables—where the group members will be able to use their water colors in the red-yellow-blue demonstration.

PURPOSES OF UNIT 5



To acquaint the sales personnel of the dealer and the painting contractor with the urgent need for color knowledge in their business.

To present, in simple form, a method of learning the basic colors and how to combine them.

To show how paint pigments can be mixed to obtain these colors.

To point out some of the qualities colors have which can be used as selling assets.

To outline, in brief form, the story of decorative periods and show the relationship of color to them.

TEACHING SUGGESTIONS

More than one group meeting might well be devoted to this subject. It would be desirable to have one session for the study of the color wheel, the charting of color schemes upon it, and its relation to the paint industry's products. The second meeting might well be devoted to the relationship of color to interior decoration and to the suggested ways of selling paint-color.

* * *

1. It is suggested on page 128 of "PAINT POWER . . . and How to Sell it" that trainees actually make their own color wheels, using brush and water colors (red, yellow, blue, black, and white). If it is feasible to do this during your group meeting, we believe each person will derive great benefit from the memory impressing value of such a project. It doesn't matter whether their finished wheels are objects of beauty or not. The important thing is that they learn the basic principles of color combining.

2. Have a series of color samples large enough to permit every member of your group to see them when you hold them up. These might be large, brushed-out samples of actual paint on paper or cardboard, or they might be sheets of colored paper. With them, illustrate hues, tints, tones, shades, and the effect one color has on another.

3. It was suggested at the end of Unit IV that you request members of your group to bring with them for this session examples of interior decoration taken from full-color pages in magazines. You will also need such a collection yourself to use for illustration. Be sure to have examples of all the different types of color schemes—true complements, double complements, split complements, triads and mutual complements.

4. It is suggested that this session be held in a decorator's studio for two reasons. First, so that your group may see a real decorator's studio and second, so that the decorator whom you have probably persuaded to speak on "The important principles of interior decoration and the relationship of paint and color to the various periods" can conveniently illustrate his talk with actual fabric, rug and color samples.

5. Now is the time for members of the group to begin making the scrapbook which can mean so much to them in the front line of selling.

Warn them not to paste beautiful illustrations into an old scrapbook in helter-skelter fashion. If they do, there's a possibility of ruining pictures which may be irreplaceable.

There are several ways in which the colored room illustrations may be classified: according to the purpose of the room . . . according to the type of color scheme . . . or according to the color family which is most evident (green, red, blue, etc.).

6. If there is to be a prize offer for the best scrapbook, tell your trainees about it. Have each member of the group begin sections on color names and color samples . . . possibly one on examples of period furniture, too.

7. Emphasize the importance of having a good color chart to use for reference. Possibly you may wish each trainee to have such a one as is sold by the O-P Craft Co., Inc., Sandusky, Ohio, for 50 cents. This consists of a wheel printed on heavy cardboard. Color chips come with the card which are to be pasted in their proper places. If you wish to use such a device, you may wish to order a sufficient number in advance so you will have them at the desired time. Other color charts are listed in the bibliography at the end of Unit V in "PAINT POWER . . . and How to Sell it."

8. Ask different members of your group to give as many common names of colors as they can recall. The average person, it is said, is acquainted with approximately 27.

9. Constant practice in building the color wheel will be stimulating and instructive. Send 5 or 6 different individuals to the blackboard with instructions to build a color wheel showing 12 colors. Color names should be written out in proper order. With the beautiful colored chalks now on the market, the spaces can be filled with the proper colors, if so desired. Check the time required by each one. Ask others to connect the true complements.

10. Ask members of the group to go to the blackboard and make a diagram to show the color triangle, and call upon others to explain its use. Do not leave this subject of color wheels and color triangles without reemphasizing their importance and conducting a lively quiz on the whole subject of hues, tints, and shades.

11. Ask each person to be ready to describe the use of color in a room which has especial appeal for him.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it" . . . . . *Page Number:*

1. What is color? 125
2. What are the three key primary colors of many color wheels? . . . 129
3. How do you produce the secondary colors? 130
4. What do you mean by the term a "pure hue?" a "tint?" a "shade?" 132
5. What is known as a triad? 136
6. What are analogous colors? 138
7. Why are attractive color names important in selling paints? How may you learn and apply them to your merchandise? 149-151
8. To what extent should a paint salesman keep in touch with the house furnishing market? 151-153
9. What are the implications of the control of heat radiation through the use of color? 156-157
10. Why are certain colors irritating to us while other colors create a feeling of quiet satisfaction? 158-159
11. What is meant by the term "retreating colors?" 161
12. What is "visual coolness?" 162
13. Why is the study of period furniture important to a painting contractor? 164
14. Who were the foremost cabinet makers to influence period furniture? 172
15. What questions should a color-wise retail salesman ask about a room a customer plans to paint? 181
16. How can the selling of paint for a kitchen chair actually be made to help sell the idea of painting the whole kitchen? 182
17. What factors must be considered in selecting an exterior color scheme? 183
18. What advantage is gained when you tint black screen enamel a light gray or white? 183

TRUE OR FALSE

	True	False
1. Sir Isaac Newton designed the first of all color wheels	128*	
2. The secondary colors are orange, blue and purple.		130
3. A tint is secured by adding white or black to any of the colors on your color wheel		132
4. Accents of red are good in a room that is bleak or cold in atmosphere	140	
5. A top paint salesman should know how to match paint products to color names	149-151	
6. Criminals are attracted to light colored buildings.		156
7. Dark colors will not absorb heat rays		156
8. Color has a marked psychological effect on our emotions	158	
9. Each color in a room has an effect on every other color that is there	160	
10. Paint was once considered a sign of worldliness.	168	
11. Chippendale used mahogany as the perfect medium for his designs	173	
12. Many of Sheraton's chairs had oval backs		174

** Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

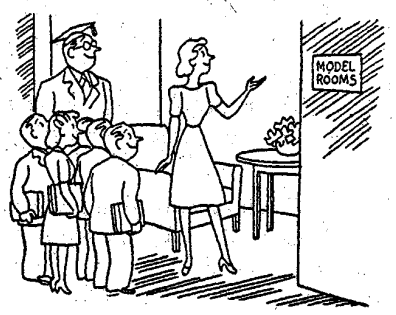
1. An experienced salesman contends he hasn't found it necessary to "learn all that stuff" about color names, color harmony, and the like. "My eye tells me which colors belong together and no one I've ever sold wanted more than that. Besides my sales are as good as anyone else has in this store. So why all the fuss about a color wheel, scrapbooks, etc."? How would you answer his argument?
2. "Color adds more to our pleasure in living than any other single factor in our surroundings." Many persons will be inclined to doubt this statement. How would you proceed to defend it?

3. Would you say that it is desirable for a retail paint salesman or for a painting contractor to be able to match or harmonize any color desired by a customer? Isn't that a responsibility of the professional interior decorator?
4. Explain the emotional appeal of color. Under what conditions would you employ violet? yellow? gray?
5. A friend questions your statement that "colors are not always what they seem." He asks you to illustrate your meaning. What would you say?
6. Are we now using all possible color combinations? Do you believe we will have new colors to sell in the next decade?
7. In what ways can the professional decorator and the paint salesman work together?
8. In what ways can paint people cooperate with light and power representatives? With law enforcement agencies?

SUGGESTED ASSIGNMENTS

1. Trainees would benefit from a visit to well-decorated model rooms after they have had the instruction contained in this unit. It might be possible for them all to go at one time to see such rooms and to have the decorator in charge point out the various types of furniture on display and explain to them how the color schemes were selected.
2. Work on the scrapbooks discussed under "Teaching Suggestions" may also be considered in the nature of an assignment for the time between this session and the next.

   This may also apply to the completion of a color chart.

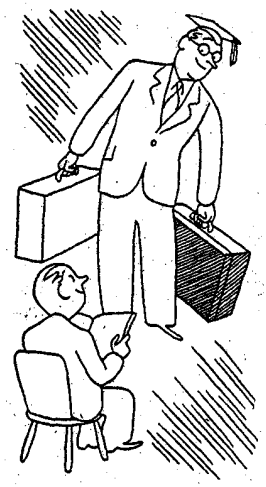


UNIT 6

Paint Styling As A Powerful Selling Tool

How to Paint Style Homes, Factories, Offices, Hospitals, Schools, Churches. . . .

This subject might be taught in the regular meeting place or in a building or room that is an outstanding example of paint styling.



PURPOSES OF UNIT 6

To present the basic principles of paint styling and their relationship to various types of surfaces.

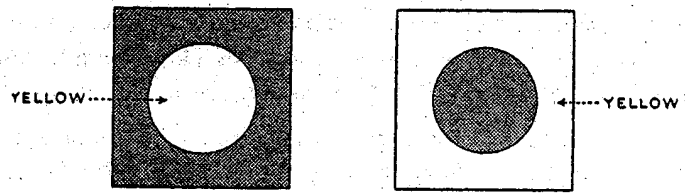
To illustrate, step by step, how easy it is to apply these effective principles.

To show how to analyze and solve color problems by focusing attention on typical problems which arise.

TEACHING SUGGESTIONS

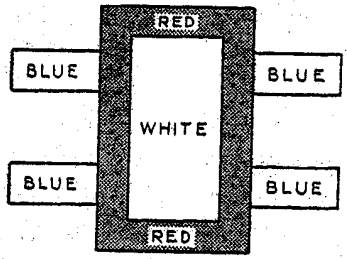
1. Bring to your session as many pictures as possible of rooms or building exteriors which may be used to illustrate effectively good—or bad—paint styling.
2. To show the fool-the-eye qualities of color, you will find various devices helpful as well as intriguing to your trainees. You can, for instance, make enlarged models in color of examples given by the Eagle Printing Ink Company in their folder, "Which Colors of the Spectrum appear . . . largest . . . nearest . . . heaviest?"

   In one instance, a yellow circle is superimposed upon a larger black square. Beside it is a black circle superimposed on a yellow square. The yellow circle appears larger than the black.



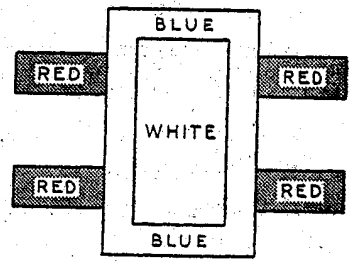
Yellow is Large

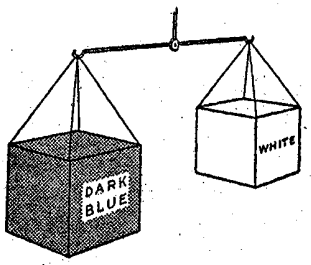
In another illustration, the advancing quality of red is shown in this manner:



The red flag appears to be *on top* of the blue lines.

While in this . . . the blue flag seems to be *beyond* the red lines.





Pointing up the fact that deep colors tend to appear heavier than pale colors, the third illustration shows two cubes of equal size but different colors.

There are, of course, many other examples you can find which will emphasize other interesting points brought out in the harnessing of color illusion.

3. In connection with the presentation of this unit, it would be a great advantage to have the cooperation of an architect who would speak to your trainees on the various types of architecture represented by your community structures. Large photographs of familiar houses and buildings would be most helpful if used as illustrations. The more your students can be taught to recognize what is good in architecture, the better judgment they will have in utilizing color emphasis.

   Your cooperative architect, naturally, should be familiar with the contents of this unit before addressing the group.

4. Arrange field trips to factories, hotels, hospitals, offices, stores, churches, restaurants or public buildings in your area in which color has been used in a modern manner.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it" ..... *Page Number:*

1. What is paint styling? 193
2. Which of the colors are known as the warm colors? 195
3. What principles do you apply in selecting a color scheme for the outside of a house? 196-197
4. How should you apply styling principles to a house that is too high for its width? 199
5. When is it correct to paint the roof of a house a light color? 199
6. What do you mean when you say a house has personality? 200
7. Why are so many buildings in America of every variety of hybrid architecture? 201
8. If a room seems too small, how may you employ the illusion of increased size? 202

9. Why should the retail paint salesman know about rugs, fabrics, and furniture in addition to paint and color? 204
10. How may paint-color be used to safeguard health and safety in buildings other than dwellings? 210
11. What are the aims of the new Safety Color Code in Industry? 212
12. What is known as the Piping Code? 213
13. In what way may paint-color help in selling the standing of a company to its employees? 214
14. How may one bring the greatest amount of natural light into a dark office? 215
15. Is the selection of wall colors important for other hospital rooms than those occupied by patients? 218-219
16. What factors would guide you in planning suitable uses for color in the rooms of a new grade school building? 220

DISCUSSION PROBLEMS

1. Do you believe the years to come will see the development of a standard American type of architecture which will be concerned with the exterior of a structure rather than with arrangements for the interior rooms?
2. The retail paint salesmen and painting contractor should understand all the basic facts about paint styling in order to give sound advice to customers who prefer something out of the ordinary. Defend your answer.
3. Suppose a young married couple had just occupied a new house which had been built according to their specifications. They consult you about the interior decorations for all the rooms. In the midst of your conference a situation arises when the husband takes violent exception to the color scheme desired by the wife for the living room ceiling and walls. What can you as the retail paint salesman do to restore better feeling and save the sale?
4. Some paint salesmen feel that they are too busy to master the principles which are related to decorative plans for the interior and exterior surfaces of a house.

   In a lifetime of selling paints Mr. A. indicates that he would not use

much of this information. Hence he argues that it is enough to know where to get the information if, as, and when he needs it. What do you think of this viewpoint?

5. When you know the general office manager of a large retail business is decided in his preference for unwise color selections for his large salesroom, saying he wants something *distinctive* for his company, how far should you go in attempting to dissuade him from insisting on his choices which you know are not good?

SUGGESTED ASSIGNMENTS

1. In preparation for Unit VII, which deals with the retail store and retail selling, trainees will benefit from personal observation of as many local paint stores and paint departments as it is possible for them to visit.

   Have them study particularly the location of the store, its arrangement, the manner in which merchandise is displayed and the way in which they are greeted upon entering the store.

2. Window displays can be studied in view of the fact that the Unit VIII assignment will involve the devising of such a display. The subject of window displays will not be taken up in detail until Unit IX, however.

3. Have members of your group list the correct names of the various paint stores they visit. This information will be helpful in connection with the section on store naming in Unit VII.

4. If you are planning to present "WHAT'S WRONG WITH THIS PICTURE?" in connection with Unit VII, be sure to cast the parts of Abel Sell-less, Joe Buttinsky, Bertha Bottleneck and Mrs. Wanta Buy in advance. Also plan for a rehearsal if it seems advisable. For details regarding "WHAT'S WRONG WITH THIS PICTURE?" see Teaching Suggestions for Unit VII.

5. Study "Teaching Suggestions" in Unit VII for possible additional advance assignments.

TRUE OR FALSE

	True	*False*
1. You emphasize a good feature by surrounding it with an area of a different color, tint, or shade...	193*	
2. Paint styling does not involve the production of special colors.....	194	
3. Dark roofs seem to sink lower to the ground...	199	
4. Every house is a separate style problem.....	200	
5. Most new homes of the future will be small....	200	
6. It is sometimes advisable for a salesman to suggest the purchase of objects not from his own shelves or shop.....	206	
7. The way in which various colors reflect light is not important.....		210
8. Yellow is the hue of greatest visibility.....	212	
9. Green is known as the "thoughtful color.".....		213
10. Acoustic materials may not be painted without impairing their efficiency.....		215
11. Color selection should always be made under natural light.....		216
12. Decorative schemes should be so developed as to accent the nature of a business.....	217	
13. Quieting blues and yellows on walls of rooms for surgical patients tend to soothe and quiet the patients.....		218
14. It is important for those who select color schemes for churches to have a knowledge of color styling.	221-222	

**Page numbers refer to "PAINT POWER . . . and How to Sell it"*

UNIT 7

Successful Salesmanship and Management of the Retail Store

It is suggested that every effort be made to hold this session in a paint store or in the paint department of a store.

PURPOSES OF UNIT 7



To set forth the basic principles of good salesmanship, to show how personality plus understanding of customer reactions to sales suggestions can increase sales.

To show the importance of knowing the industry's products and their possibilities.

To outline the possibilities offered by the operation of a successful paint retailing establishment; to set forth the responsibilities involved and suggest ways of meeting them.

To discuss ways to set up and locate a business, hire and train personnel, price merchandise properly, speed stock turnover, develop managerial ability and, in brief, operate successfully.

TEACHING SUGGESTIONS

Now is the time when all the knowledge gained in Units II, III, IV, V and VI come into play. We're at the "point of sale." It's the salesman meets-customer story from here on in. Now is the time to recall the information gained about the various products of the industry and the ways in which they are used. Now we're on the actual ground in which the file card "Box of Knowledge" will be a staff and support. Everything in the unit on color and how to sell it is prime selling ammunition once the customer appears. So also is the information on estimating and every scrap of knowledge in the paint styling section.

This is an excellent point for recapitulation and review, for everything that has been learned so far is a vital part of the sales picture. Unit VII merely supplies the frame in which it is presented.

Unit VII is filled with possibilities for practical demonstrations of the modern methods of retail store selling and the principles involved in operating your own store. Many of these will naturally occur to the group leader.

* * *

1. In connection with the assigned visit to local paint stores and departments, there is, of course, much material for discussion regarding the use that is—or is not—being made locally of the dynamic new idea in retailing: accessible merchandise. Reports should be heard from members of your group who have discussed the possibilities of expanding the practice with paint store owners and managers.
2. Enlist, if possible, the interest of an attorney-at-law who might discuss with the group: the different forms under which business may be conducted, i.e., individual proprietorship, partnership, corporation; the significance of operating under a trade name, the use of the words "and company," and the like. Ask each member of the group to make a list of individuals or organizations operating under each of these business titles.
3. Solicit actual stories of business successes which have resulted from hard work carried on in spite of what appeared to be insurmountable obstacles.
4. Stage frequent selling situations which have been planned to ascertain what a prospective customer really needs. Provide opportunities for drill in various methods of overcoming customer objections, and present selling situations which give to each person an opportunity to suggest quickly supplementary materials which naturally would be

called to a customer's attention in connection with the original purchase of paint, lacquer, varnish, or other products offered for sale.

5. Arrange for the presentation of several systems used in handling charge accounts. Ask for individual discussion of the relative merits of each system presented.

6. Assign to several members selected in advance a 5-minute discussion on the important considerations which must be faced in connection with starting and operating a small business. Ask that especial attention be given to such important subjects as: location, interior and exterior decoration, and local restrictions under which business must operate.

7. After the first part of Unit VII has been presented and *before* you begin on the section about methods of managing a retail store, you and your group can have a lot of fun at the same time that you get across effective instruction by presenting:

"WHAT'S WRONG WITH THIS PICTURE?"

Enlist the aid of several members of your group in staging it. You may possibly wish to plan and rehearse it in advance.

Ask your "actors" and "actresses" to make every possible mistake they can think of that will illustrate bad selling practices and bad store manners. Have the members of your group, with pencil and paper, make notes of all the bad practices they witness. Everybody loves to point out the mistakes other people make and here's a chance for them to have fun doing it in a way that will impress your teaching vividly on their minds.

You might for instance have three salespeople: ABEL SELL-LESS—JOE BUTTINSKY—BERTHA BOTTLENECK. MRS. WANTA BUY can be the hapless customer who's at their mercy.

You can set the stage by piling cartons in the aisle which will be in Mrs. Wanta Buy's way as she enters and can stack cans on the counter which will impede the display of merchandise. You can let your cast *ad lib* all they want, but, in general, your routine might run something like this. . . .

Enter MRS. WANTA BUY timidly. At the counter, BERTHA BOTTLENECK is powdering her nose while she regales ABEL SELL-LESS with something like this:

BERTHA: "So I sez to him, you big jerk, who do you think you are anyway! Taking my customer away from me!"

ABEL, in his shirt sleeves, with his tie loosened and his collar open at the neck, doesn't pay much attention to her. He's concentrating on a cross word puzzle.



JOE BUTTINSKY, out in the aisle, is awkwardly unpacking a carton and setting cans of paint on the floor where they are right in the way. Not one of them pays the slightest attention to MRS. WANTA BUY who approaches them hesitantly and finally says:

MRS. WANTA BUY: "Pardon me—"

ABEL, looking up from his puzzle reluctantly, says unenthusiastically: "Did you want something?"

BERTHA backs off, leaving the trouble of waiting on the intruding customer to him. She begins now to rouge her lips and comb her hair.

JOE picks up a carton and brushes past MRS. WANTA BUY, making it necessary for her to step aside. She says hesitantly:

MRS. WANTA BUY: "Well, I—well, I want to paint a chair—"

ABEL, uncooperatively: "What kind of paint do you want?"

As MRS. WANTA BUY tries to explain, the phone rings and BERTHA finally stops long enough to reach for it.

BERTHA, drawling: "Hullo—whadda you want? Yes. This is it. Hold the phone."

Now she rudely interrupts MRS. WANTA BUY as she asks ABEL: "Have we got any blue enamel?"

ABEL shakes his head and BERTHA goes back to the phone: "No. We haven't got any." She bangs up the receiver.

MRS. WANTA BUY, trying to get a word in edgewise: "I think I want some shellac. It's for a chair we use in the garden."

ABEL, vehemently: "Oh No! You don't want to use that at all. You need—"

At this point JOE BUTTINSKY, now back of the counter, pushes past ABEL, then reaches across in front of him for the cans on the counter. He picks up too many at once and there is a grand spill and clatter. MRS. WANTA BUY, who has now had more than she can stand, goes into full retreat. BERTHA, looks after the disappearing customer.

BERTHA: "Whadda ya know! Whadda ya suppose got into her?"

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it" ..... *Page Number:*

1. What things do you need to find out from a prospect? 234
2. What point is illustrated by the story of the five store pilgrimage? 236
3. In what ways may telephone selling be a great sales aid? 237
4. What may you—as a salesperson—do to adjust customer grievances? 238-239
5. What is approved procedure for handling complaints due to paint misadventures? 238-239
6. Why do you owe the customer who brings his complaint to you a debt of gratitude? 238
7. To what extent, and for what reasons, should retail paint salesmen solicit business outside the store? 240
8. What is a manufacturer's salesman? 240
9. What factors combine to produce a successful retailer? 241-242
10. What are the obvious advantages of single proprietorships? Of partnerships? 243-244
11. What is a corporation? What conditions favor the creation of a corporation? 244
12. In what ways may your banker help you to operate your business successfully? 246-247
13. What factors should you consider before deciding upon a location for your business in any city? 247-248

TRUE OR FALSE

	True	*False*
1. A salesperson should never wait on more than one customer at a time	232*	
2. It is important to call a customer by name	232	
3. A salesman should handle his merchandise respectfully	234	
4. There are times when a salesperson is justified in using "sales pressure."		234
5. Keeping sales records can boost your sales totals	237	
6. Managerial ability may be acquired	242	
7. A partnership agreement is usually written	243	
8. Partnerships are separately taxed		244
9. Operating under a trade name reduces the owner's liability to creditors		245
10. Your store will inevitably be linked with your own name	245	
11. It is easy for anyone to start in business as a retailer.	246	
12. To meet an emergency, the practice of using the postdated check has been established		246
13. No one knows how to make a study of the buying habits of the people in a given community		247
14. A nice corner location is always best for a retail paint store		248
15. Store fronts may now be "tailor made" to your order	249	
16. The hue of highest visibility is yellow	250	
17. It is not important to know the difference between margin and markup because, monetarily, they are the same thing		270

**Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

1. Two customers approach you at the same time: one is a man whom you have never seen; the other is a woman you know slightly who lives in a house that needs repainting. What do you do?
2. Should a retail paint salesman keep a record of purchases made from

him for all interior work? Defend your answer.

3. The information requested in the list on pages 238 and 239 of this Unit is going to antagonize Mr. and Mrs. Smith from whom you seek the answers because the paint job on their house exterior has not been a success. They are interested in a quick adjustment and a replacement job without bothering with all this detail. How do you satisfy them?
4. Making merchandise readily accessible to the customer's personal inspection actually stimulates impulse buying in such retail stores as ready-to-wear, jewelry, men's clothing, books and stationery but does not work that way in a retail paint store where impulse buying is practically at a standstill because of the nature of the product to be sold. Nothing can displace the need for a staff of capable, well-trained salespeople. Do you agree with this form of reasoning? Why?
5. In the opinion of many, an employer is justified in insisting upon a personal interview before he employs any applicant? Others maintain that a written application reveals characteristics of an individual not likely to be uncovered by any number of personal interviews. What do you think about this?
6. The retail paint salesman should be told something about the costs of doing business and should be put in a position to know whether his sales actually warrant the owner or manager in paying his present salary either with or without commissions. This is a much-discussed situation. What is your opinion?

SUGGESTED ASSIGNMENTS

1. Have members of your group visit as many business establishments of painting contractors as possible. Instruct them to notice particularly where they are located; what form of display is used; whether paint and color are well utilized on exterior and interior surfaces; the placement of signs; naming of business, and other indications of good and bad sales showmanship. Ask them to be ready to report on their observations.
2. Advise trainees to begin collection of newspaper and magazine advertisements of paint manufacturers, paint dealers, and painting contractors to aid with the writing of actual ads to be assigned at the end of Unit VIII.
3. Recommend the continuation of work on the "Boxes of Knowledge" and scrapbooks.
4. Suggest the continued preparation of design for window display.

UNIT 8

The Painting Contractor. How He Operates . . . How He Sells

Much benefit can be gained from holding this session in the shop of a painting contractor.

PURPOSES OF UNIT 8

To emphasize the urgent need for well-trained manpower in the painting industry and to point out the extensive opportunities offered.



To outline the materials, equipment, manpower and managerial "know-how" necessary to the successful operation of a contracting business.

To bring out the importance of record-keeping and paper work.

To stress various selling techniques and suggest ways of developing a successful year-round sales policy.

TEACHING SUGGESTIONS

This unit offers opportunity for effective enlistment of the aid of representatives of the Painting and Decorating Contractors of America in your area. With the assistance of PDCA members, you may be able to obtain permission to hold the session in a painting contractor's establishment. You may also be able to arrange for the exhibit of the types of tools and equipment a contractor employs. Helpful, too, would be examples of actual forceful sales letters, colored sketches of rooms and buildings, and other similar selling aids.

* * *

1. Ask members of your group to bring out the various points to consider in selecting the location for a painting contractor's place of business in your area. Have them enumerate the different local sources of information from which they could obtain the facts necessary to make a wise decision.
2. Holding the session in the shop of a painting contractor affords convenient opportunity to display necessary tools and items of equipment. Ask a cooperating painting contractor to explain briefly to the members of your group the ways in which the various brushes, etc., are used.
3. Develop, with assistance from the group, the human relations problems which are the responsibility of the foreman or the boss on the job and develop ways of assuring good human relations which the foreman may use constantly in everyday relations with workers.
4. Emphasize with the group the point that many employers do not take into consideration the matter of *individual differences*. This failure to make allowance for these differences often creates problems. Draw from the group the fact that job success depends upon three principal factors: (1) what the worker can do (his intelligence, skill, aptitude, and training); (2) how well he can get along with his fellows (his ability to make adjustments on the job); and (3) his *motivation* (his need to earn money to support his family, his ambitions, and his desire to do a good job).
5. Ask, in advance, for several members of your group to make a study of the local methods for handling credit. Then, by careful questioning outline a procedure which will meet the approval of a majority of the group.
6. Discuss means of dodging slack seasons in your specific area, taking local weather conditions into account.

7. With the assistance of group members, develop a pattern which the painting contractor may follow in making a personal survey of all his potential local markets.
8. In connection with the section, "Good Selling on Paper," display actual samples of written proposals which have been used in closing contracts in your city.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it"..... *Page Number:*

1. What *is* a skilled painting contractor?.....282
2. What points must be considered before selecting a location for your business?.....285
3. Name the different kinds of ladders and scaffolds, also the principal uses for each.....288-289
4. What staple materials should a reliable painting contractor always keep in stock?.....290
5. What do we understand by the term "journeyman painter?".....292
6. What is apprenticeship training?.....293
7. Why is it correct to say "the right foreman can earn his pay many times over?".....294
8. What kind of records should the painting contractor keep?...296-297
9. What types of insurance are important for protection?.....297
10. How much working capital should the contractor keep on hand to meet business demands—either expected or emergency?.....299
11. In preparing an estimate for a painting job, how do you arrive at the final figure? What really goes into the preparation of an estimate?.....300
12. What may the contractor do to keep his work calendar full?.....301
13. What customer records should be kept by the painting contractor?.....302-304
14. In what way do the size and type of your town or city influence the pattern of your business?.....306
15. In what ways can you meet customer objections?.....308-309
16. What can be done to save a possible sale when the all-important interview is abruptly interrupted, or even terminated?.....310
17. Name and explain three main types of written proposals....311-312

TRUE OR FALSE

	True	False
1. The business office of a painting contractor should be well located, easily accessible, and attractively decorated	285*	
2. The putty knife is used for glazing	288	
3. A business truck should indicate the owner's name	291	
4. The painting contractor should visit the job at least twice a week		294
5. It is important for a supervisor to know how to deal with people	294	
6. Slow pay may easily result in bad debts	298	
7. One should never sell a customer a job unless sure that he's a good credit risk	298	
8. The deferred payment plan is certain to prevent losses due to "poor pay" customers		298
9. Salesmen help to maintain all-year-round volume of business	301	
10. The so-called tickler file is largely a waste of good time		302-304
11. Paper hanging is an allied service which all painting contractors should offer		304
12. Cooperative advertising will stimulate business in dull seasons	304-305	
13. It will be most profitable for the average painting contractor to specialize in painting certain types of buildings, such as filling stations, or barns, or residences		306
14. The so-called "silent customer" is one of the easiest types to sell		308
15. Price should never be quoted until the customer asks for that information		310
16. There are no set rules about written proposals	311	

** Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

1. Why are the business offices of many painting contractors so unattractive? It is not unusual to find them cluttered up with the tools of the trade (ladders, drop cloths, trestles, paint buckets, ladder hooks) and sadly in need of a sweeping-out. Is this plain carelessness? Indifference? Or is it necessary? Could not the shop be a constant advertisement *for* and not *against* the business? Does anyone think that a poorly-kept shop creates confidence in the owner or leads anyone to think the owner is really too busy to clean up the premises?

2. Do you feel that a course in Human Relations might well be given to painting contractors and to all who serve them in supervisory positions? Such a course would emphasize:
   (1) That you treat people as individuals
   (2) That you make the best use of each worker's abilities
   (3) That you provide job satisfaction
   (4) That you plan and work together

   What are the arguments against this procedure? Do you feel that they outweigh the advantages to be gained? Defend your position.

3. Mr. A. argues that the chances are that an account more than six months old will never be collected, and that, if it should be collected, all profits will have been lost in time and money expended to make collection. How many agree with Mr. A. and why?

4. Is there ever a time when a painting contractor should refuse to bid on a job? When? Why? What should he do under such circumstances?

5. A lecturer who appeared in the Civic Auditorium recently urged business men in general to add additional services to their principal lines. For a painting contractor this was simply urging him to get into the business of waterproofing, paper hanging, floor finishing, building washing, and the like. What do you think of such reasoning? Suppose you line-up the pros and cons of such procedure and give members of the group your personal recommendation.

6. Discuss the techniques of presenting the most convincing selling points to the indecisive customer; to the skeptical customer; to the deliberate customer.

7. Price is never discussed until you have done your utmost to insure customer satisfaction.

SUGGESTED ASSIGNMENTS

Any—or all—of these can be used beneficially. You may, of course, wish to divide your trainees into groups, and give each group a different assignment.

1. Call for completion of scrapbooks—also of "Box of Knowledge"—so this material may be submitted at closing session for ratings or for judging in connection with any prize offers. Possibly you may wish to request your local paint group to suggest or appoint judges to aid you in making prize winning selections.
2. It is suggested that you assign two members of the group to do some research on advertising media and ask them to be prepared to make brief statements about the relative merits of newspaper advertising, direct mail, radio time, outdoor signs, theatre slides and other advertising aids. Try to get some conclusions about the best use of media for a retail paint store and for a painting contractor in a small city; in a city of 100,000 or more population; in cities the size of Philadelphia, Chicago or Los Angeles.
3. Ask several members of the group to prepare a one-minute spot announcement for use by a local paint distributor or contractor.
4. Ask members of your group to bring to the next session copies of:
   Outdoor paint advertising along highways.
   Direct mail used by local stores or contractors.
   Business slogans used in the community by dealers or contractors.
5. Ask each individual to write in advance of your session a good sales letter for:
   (1) A local paint retailer, who features quality materials and prompt delivery at reasonable prices, to send to a prospect.
   or
   (2) A painting contractor to send a prospective client, outlining the dependable and beautiful work his firm can do, suggesting a color scheme for a proposed interior or exterior job, and giving a cost estimate.

   Advise that these letters will be criticized for naturalness of expression, convincing style, effective arrangement of material.
6. Ask for the preparation of copy and layout for an advertisement or series of ads. Depending upon the specific interests of your group, these ads might be for dealers, manufacturers or painting contractors. They might be for either newspaper or magazine insertion.
7. Have members of your group bring to the next session the examples of newspaper and magazine advertising they have been collecting as background material to aid them with the preparation of their dealer and contractor advertisements.
8. Ask members of the group to select the three best paint product window displays in the city at the time your group is in session. Why are certain window displays outstanding? Were any evidences of careless window dressing visible? Were all windows kept scrupulously clean? Were any windows so crowded with merchandise that no real desire to investigate or to buy was created? Did all windows show price tags on the merchandise displayed?
9. Assign completion of plan for a window display for a retail paint store or a painting contractor's establishment. Perhaps you can make arrangements for the installation of the best ones submitted in the windows of local stores.

UNIT 9

Using Effective Sales Promotion . . . Advertising . . . Publicity . . . To Sell More Paint Power

This unit could be presented in the "home base" room or in a retail paint store where window and store displays could be studied.

PURPOSES OF UNIT 9

To emphasize the importance of launching and sustaining forceful sales promotion in creating a successful business.

To list and describe the various advertising media which are being used effectively by paint dealers and painting contractors.

To explain the integral parts of a successful advertisement.

To bring out the sales promotional value of such business-bringing aids as deferred payment selling, Clean Up-Paint Up Campaigns and public relations programs.



TEACHING SUGGESTIONS

1. Collect each trainee's scrapbook and "Box of Knowledge" for judging. You can return them at "graduation" when certificates and PAINT POWER cards are presented . . . . when prizes are awarded.
2. Call upon the members of your group to whom you gave research assignment on advertising media, letting them contribute their findings from time to time, as you discuss the specific promotional channels they have explored.
3. In connection with your discussion of the advertising value of radio, call upon the members of your group who were to prepare spot announcements. Let other trainees commend or criticize them. Emphasize the ways such advertising can be most profitable.
4. When talking of the value of outdoor advertising, direct mail and business slogans, have group members report on local examples they have discovered. Lead a discussion on the relative merits of each example for a particular purpose. Which ones seem unlikely to succeed? Why?
5. Have sales letters which were to be prepared in advance read aloud and criticized for naturalness of expression, convincing style and effective arrangement of material.
6. Allow time for consideration of ads which were previously prepared. Study examples of published advertising which have been brought in. With the assistance of the group, develop a piece of advertising which actually employs the four-point plan mentioned in this unit.
7. Collect the plans for window displays developed by trainees. Lead a discussion regarding local window displays. Let it become quite animated, but be sure to reserve time to summarize the entire series of comments, emphasizing the best practices to be followed in arranging attractive, attention-arresting window displays.

   If your session is being held in a retail paint store, an actual window display and the problems involved in its decoration can be studied at first hand.

SUGGESTED QUESTIONS

For answers, see "PAINT POWER . . . and How to Sell it" ..... *Page Number:*

1. What percentage of available funds should your business use for sales promotion? 317
2. Who should select the advertising media to be used? 318
3. What media are available for store or shop promotion? 318-329
4. Why is it not desirable to space local newspaper ads as much as a month apart? 318
5. What factors enter into the selection of newspapers for advertising paint products? 318-319
6. What may be accomplished by local paint clubs and paint contracting groups for the good of their members and for the community? 319-320
7. What is a layout? a mat? a line cut? 321
8. What are basic requirements for a successful radio program? 323-324
9. From what association may retail paint store owners and painting contractors get a series of spot broadcasts? Memorize the address of this association 324
10. What are advantages of using the "selling-by-theatre-screen" method? 324-325
11. What is the paint industry's national slogan? By whom may it be used in promotion work? Under what conditions? 327
12. Should a retail paint store owner or a painting contractor be listed in the classified section of the telephone directory? 328
13. What principles should be used in properly locating store display materials? 330

TRUE OR FALSE

	True	*False*
1. Four per cent is a fair budget allotment to be spent for advertising and promoting the average small business	317*	
2. The newspaper is an important consumer's guide to buying	318	
3. The headline in a piece of advertising copy should include the name of the firm		322
4. "Spot" announcements on the radio should never be used to promote special sales		323
5. The dinner hour in the evening is always good for any kind of radio announcement	323	
6. Outdoor advertising is especially good for a local retail paint store that specializes in residential work	325	
7. One should never use *Wet Paint* signs to promote sales		326
8. Post cards may be used to advantage in the solicitation of business	327	
9. Calendar advertising is an effective aid for a retail paint store or a painting contractor	328	
10. Advertising of paints in the classified section of the telephone book has good will, but no actual business value		328
11. Selling on the installment plan should be encouraged.	331	

** Page numbers refer to "PAINT POWER . . . and How to Sell it"*

DISCUSSION PROBLEMS

1. Suppose your store is located in a cit
one afternoon, and two evening paper
   (1) Dividing your small advertising
in all four papers whenever yo
this way.
   (2) Giving your ads to the papers
party, or whose policies you lik
papers.
   (3) Concentrating in one paper be
more people whom you want
Here you are after the greates
of certain classes or groups of p
   (4) Advertising in hit or miss fashi
without regard to the relativ
evening paper for your busines
   What is likely to happen to a retai
turn follows each of these four policie
procedures good for the business?
champion?
2. A good piece of advertising copy shoul
and illustrations to "put over" the m
many advertising experts. Do you s
procedure? It certainly involves failu
have for sale and the outlay of consi
Carried to its maximum, an entire pag
describe a single product or service, ac
name) and leave an "ocean" of white
of copy? What do you have to say ab
3. It is good business policy for the retai
contractor to sell both interior decorat
the installment plan.
4. How would you present a talk before
owners to convince them that paint se
rooms in which colors may be displaye

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TRUE

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It is Suggested

that arrangements be made for a group meeting after the completion of the course. This might take the form of a dinner meeting or might be planned in conjunction with a meeting of a local paint group.

On such an occasion, prizes might be presented for those who, for instance, turned in the best

BOX OF KNOWLEDGE

SCRAPBOOK OF BEST PAINTED ROOMS AND BUILDINGS

OR WINDOW DISPLAY PLAN

OR FOR

ANY OTHER NOTEWORTHY ACHIEVEMENT

To *all* members of the group who have successfully completed the course could be given certificates, testifying to the fact. Small cards bearing the same legend, which would fit into a card case, could also be distributed.

If such a meeting can be held in connection with a function of a local paint group, it gives trainees and employers a mutual opportunity to become acquainted. Object: Successful Employment.

