

CANADIAN COURIER

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Making White Space Valuable

MAKING white space valuable is the first business of a publisher. The paper manufacturer attends to his part of the problem when he sells the paper. As everybody knows, paper nowadays costs more than it ever did since printing became a common pastime of mankind. And the cost of everything else in connection with producing a paper has gone up just about as much. Getting out a paper these days is an expensive business.

Of course, you know all that. It's the same old story that you find anywhere else, with a trifle of accent on publishing, because it's harder hit by conditions at home and abroad. What we are engaged in doing is making the white paper earn its cost. The thing by which we measure the earning power of a given space of white paper is not the cost per line of advertising. That's the advertising man's way, and so far as his business goes it's a good way. What space can earn for an advertiser who has goods to sell is the value that white space has when we come to sell it.

But the editor's connection with white space is very different. There's no scale of lines and inches and dollars and cents that can estimate what a page is worth to an editor. He knows about how much he can afford to pay for a page, whether it's articles, stories, or pictures. But that's not the value of it.

Nothing ever fixes the value of a page of white paper. Because the value to the editor representing the reader depends absolutely upon Interest. And you never can get done making a page interesting. A page is like an empty stage. At 6.45 p.m. the stage is empty and the orchestra haven't come. The curtains are down and the house is dark, and there's only a slight shuffling behind to indicate that anybody intends to light up or to come out on stage under those vast caverns of spaces where the drops come down and all the machinery is.

But come back at 8.30. The stage is cramful of people in all sorts of clothes and colours and lights, saying or singing all kinds of interesting things; the orchestra is up and doing; and the audience reaches out and up to the last seat by the wall.

This is a slight exaggeration, as a comparison. But it represents pretty much what an editor feels like before and after he has produced a page—a really good one.

Now, we have a number of good pages in any issue of this paper, along with a few poor ones. What we are trying to do is to make the good ones better and to obliterate the poor ones entirely. That's why we are now organizing a lot of talent to produce the Canadian Courier for 1918. In a few weeks we shall be able to tell you all about it and what we expect to produce. Just now—

The white space on this page is all used up



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