

great deal of honey for small drug stores for syrups and cough mixtures and things of that kind; they also sell more or less in the can. They can put out a sixty-pound can very readily, but if they have got a 300-pound barrel, they have got to get something special to put it in, and they have got to bother to draw it; if it granulates they have trouble. Make a special effort to have your cans clean, to see that they have not stood open, and that the bees have not got into them, because when that honey gets mixed with bees and dirt and granulates hard on the bottom, rinsing out won't affect it, cold water won't touch it. New cans, I think, are the best, and yet it is folly to throw away or waste a good can, even though it is slightly rusted on the outside, provided the inside is clean and the can is sound.

When it comes to retailing honey our great trouble is the cost of the packages. The best honey bottle we can get, in the sense of being the most saleable, is a jar made very much like a fruit jar, with porcelain top and screw ring and rubber band. The housewives like them; they can use them for jellies and preserves, and they do not object to buying the bottle each time. With corks they are very prone to leak. Those jars I speak of cost on an average about four cents apiece. When you add that to the cost of your honey, it is cutting your profits down materially; but if you are going to start the trade under your own name, if you have got a little local trade, a trade that is really your personal trade, adopt some particular style of bottle or package and stick to that. Have your own label; get away from these machine-made labels of the supply houses. When I got up my own label I went to an expert advertising artist and told him what I had. I took a jar of honey and I said, "I want a label for that bottle; it will contain golden honey always; it will be that size of jar always. I don't want anything suggestive

of the labels in the market; I want an individual thing." I gave him some suggestions which appealed to me; he went to work, and he has produced a very pretty label. It is distinctive; it is my label. Wherever that is seen everybody who knows me knows that is my honey.

The other part that we have to market is the wax. As to the colors of wax, each bee-keeper says, "I want so much nice colored wax. They want the white wax. I think that the bee press has been more or less responsible for the attitude of bee-keepers towards the colors of their honey and wax. They have tried white and amber and brown and yellow wax, and the bee-keeper gets to work to separate them without studying the market, without seeing what he is up against; he has taken for granted what the bee press is telling him is absolutely correct, that they have made no errors, and if he follows them he is all right. The wax refiners tell me that in the best wax they can buy from the producer they get out nearly ten per cent. of dirt and refuse, and yet you think you have got your wax clean. It is not clean, as a wax bleacher considers it. The man who told me this was handling about 200,000 pounds a year. If you are selling your wax in bulk or to foundation makers, you will find that you can take and blend your wax and get a better average price than if you try to sell it in the separate kinds. The wax buyers and foundation makers will say that is a good yellow wax, and they will allow you so much for it; here is some more that is a little brownish; we can't allow you so much for that. There are always plenty of excuses to "bear" the market when they are buying. If you take and

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