

life itself. A knowledge of composition is absolutely necessary, which should be felt in the most simple subject, as well as in the most elaborate picture. Composition teaches how to get the greatest amount of variety together without straggling; variety in unity. It helps towards obtaining the most pictorial effect that a subject would admit of or the art of making each part of a picture help the other parts. With the majority of photographers this question of composition and its help in picture-making is either not considered or not known, and nature is too frequently taken just as you find her, as is evidenced by the many

space, so that it shall be more conspicuous.

In landscape we must have not merely the facts, but the grace and charm and the expression. There must be a feeling that the photographer did his work with sincerity and conviction, and not for the fun of the thing. Let a man have implicit confidence in his work while he is about it, it will be all the better for his belief in it; when it is finished let him doubt for ever after and try to do better.

Selection has much to do with the art of the photographer, but there are many other things to consider afterwards before the work is complete. Beautiful subjects may be obtained from very

If photographers would more seriously study the pictorial side of photography I am convinced they would retain life-long interest in its pursuit and give greater pleasure and charm to those it is their effort to please, and, moreover, derive greater pleasure and profit themselves.

The photographic literature of the day should be read and studied. Books on photography written by the late H. P. Robinson, and the late A. Horsley Hinton, Major Puyo, and Robert Demachy, are worthy of study, thought, and reflection. These gentlemen have done much to lift photography to the sphere of the arts.

## The Oil Pigment Process

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There are many methods of using the oil pigment process. The following is the one that finds favour with most oil workers at home. When this has been mastered other ways and means will no doubt suggest themselves to the enthusiastic "Oiler."

A sheet of paper thinly covered with gelatine is the first essential—double transfer carbon paper, the oil paper specially put up by Messrs. Griffin, London—and many smooth and mat bromide papers—Wellington & Ward's carbon surface, Ilford Carbon Surface, Kodak Permanent, Griffin's Lingrain, and Barnet smooth. These I can recommend; other papers are perhaps just as good, but I have not tried them. The Bromide Papers require fixing in a clean Hypo. bath and a thorough washing afterwards.

The experienced oil worker can get good results from any description of negative, but I strongly advise the beginner to use for his first attempts a well-exposed, lightly developed negative, free from fog, with clean shadows and translucent blacks. Some oil pigment brushes will be required, a tube of black or brown pigment, a quire of fluffless blotting paper, and a piece of plate glass, rather more than two inches larger each way than the size of paper worked on. The sensitizer used is the Bennett Carbon formula—

Pot. Bichromate.....	4 drams
Citric Acid .....	1 dram
Water .....	25 ounces
Ammonia .880, about	3 drams

The pot. bi. and citric acid are dissolved separately in *hot* water, the solutions mixed and sufficient ammonia .880 added to change the colour from orange red to lemon yellow. The ammonia *must* be added immediately after mixing the two solutions. If mixed as described the solution will keep indefinitely.

To sensitize put sufficient solution in a dish and immerse the pieces of paper required, being careful to remove any air bells and allow the paper to soak for two or three minutes in warm weather, for four or five minutes in cold weather, then remove the sheets to a warm, dry and dark cupboard. When thoroughly dry the paper is ready for printing.

Printing should be carried out in the shade, and as the image is very faint and the paper extremely sensitive, it is advisable to inspect the print in a dark corner of a room. The print is finished when all but the highest lights are visible. The colour of the image should



TRENTHAM.

Photo. by J. A. Heginbotham

technically excellent prints one sees which are absolutely void of interest and giving no proof or reason for their production. A picture should "draw you on" to admire it, not show you everything at a glance. Let the principal features, as the head in a portrait, claim first attention, and the rest follow. There is a great deal to be done by the use of emphasis. This is attained by concentrating the attention of one part of the picture by so arranging that the part shall be darker or lighter than the rest of the

simple bits of nature. A broken bit of a river bank and its almost always picturesque surroundings; sea and skies; and woodlands. It is worth while to consider if a part is not more valuable than the whole, which in picture making it almost always is, and if it is possible to get rid of what you do not want, whether you can get rid of it altogether or hide it. Different subjects require different devices, different treatment, and there is endless fascination and charm in treating them.