

lines who were not only already established, but buying the same space for much less.

But upon what basis could a flat-rate be established in those papers now having a scale of discounts, and would it be right to the advertisers now running in those papers? If you use the maximum rate for short contracts, then those who contract for a year would certainly claim a lower price for the "wholesale" use of space; and surely the advertiser who goes into a paper and stays there for a year without any trouble to the publisher is worth more to the publisher than if he "bobbed" in and out, as he would be liable to do on the flat-rate basis, keeping the publisher guessing whether his columns were to be full or empty in the next issue. Then, again, unless a discount was made for continued insertions many yearly advertisers would drop out during the summer months, when the columns are scant.

I do not see why buying advertising space should differ from the purchase of merchandise. How many advertisers are there who would not give you a discount on their goods if you bought them by the dozen or the gross, instead of the single articles they advertise?

PRACTICAL HINTS FOR THE JOB ROOM.

Newspaperdom.

Glycerine applied by the cork of the bottle to the disc will stop copying ink from sticking and make it work smoothly and well. Should the ink be too thin, add a little powdered gum arabic. Rollers and form must be perfectly clean to secure good results with copying ink. Water is the best thing to use in washing up rollers and disc.

If wood is wet, oil cannot enter it; if wood is oiled, water cannot get in. As it is alternate cold or dampness and heat or dryness that swell and warp cuts and blocks, let every cut you care anything about be soaked in oil at the bottom—the place most affected—and the trouble will be overcome. You can then lay the cuts on cold stones or presses, or in moderately warm places, with little or no risk of injury.

It saves much time and trouble to have boards and galley slides numbered, and proofs of all jobs numbered by compositors to correspond with boards they are on, or the galley slides they are in. Don't leave the quad and space boxes of job cases invitingly open, or the job fiend will get in his work. Have them plugged up in some manner, and you will find your space cases and job fonts in much better condition. One of the greatest labor-saving conveniences in the job room is a series of cards hung up in each alley, each card containing the job lines of one body, with their case number and location.

Very few country newspapers have sufficient type. Many of them have three or four or a half-dozen different sizes of body type—some different faces of same size body. No office can afford this. The time lost in assorting this type when mixed—and mixed it is certain to be—and in changing from one case

to another, and in scheming for enough type of one kind to "set" certain long articles, and so on, is immense, and will finally amount to more than a font of sufficient size would cost.

The use of turpentine, in removing grease and color from rubber blankets, is increasing to such an extent that we desire to make a few suggestions as to its use and effect. The quantity used should be as small as possible, and great care taken that it is thoroughly dried out before the blanket is used in printing. Otherwise, as turpentine softens the rubber face, the blanket will be injured by the pressure of the cylinder, causing wrinkles to appear on the face. It is preferable to clean the blanket after work at night, thereby giving ample time for the turpentine to dry out, rather than in the daytime when the press is in use. We strongly recommend the use of ammonia as a substitute for turpentine, and with less chance of damage to the blanket. The ammonia should be diluted to about six to nine degrees strength



First Floor, Bookbinding Department.—Warwick Bros. & Rutter, Toronto.

(18 degrees can be easily obtained and diluted with one or two parts water) and after using the blanket should be dusted with powdered chalk or magnesia.

EDITORIAL GUNNERY.

An editor should not be habitually firing his heaviest ammunition in his editorial columns. His tone should be mild, but positive and judicial, as the customary thing. Impress your readers with the idea that you have plenty of reserve force—that is, if you have. If you are continually sending keen thrusts home or delivering trip-hammer blows, it exhausts both yourself and your reader. Save your heaviest invectives for rare and critical moments when they are required. The public respect the power of the man of large reserve force and resources; in time, they lose their respect for the editor who ranges his largest guns upon every little thing that floats across his horizon. More than fill your post, if you can. If you can't, get a smaller post.—New England Editor.