

**PRACTICAL TREATISE ON  
ENAMELLING AND  
RETOUCHING IN  
PHOTOGRAPHY**

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Practical treatise on enamelling and retouching in photography by P. Piquepé

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**P. PIQUEPÉ**

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IN PHOTOGRAPHY**



**PART FIRST.**

PRACTICAL TREATISE  
ON  
ENAMELLING AND RETOUCHING  
IN  
PHOTOGRAPHY.

BY  
P. PIQUEPÉ.



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THE enamelling of photographs has remained for a long time almost a secret. I am sure that even now very few photographers are thoroughly acquainted with the process. Many would be able to say that to do it one must use glasses on which the prints are fixed by the aid of collodion and gelatine; but their knowledge ends here. Others are ignorant of even the first step in these operations, by which a paper print can be made to look as solid and brilliant as if it were a ceramic enamel. At this one need not be astonished, as no special work has been yet published on the subject; the short formulæ given here and there in photographic books, being far from sufficient, were rendering that work full of doubt and uncertainty.

It is only after having experimented with what appeared to me capable of giving better results, that I have succeeded in laying down certain and invariable rules for enamelling.

No doubt others besides myself have made experiments, but the results of these experiments have, for commercial or other reasons, never been made public, so I may say that this work is the first special and practical one, on this subject, that has been put at the disposition of photographers.

I shall describe minutely all the details, so that the operator, even the most inexperienced, will only have to follow to the letter all my instructions, to be certain of success.

DECEMBER, 1875.