

# **CRAYON PORTRAITURE**

**Complete Instructions for Making Crayon  
Portraits on Crayon Paper and on  
Platinum, Silver and Bromide  
Enlargements**



# **CRAYON**

# **PORTRAITURE**

**Complete Instructions for Making Crayon  
Portraits on Crayon Paper and on  
Platinum, Silver and Bromide  
Enlargements**

**ALSO DIRECTIONS FOR THE USE OF  
“*TRANSPARENT LIQUID WATER COLORS*”, “*THEO-  
RY OF COLORS*”  
AND FOR MAKING  
“*FRENCH CRYSTALS*”**

By

**Jerome A. Barhydt**

**Illustrated by Murat Ukray**

ILLUSTRATED &  
PUBLISHED BY  
E-KİTAP PROJESİ & CHEAPEST BOOKS



[www.cheapestboooks.com](http://www.cheapestboooks.com)

Copyright, 2014 by e-Kitap Projesi

Istanbul

ISBN:

**978-625-6004-12-2**

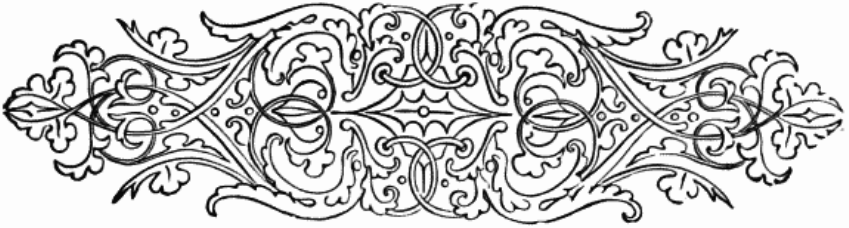
**Copyright©** Printing and publication rights belong to the author's & Publisher's own restriction, using and working. According to the law of intellectual and artistic works, without permission in part or in whole not re-produced or re-published. Welding can be done by showing short excerpts..

# Table of Contents

<i>Preface.</i> _____	7
<i>Crayon Portraiture.</i> _____	10
<i>Photographic Enlargements.</i> _____	12
<i>Crayon Materials.</i> _____	14
The Specific Use of Crayon Materials. _____	17
<i>The Strainer.</i> _____	22
<i>Mounting Crayon Paper and Platinum and Silver Enlargements.</i>	23
<i>Mounting Bromide Enlargements.</i> _____	26
<i>Outlines—Negative Outline.</i> _____	27
<i>Negative Outline—Dark Chamber.</i> _____	28
<i>Magic Lantern Outline.</i> _____	30
<i>Transfer Outline.</i> _____	33
<i>The Microscope</i> _____	33
<i>The Pantograph.</i> _____	35
<i>Four Methods of Making the Background.</i> _____	37
<i>Free-Hand Crayon and Those Made from Photographic Enlargements.</i> _____	38
<i>Filling in the Free-Hand Crayon.</i> _____	39
<i>Line Effect.</i> _____	41
<i>Backgrounds—General Principles.</i> _____	44
First Method of Making the Background—Stump Effect. _____	46
Second Method of Making the Background _____	46
Third Method of Making the Background—Line Effect. _____	47
Fourth Method of Making the Background—Stipple Effect. _____	49
<i>Face—Line Effect.</i> _____	51
<i>Dress—Line Effect.</i> _____	54

<i>Bromide Crayons.</i> _____	55
<i>Finishing Bromide Enlargements.</i> _____	57
<i>Monochromes.</i> <sup>[B]</sup> _____	62
<i>Values.</i> _____	63
<i>Studio.</i> _____	66
<i>Transparent Liquid Water Colors for Coloring Photographs</i> ____	70
<i>Theory of Color.</i> _____	71
<i>Colors.</i> _____	74
Yellow. _____	75
Blue. _____	76
Rose. _____	77
Violet. _____	78
Magenta. _____	79
Flesh. _____	79
Brown. _____	80
Black. _____	81
Gold. _____	82
<i>Instruction for Using Liquid Water Colors.</i> _____	82
Drapery. _____	84
Landscape. _____	85
The Principle. _____	85
<i>French Crystals.</i> _____	87
Materials. _____	88
The Method. _____	88
Mounting French Crystals. _____	89
<i>Finishing Photographs in India Ink.</i> _____	90
<i>Conclusion.</i> _____	91

## **CRAYON PORTRAITURE.**



**FREE-HAND CRAYON MADE ON STEINBACH CRAYON PAPER—STIPPLE EFFECT IN FACE, BROKEN LINE EFFECT IN BACKGROUND. BY J. A. BARHYDT.**

---

### **Preface.**

In issuing this second treatise on Crayon Portraiture, Liquid Water Colors and French Crystals, for the use of photographers and amateur artists, I do so with the hope and assurance that all the requirements in the way of instruction for making crayon portraits on photographic enlargements and for finishing photographs in color will be fully met. To these I have added complete instructions for free-hand crayons.

This book embodies the results of a studio experience of twenty-four years spent in practical work, in teaching, and in overcoming the everyday difficulties encountered, not alone in my own work, but in that of my pupils as well. Hence the book has been prepared with special reference to the needs of the student. It presents a brief course of precepts, and requires on the part of the pupil only perseverance in

order that he may achieve excellence. The mechanical principles are few, and have been laid down in a few words; and, as nearly all students have felt, in the earlier period of their art work, the necessity of some general rules to guide them in the composition and arrangement of color, I have given, without entering into any profound discussion of the subject, a few of its practical precepts, which, it is hoped, will prove helpful.

While this book does not treat of art in a very broad way, yet I am convinced that those who follow its teachings will, through the work they accomplish, be soon led to a higher appreciation of art. Although this kind of work does not *create*, yet who will say that it will not have accomplished much if it shall prove to be the first step that shall lead some student to devote his or her life to the sacred calling of art?

It has been said that artists rarely, if ever, write on art, because they have the impression that the public is too ill-informed to understand them—that is, to understand their ordinarily somewhat technical method of expression. If, therefore, in the following pages I may sometimes seem to take more space and time for an explanation than appears necessary, I hope the student will overlook it, as I seek to be thoroughly understood.

My hope with reference to this work is that it may prove of actual value to the earnest student in helping him reach the excellence which is the common aim of all true artists.

J. A. Barhydt.



## LIST OF ILLUSTRATIONS.

Free-hand Crayon made on Steinbach Crayon Paper with a Magic Lantern Outline, showing Stipple Effect in Face and Drapery and Broken Line Effect in Background *Frontispiece*

Negative Outline—Dark Chamber

McAllister's Magic Lantern, No 653, with Wonder Camera Attachment

Magic Lantern Outline

Lines to produce Stipple Effect

Background—Line Effect

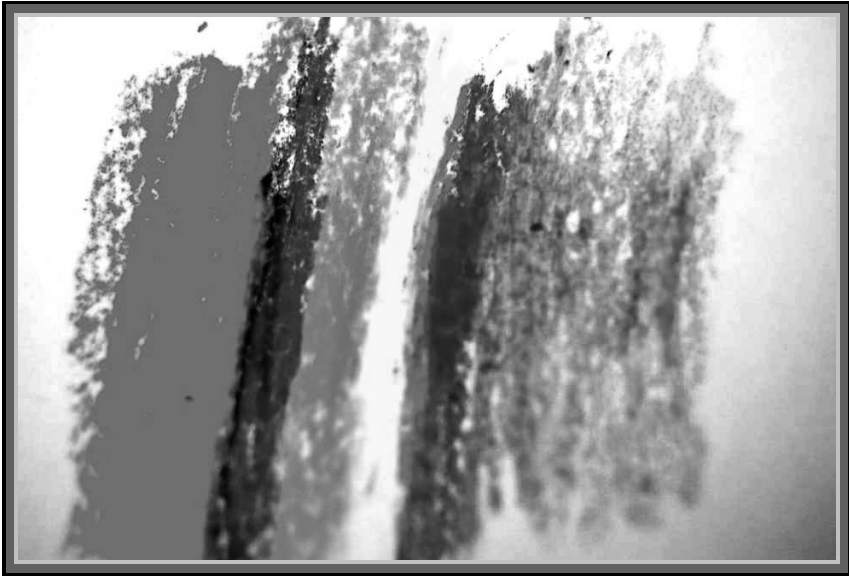
Line Effect for Face

Line Effect for Dress

Crayon executed over Bromide Enlargement made from Original Negative, showing Stipple Effect throughout

---

## **Crayon Portraiture.**



To many who know nothing about the art of crayon portraiture, the mastery of it not only seems very difficult, but almost unattainable. In fact, any work of art of whatever description, which in its execution is beyond the knowledge or comprehension of the spectator, is to him a thing of almost supernatural character. Of course, this is more decided when the subject portrayed carries our thoughts beyond the realms of visible things.

But the making of crayon portraits is not within the reach alone of the trained artist who follows it as a profession. I claim that any one who can learn to write can learn to draw, and that any one who can learn to draw can learn to make crayon portraits. Making them over a photograph, that is, an enlargement, is a comparatively simple matter, as it does not require as much knowledge of drawing as do free-hand crayons. But you must not suppose that, because the photographic enlargement gives you the drawing in line and an indistinct impression of the form in light and shade, you are not required to draw at all