

Advertising.

Practical Hints on Advertising.

By CHARLES AUSTIN BATES, New York.

It is unfair to fix the rate of a newspaper solely by its circulation. There are a great many more important things to be considered than mere numbers. If a paper is the only one in its community, certainly one copy of it is worth more than it would be if it had half a dozen competitors. An advertisement in the only paper that a man reads is worth more than an ad. in one of half a dozen papers which he reads. Newspaper publishers generally find that their space is worth all they can get for it, and that this is about the only way to find out what it is worth. I should think that probably five cents an inch per issue would be about all that a paper of eight hundred circulation could get unless the advertisement was changed frequently, thereby making it necessary to charge more in order to get payment for composition. I should think that a local advertiser who changed his ad. every week ought to pay at least ten cents an inch. The rate of five cents an inch figures out half a cent per agate line per one thousand circulation. This is more than the large weeklies and dailies can get for their space, but it is probably about what the average small weekly gets. I should say that a small weekly paper ought to be worth more to the local advertiser than to the general advertiser—perhaps twice as much.

As to whether a paper would be worth more or less if it were all home print there is, I believe, no way of telling. Personally, I have never been able to see why home print was superior to ready print. In fact I incline to think that the best ready prints are superior to the majority of home print papers. I believe they are very much better for the publisher, when he considers the additional expense of the home print.

The nearer you can come to making people see the goods you are talking about, the better advertising you are doing. It is a good deal better to offer something special—even though it isn't fully described—than to advertise in a general way. But it is much better still to make an ad. perfectly plain and distinct, so that everybody may know ex-

actly what you are talking about—and in their mind's eye almost see the article.

I believe in writing an advertisement first, and deciding upon the space to be used afterwards. I do not believe in hammering an ad. down to fit in a given space. The way to do the best advertising is to make an ad. and then buy the space to put it in. There is no use trying to put a ten-acre ad. in a two-acre space. If you have got six inches to say, you can't say it in two inches very effectively. You may have a big message one week and a small message the next week. There is no use taking more space than you need in one issue, and less space than you need in the next issue. That would be equivalent to eating the same amount at every meal whether you were hungry or not, or making up your mind that you were going to take just forty cents' worth of medicine every week whether you were sick or not—whether you needed it or not—whether you needed ten times that much or none at all. Advertising should be taken as it is needed, and a retailer can always tell when it is needed. When his trade lags it needs advertising. When it is booming it doesn't need it so much.

It isn't always necessary even that the grammar in an ad. should be twenty-four carats fine. The sense is what counts. I have seen many a good ad.—ads. that brought business and big profits—that wouldn't stand criticism from the point of view of the grammarian.

I don't know how it is with other people, but bad poetry gives me the horrors. It sets my teeth on edge just like filing a saw would. It is actually physically nauseating. That is, when it is just ordinarily bad. It is possible for it to be so bad that it is good, if it is bad enough to be funny it has that merit. You can laugh at it then, but if it is just plain bad there is no help for it. It is likely to be just "plain bad."

Poetry has no business in advertising, anyway. A poet is permitted to take all sorts of liberties with the English language, and to make his meaning just as obscure as he pleases. Perhaps the more obscure he makes it the greater poet he

is considered by a whole lot of people—but you doubt it read Browning and Coleridge.

Now, obscurity has no place in advertising. The nearer you can get to bed-rock common-sense the better. The poet has to think as much of sound as he does of sense, and he frequently sacrifices sense for the sake of sound. He takes sixteen four line verses to tell something that could be told in four words. He weaves wreaths and garlands all about his thoughts and disguises them so you have to look for them with a searchlight. That sort of language won't do in advertising. There is no possible way of making advertising too plain. The plainest kind of plain language doesn't seem to be strong enough or plain enough to penetrate the intelligence of a great many advertisement readers. A Chicago advertising manager said to me once, "When we advertise a certain clock, we put a picture of that clock right in the ad., then there can't be any mistake." One would suppose that was pretty near plain enough, but I have no doubt many people came to the store expecting to get something entirely different from the thing that was advertised.

Sponges.

Messrs. Saunders & Evans, 30 Wellington street east, Toronto, are, we believe, the only exclusive dealers in sponges and chamois skins in Canada. They are offering to the trade a very fine assortment in all kinds and grades of sponges, and being direct importers, are able to supply them at the lowest possible prices.

Their catalogue, which may be had for the asking, enumerates all kinds, both bleached and unbleached. They have their own bleaching establishment in this city, and are their own packers, so that these goods are always fresh in appearance, and consequently more taking. They are also agents for Hudnut's perfume tablets, a new line, which promise to be good sellers and are "the latest creation in perfumery."

The following opticians have added a DeZeng refractometer to their testing outfit: E. J. McIntyre, Chatham; W. Sanderson, Peterboro; G. A. Deadman, Brussels; N. B. Wilkins, Galt; A. Moffatt, Brantford; J. R. Orr, Colingwood; E. P. Battley, Sarnia; C. H. Ward, London; E. Davidson, Hamilton; T. G. Lean, London. Dr. Palmer, of Toronto, and Dr. Bates, of Hamilton, also are using it with uniform success.