

**HOW TO PAINT PHOTOGRAPHS
IN WATER COLORS
AND IN OIL. ALSO, HOW
TO RETOUCH NEGATIVES**

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How to Paint Photographs in Water Colors and in Oil. Also, How to Retouch Negatives by
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GEORGE B. AYRES

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THIRD EDITION.

HOW TO PAINT ..
PHOTOGRAPHS
IN
WATER COLORS
AND IN
OIL.

ALSO,

HOW TO RETOUCH NEGATIVES.

A PRACTICAL HAND-BOOK DESIGNED ESPECIALLY FOR THE
USE OF STUDENTS AND PHOTOGRAPHERS,
CONTAINING DIRECTIONS FOR BRUSH-WORK IN ALL KINDS OF
PHOTO-PORTRAITURE.

BY

GEORGE B. AYRES,
ARTIST.

There is no degree of talent so small that proper instruction may not develop it.

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PREFACE.

It is not without a feeling of extreme gratification and thankfulness that I am enabled, by the cordial welcome and uninterrupted sale which this little hand-book has already received, to offer to the photographic profession the **THIRD EDITION**, revised, enlarged, and I hope, improved.

Having received many assurances that my previous labors have not been in vain—in developing a love for the beautiful in our art, and exciting the ambitious to further excellence—it has been my aim to leave nothing unwritten which I believed could in anywise help the student in the attainment of *practical* ability.

To this end, and also in compliance with the expressed wishes of many, I have added a supplementary part comprising instructions for painting photographic portraits in *Oil colors*.

The subject of *Retouching Negatives*, which was treated somewhat briefly in my Second Edition, has been greatly enlarged upon, in order to render its teachings commensurate with the importance which this process has assumed in the present advanced status of photography.

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Other chapters upon *new* topics connected with the subject of photographic painting are introduced, which, together with the alterations and additions—as indicated by the increased number of pages—will, I trust, prove acceptable in this as in past editions; and enable the book to continue its usefulness as the *standard manual* for teaching “How to Paint Photographs.”

G. B. A.

INTRODUCTION.

No book ever made a painter, or ever will. Neither can Art be taught *practically* by books, but *the written experience of others* may lend important assistance to the student who undertakes the task of SELF-TUITION. This is particularly true if he is gifted with such powers of perception as enable him to *understand*, without any further aid, the instructions which are presented.

There are hundreds of instances,—especially outside the cities,—where *books* are the only available means of obtaining this kind of information; and it is hoped that this little work will be found sufficient for, and meet the expectations of, the many who cannot enjoy the greater advantage of having a teacher.

Doubtless there are photographers in many parts of the country who have orders for painted and retouched work, but who have not the opportunity of committing their pictures into the hands of regular artists. At the same time they may *themselves* be possessed of a degree of native genius which only needs direction and encouragement to enable them to do at least *some* of their brush-work. Indeed there is no good reason why every competent photographer, who has an inherent talent and aptness for picture-

making, should not—in addition to the operations of the camera and dark-room—become tolerably proficient to do *some* of his ordinary coloring; and by study and practice, a considerable proportion.

“Very erroneous ideas,” writes a distinguished painter, “are entertained regarding the capability of the mind to acquire correct perceptions of color, and to realize them in artistic effects. Too much is ascribed to genius, and too little to study and perseverance. Both *the appreciation of color* and *the power of expressing it* are doubtless **ATTAINABLE BY EDUCATION**; and under proper direction, the laws relating to harmony of color may be as readily understood and practiced as those relating to perspective when representing forms without color; the pursuit demanding nothing more than the general capabilities required in the study of the latter. But the student who desires to attain *excellence*, must devote his time and labor with that untiring energy which a love of the art can alone excite.”

In preparing this volume we have assumed that the majority of those for whose use and improvement it is more especially designed, have no desire to acquaint themselves with the *philosophical* minutiae of the art of painting the human countenance and form, as based upon the *correct* standpoint of an original creation upon white paper. The photographic image already provided obviates this necessity; and hence our teachings will be found *simple* and *practical* in regard to the separate matter of **COLORING**,—while we leave the profounder aspects of the subject to be studied by the more ambitious, from other and higher sources.

Practical photographers are not, however, the only persons for whom this book is designed. There are *many others* who wish to try Photographic Painting as a recreation, or to pursue it as a livelihood—especially women; but the inconvenience and expense of tuition at the hands of competent instructors (to be found only in the cities), clearly *proves the necessity for a standard book* as the next best means of gaining the desired knowledge.

To such it is believed this work will be really acceptable; and our sincere hope is that it will be found sufficiently plain and *practical*; comprehending *all* that is necessary to render this delightful study *easy*, and furnishing one more stepping-stone to artistic and personal advancement.

NOTE.—We have not deemed it to be inconsistent with our plan of practical instructions to introduce the brief chapters which precede the List of Colors (p. 24), since a knowledge of the matters contained therein is essential to an *intelligent* selection of the same, and handling of the brush afterwards; but as they may be thought rather abstruse for *the beginner*, a thorough *study* of them can be *deferred* until a certain degree of *work* has been accomplished, although they *should be CAREFULLY READ at the outset*.