

"It's an ill wind, etc.," was again verified by the late date of issue of the May journal. A flood of letters poured in from subscribers who *wanted* their May journal—nearly everyone conveyed the idea that the journal was *very* much missed. A number saying they couldn't "keep house" without it, much less conduct business, and many more, not any more heart-felt, but perhaps more elegant expressions that made us very glad to receive as showing appreciation of the journal, or as we like to term it, their journal.

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A NUMBER of others who were behind in subscriptions, and who had been gently reminded several times of the fact, promptly remitted, thinking they had been "dropped." One rather original character from the East remitted \$4.00 for 1893 and —'4, saying he would "much rather *pay for the journal* than lose its welcome visit every month."

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WE hope our friends of the profession are taking due note of the many classes in our present competition that we have arranged especially for them. Full particulars are in this issue, and we hope to receive a large number of entries in each class.

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A number of letters have been received in response to the leader in the May issue respecting Canadian Copyright Law, among them a valued one from President Cunningham. The writers (and we are glad to find that there are a few enterprising enough to follow up a move made entirely in their behalf) in every case consider our stand on this question as being well taken, and each considers

the matter so important that it should receive the attention of the P.A.C., and, as President Cunningham says, "be carried forward under its banner." We hope our readers realize the importance to them of securing a better law of copyright, and will not tamely sit by and allow the matter to drop, when, by a combination of forces either as a union for the purpose or through the P.A.C., the much desired end can be accomplished and the rights of a photographer in his photogram be secured.

PRINTING ROOM TALK.

BY H. H. BUCKWALTER.

Some years ago, when the dry plate process replaced the wet collodion process, the world was told in every village and city paper and magazine of the wonderful progress the photographic business had made by the one change. It *was* wonderful. The mysteries of the dark-room were thrown open to everybody. They were mysteries no longer. The skill required to get "chemical effect" was no longer required. The change increased the number of studios many times. The plate maker made and offered for sale plates with nearly every favorable feature of the collodion method and eliminated almost all the objectionable processes. The new plate had many new advantages, but no new objectionable features. They were received by the profession as most welcome evidence of progress.

During recent years a somewhat similar change has taken place in the other end of the studio. The wet albumen paper has almost been supplanted by the dry gelatine or collodion emulsion paper. As in the