

out into the light and examine. If the lines, when the negative is laid on white paper, do not show as absolutely bare glass, flood the negative with Belitski's potassium ferric oxalate reducer till the lines are cleared, and then well wash. Treat the negative to an acid and alum bath, or one of anthion, and again wash. If the ground is not dense enough, intensification must be resorted to. A very little experience will tell the operator this; in fact, after making, say, a couple of negatives and printing from them, he will know about how dense the negative should be.

There are two methods of intensification which are very suitable—the one bleaching with mercuric chloride, thorough washing and blackening with Monckhoven's potassium-silver-cyanide solution; the other mercuric chloride, followed after thorough washing with a five per cent. solution of Schlippe's salt, sulphantimonite of soda. The latter is to be preferred because the resultant image is bright red; and, therefore, of an extremely non-actinic color.

Attention to details and a little care is all that is required to enable anyone to make negatives on dry plates fully up to the standard of those turned out by the old wet collodion process, which is the process always used by professionals for this work, and, till last year, was used exclusively by the writer for this work.

Now a note as to printing such results; for paper prints, bromide or platinotype paper must be used. It is hopeless to expect to get satisfactory results on any silver printing-out paper. For lantern slides, slow plates specially made for black tones must be used.

Particular stress has been laid upon those points in which the beginner in copying is likely to fail; but it is hoped readers have not been impressed with an idea that there are enormous or insuperable difficulties. By constant practice some have become so perfect in this process—and anyone else may do the same—that in preference to copying long extracts, particularly if accompanied by diagrams from books or papers, they now photograph them and make a print in a few minutes on bromide paper, with considerable saving of time and labor.—*Pharmaceutical Journal.*

Advertising.

Practical Hints on Advertising.

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It is always quite fatiguing to me to hear some presumably bright business man complain that his competitors are frightful liars in their advertising, and that, therefore, he cannot compete with them. If there ever was arrant nonsense it is this. The American people are not fools, and this, I think, is particularly true of the women. I do not think that very

many women are fooled on bargain sales. Women, generally, know pretty well about how to judge the quality of a thing which they have occasion to buy. I do not believe that they are deluded very often. By the time they have been cheated once or twice in a certain store they will make up their minds not to go there again.

People very soon find out whether or not an advertiser tells the truth in his ads. If it is discovered that he puts things into his ads that are not in the store, he will find himself losing trade very rapidly.

There is not anything in advertising that pays quite so well as absolute truthfulness. The trouble with some of the business men who think that their competitors lie is that they are not sufficiently progressive to see the advantage of offering startling bargains, even at a loss.

A man told me the other day that he knew Wanamaker lied in his shoe advertising, because he knew he could not sell a certain shoe at the price he asked for it without losing money. He seemed to think that this was conclusive evidence; but it was not. If it costs ten dollars to advertise a certain lot of shoes, and you lose ten dollars on the shoes, the advertisement has cost twenty dollars. That's all there is of it. Charge the loss on the goods to the advertising account, and there you are. You can pretty soon tell whether it pays enough.

Tell the truth by all means; but if you can't find some reason why the goods you sell are honestly better than the goods Jones sells, you'd better make a change or go out of business. There's always some point to be made. You can say that there are many good dealers, but that none of them have the advantages you are talking about. When you talk to customers you always find some reason why they ought to buy your goods rather than any others. Put that into the ad.

There are many thousands of men and women who can write beautiful English, and yet who cannot write effective advertising.

The lack of information is what makes a great deal of advertising worthless. An advertisement is published primarily for the purpose of furnishing information about some place or thing. The more explicit that information is, the better the advertisement. An advertisement that doesn't tell anybody anything is no good, no matter how beautiful or well displayed it may be.

There isn't anything remarkable about good advertising, except its common sense. It is remarkable that common

sense should be remarkable, but it is so just the same.

It isn't at all necessary that it shall be finely written. What you say is more than how you say it. Some of the prettiest ads that I ever saw didn't sell goods, and some of the ugliest did. It isn't a question of appearance so much as it is a question of sense. To be sure, a sensible ad is all the better for being pretty. There is no reason why advertising should not be both handsome and sensible, but that kind of advertising is the most notable exception.

There is a better thing than a catalogue, and that is a small book, printed in good, readable type, on small pages, telling about all articles you handle, about terms, and about business methods, in a plain, common sense sort of way. That is a thing which every house in the country should have to hand to customers, and to send out by mail, either by itself or in conjunction with a catalogue.

Above all things, avoid the "spread eagle" style, and do not tell people how many square feet of floor space, how many showcases, and how many gas jets there are in the room. A New York merchant recently said to me: "Everybody knows that we have counters, and showcases, and clerks, and goods in the store. What we want is something different from that—something interesting about the goods themselves."

There is no use publishing an ad that is so small nobody will see it. At the same time, I would rather have an ad of reasonable size, in a fixed and desirable position, properly illustrated and well constructed, than to have a great, big, overgrown space mixed up with a lot of other big, overgrown spaces. I would rather have a small, "swell" store on the principal corner of the town than have a ten-story warehouse in an alley.

Sometimes a business will get along very nicely with the use of only a few inches of space. At other times, when things are a little bit slow and dull, they need stirring up. That means increased space, and increased advertising effort. The total amount of space should be used just like the balance in a bank. It should be drawn on only when it is needed. When all space is bought and used in this way I believe that advertising generally will be more profitable.

The difference between a good ad and a poor one may rest in a very few words—a very slight change. The barb on a hook is a small thing, but it is what holds the fish. One may improve his advertising only a little, and still make all the difference between success and failure. "A chain is as strong as