



Attractive Display Cases

Thumb Tacks with Plain and College Colors, Numbers, Letters, White Tops for marking on; also German Silver, Brass and Steel. Sell at sight. Good profit. Assortments \$1-\$10. HAWKES-JACKSON CO., Mfrs., 82 DUANE ST., N.Y.

DO NOT TAKE ANY substitution, imitation or variation OF THE WAVERLEY PEN

Now of Unexcelled Quality.

They come as a boon and a blessing to men, The Pickwick, the Owl, and the Waverley Pen

SOLD BY ALL STATIONERS.

MACNIVEN & CAMERON, Limited
EDINBURGH AND BIRMINGHAM



'ROB ROY' PENS

HINKS, WELLS & CO. beg to draw attention to this new series of

TURNED-UP POINTED and other PENS,

made of the same materials, by the same tools, by the same process, and at the same works as the "WAVERLEY" Series of Pens, which HINKS, WELLS & CO. have for 30 years and upwards (prior to September, 1901) manufactured for and supplied to Messrs. Macniven & Cameron, Limited.

1s. 6d. and Gross Boxes Sold by all STATIONERS

exceptions. In this age of specialization the literary man, particularly as he represents the publishing house, has little time to devote to other matters. The business man has no time to engage in things literary beyond the possibilities of the dilettante. Somewhere along the line, therefore, it is necessary that these two should come together. So the publisher is compelled to organize his literary staff as entirely distinct from his business office yet capable of being worked side by side. To the one the new book is an event of greater or less significance in the literary world; to the other it is a cold commercial proposition, that must be sold for dollars and cents.

Mr. Brown, continuing, propounds two principles, which underlie all advertising, and these he applies to books. First the article to be advertised must be worth selling, and second, the advertising must be consistent with the article to be sold. He refers to such books as "Ben Hur" and "David Harum," which possess superlative merits. Advertising undoubtedly gave the first impetus to their sale, but that sale was maintained because of the quality of the books.

"Any book that is good enough to win the favorable report of the professional readers is practically sure of a sale of 1,500 to 2,000 copies. The factory cost of producing a modern novel, a book that sells at retail for \$1.50, on a run of one thousand copies, is about twenty cents, the publisher receives, on an average, eighty-one cents, but out of the remaining sixty-one cents must come royalties, advertising, office expenses, and incidentals, and lastly, if anything is left, profit. A sale of fifteen hundred copies under normal conditions, enables the publisher to come out even, and generally yields to the author a return of \$150 for his months of labor. Beyond this point, the publisher begins to make a profit, which, of course, was what induced him to attempt the publication of the book, so that, by the time the sales reach 3,000, the house gets a return of \$300 or more. And despite all the sensational advertising, so called, not one in ten novels now being published goes beyond these figures."

Mr. Brown believes, from personal experience, that the value of book advertising does not consist in "booming"

PAYSON'S INDELIBLE INK



Trade supplied by all Leading Wholesale Drug Houses in the Dominion.

Received Highest Award Medal and Diploma at Centennial, Philadelphia, 1876; World's Fair, Chicago, 1893, and Province of Quebec Exposition, Montreal, 1897.

sales, but in getting for a book all the recognition it deserves. "It is anything but just to condemn modern book advertising in general because of the undeniably sensational methods occasionally resorted to. If the principles given above are kept in mind, it will be seen that if the advertising is unworthy, the book is unworthy, and, as a rule, its buyers are composed of those who can be fooled all the time, with perhaps a sprinkling of those who can be fooled part of the time. Legitimate advertising should be worth reading. The prosaic announcements of thirty years ago may have satisfied the readers of thirty years ago, and when it is remembered that there has been a revolution in advertising itself in that time, there is little doubt that book advertising stood in the same relation to general advertising as it does now. And right there is the crux of the whole question. Those who are complaining of present methods, those who hesitate to depart from their cherished traditions would keep book advertising unchanged, just as it was thirty years ago, forgetting that the world has moved onward. This is why the younger and more progressive houses are prosperous, and, indeed, why the authors whose reputations the older houses helped to make are flocking to the more youthful ones, leaving the patriarchs still at the old business of "introducing new authors to the reading public. The experienced authors have acquired some business capacity, and realize that the signature of a long-established house on their title page is of little use, if the house is behind the times at its commercial end and does not sell the books."