

**THE PRINCIPLES AND PRACTICE OF
HARMONIOUS COLOURING IN OIL,
WATER, AND
PHOTOGRAPHIC COLOURS, ESPECIALLY
AS APPLIED TO PHOTOGRAPHS ON
PAPER, GLASS, AND SILVER-PLATE**

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The Principles and Practice of Harmonious Colouring in Oil, Water, and Photographic Colours,
Especially as Applied to Photographs on Paper, Glass, and Silver-Plate by Anonymous

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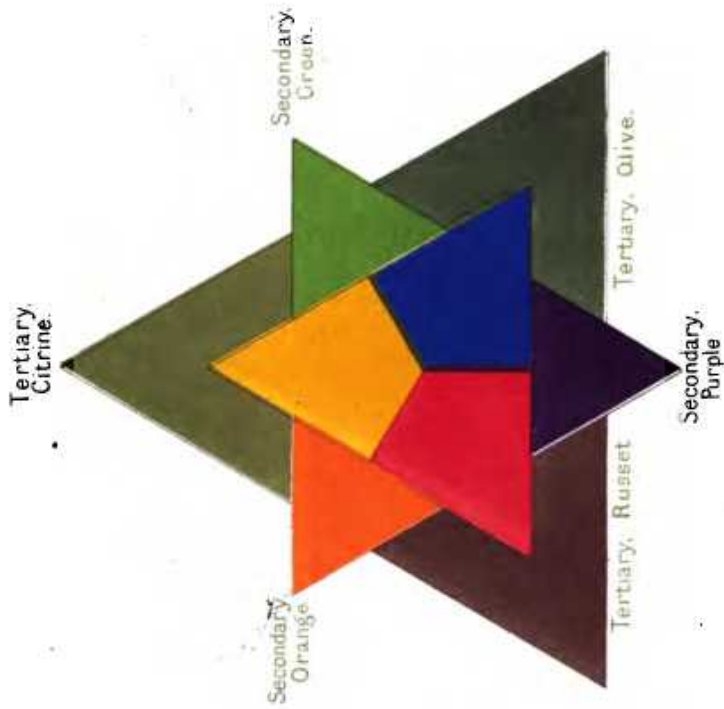
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HARMONIOUS COLOURING,

ESPECIALLY AS

APPLIED TO PHOTOGRAPHS.





THE RELATIONS AND HARMONIES OF COLOUR.

THE
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OIL, WATER, AND PHOTOGRAPHIC COLOURS,
ESPECIALLY AS
APPLIED TO PHOTOGRAPHS
OF
PAPER, GLASS, AND SILVER-PLATE.
BY
AN ARTIST-PHOTOGRAPHER.



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PREFACE.

A WORK intended to supply a want long felt and often expressed, scarcely needs any preface to explain the object of its appearance. With one or two inconsiderable exceptions, no attempt has been made to occupy the position we desire to fill, the greater part of the ground being entirely uncovered.

Our aim has been to unite simplicity with truth; brevity with completeness. The most simple methods of practice, consistent with the principles recognized in true art, are explained with as much brevity as regard to perspicuity and attention to detail will permit; the practical portions of each especial method of colouring being communicated by artists of experience, well skilled in their respective styles of painting.

It must be understood, however, that the treatment of a subject so large, in a book so small, as

this must necessarily be, can only be regarded as suggestive. To the thoughtful student we believe it will be sufficiently so to enable him, with average aptitude, care, and practice, to achieve the much-desired end—fidelity to nature, combined with artistic truth.

THE AUTHOR.

February, 1859.

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