

be a faint greenish brown, and as this is a difficult colour to judge by, as beginners in Platinotype printing know, it may be as well to print in strips, to learn by trial and error as to the exact time to stop printing. This should not prove a difficult matter, and a trial or two will put the beginner right.

The paper, as soon as printed, requires soaking in three or four changes of water to remove the dichromate stain. The water may with advantage be just tepid in cold weather. When the stain has quite left the paper place in a clean dish of water for one hour.

Now that the gelatine print has been thoroughly soaked, place it on a pad of at least half a dozen sheets of blotting paper, wet, but holding no superfluous

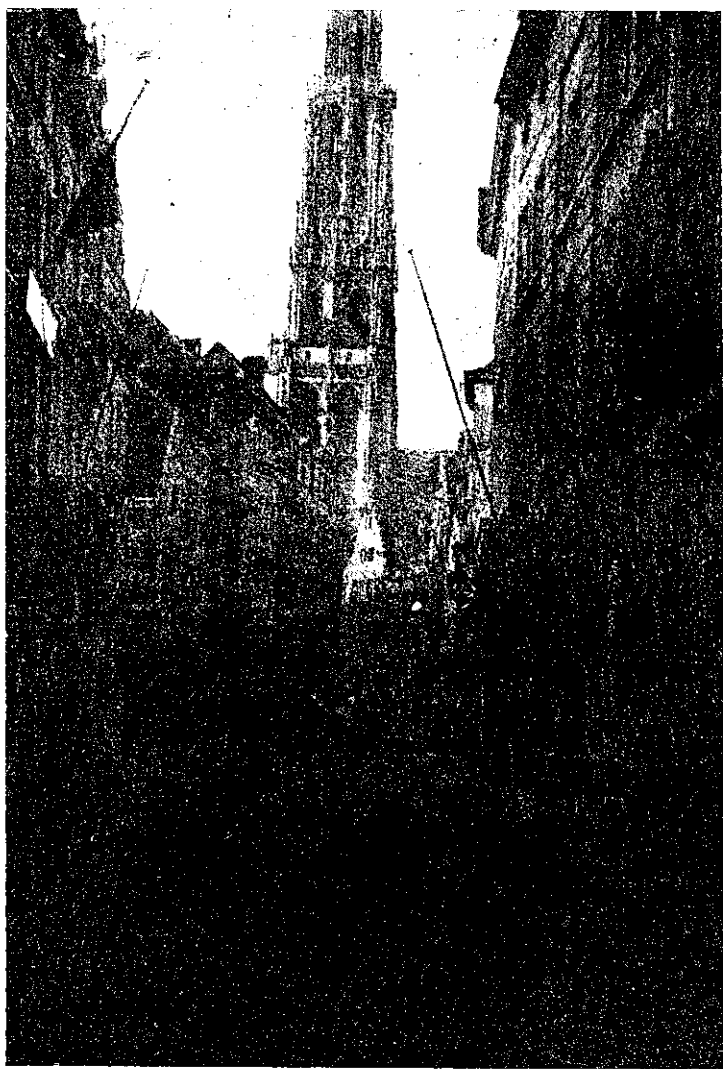
only be learnt by practice, but very little practice is needed to show the beginner the right and wrong way. Do not be in too great a hurry to get a finished print. Be content to give all attention to a small portion, then, when this begins to show a well graduated deposit of pigment, gradually work over all the print. It will be found best at first to apply as little pigment as possible, and to build the image up gradually. After one or two prints have been produced it will be possible to charge the brush full of colour and apply it to the print in larger quantities. By this method the shadow detail can be built up very quickly and the picture evolved by the removal of superfluous ink by a hopping action of the brush. The latter method is more effective for strong sub-

soak the print again in tepid water and pigment locally. By carefully following the above instructions a successful oil print can be made at the first attempt. When the print is finished lay flat to dry. The pigment will take from one to three days to dry and until thoroughly dry should not be touched. Brushes must be cleaned with petrol.

The Copyright of Photographs

The consensus of opinion is that the copyright in all photographs should, in common justice, be vested in the author.

In Great Britain, and in the United States of America, an organised effort is being made to obtain more satisfactory



THE CATHEDRAL, ANTWERP—STRAIGHT BROMIDE PRINT.



OIL PRINT OF THE SAME. *E. Warner, photo.*

moisture. Rest the whole pad on the sheet of plate glass to present an even surface, and proceed to dry the gelatine film. A piece of butter muslin or a handkerchief will do this as well as anything. Roll the material into a pad and dab the surface gently. When the last spot or streak of water has been removed the print is ready for "oiling."

Now take the tube of pigment and squeeze a little (very little will do, a piece the size of a small dried pea will cover a 15 x 12 print) on to the palette—a spoilt negative answers—and rub down with a knife. Take a medium size brush and dab gently on the pigment, lift the brush and crush it firmly two or three times on a clean portion of the palette, then attack the print. The pigmenting is done with a dabbing action. This can

jects, and gains a spontaneity by its rapidity of execution. But the beginner is advised to leave this method alone until some knowledge has been gained by the first and simplest method.

A guide print—either a small contact print or a bromide enlargement—will prove of great assistance while the pigmenting is being carried out. Alterations or additions can be indicated on the guide print and will leave the oiler free to give individual attention to the manipulative side of oil printing. When the print is finished and the gelatine surface dry—this usually takes about two hours—the pigment is still in a tender state and now is the time to wipe out any high lights, either with a leather stump or a piece of pointed indiarubber. Should, however, any parts require darkening,

legislation in this direction.

There was an attempt made in 1896 to secure photographic copyright legislation for New Zealand, but the Bill then passed was rendered useless to portrait photographers by the introduction of a clause making it apply only to landscape photography; but, even had this clause not been inserted, it would have been of very little value to portraitists, as in another clause it is stated that when a photograph is made to order for "a valuable consideration," there shall be no copyright in such photograph. The receiving of a valuable consideration is undoubtedly the critical and only sticking point in all artistic copyright legislation, and we fail to see why it should be so. It is only just and equitable that the copyright of all artistic work should be vested in the