

Why are publishers so averse to give credit where credit is due? Is it because they are ashamed to publish the name of their victim, or is it because they fear he might be a gainer of some notoriety if his name was mentioned?

If newspapers are mean enough to take the liberty of appropriating men's work and publishing it, they should not be too mean to advertise him by mentioning his name and address.

Since there is such a lamentable lack of honorable feeling among a certain class, the only remedy for photographers is *registration of copyright* and, again, we urge our readers, if they do not wish to be at the mercy of copyists, to register each of their choice views. We know that the Canadian Copyright Act is hardly in accordance with the requirements of photographers—the rates being (in their peculiar circumstances) especially high—but still registration is the only way of protecting individual interests. In Great Britain there has been recently formed an active "Copyright Union" which is virtually under the wing of the Chamber of Commerce.

The active promoters of this union have our most hearty sympathies; they are doing a good work for our British brethren and deserve the undivided support of every photographer in the land. Canada has long been in want of such an active body to protect the interests of photographers.

We believe the time is now ripe for the formation of such a union here, and we believe the best expression of our sympathies with the organizers of the British union will be the formation of a similar body in Canada. We want an amendment to the Copyright Act—an amendment that will be an equal gain to photographers and the treasury of Canada.

Individuals cannot secure this, a powerful combined effort can do so.

The active co-operation of all photographers is required to fight for that which is, according to the unwritten code of honor, their individual right.

#### PREPARATION OF PLAIN PAPER FOR MATT SURFACE PRINTS.

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Although photograms upon matt surfaced papers have been for several years gaining steadily in popular favor among British photographers and their customers, their adoption in Canada is far from general. Of course we are handicapped to a great extent owing to the ready prepared matt surfaced papers being chiefly—if not altogether—manufactured abroad. The advantages of the Platinotype process in particular is thus, on account of the heavy duties levied upon it, practically denied to us as a commercial commodity.

Few photographers in this country can afford to give to booksellers (their "middlemen") the large commission they demand upon the sale of high-class photograms, and it follows, as a natural consequence, that photographers do not as a body encourage the popularity of matt surface prints.

But if the public demand pictorial photograms upon matt surfaced paper (and a discriminating public will surely do so), and if that public will not pay an enhanced price for platinotypes, and the middleman still refuses to forego any part of his high commission, then our only remedy is to turn to a cheaper method of producing prints similar in appearance.

I do not wish to be misunderstood; I do not advocate the substitution of cheaply produced photograms for expensive platinotypes with any inten-