

U.S. Department of the Interior Museum
Color Our Collections 2023 Coloring Book

#ColorOurCollections



Inspiring and educating visitors and employees about the U.S. Department of the Interior's ongoing stewardship of the nation's public lands, heritage, and natural resources.

The Interior Museum opened to the public on March 8, 1938, within the U.S. Department of the Interior's newly constructed headquarters building in the nation's capital. The museum was a first for an executive-branch Department and was heralded as an innovative approach to making a large, complex Federal agency more transparent and publicly accessible.



Each year, the museum welcomes thousands of visitors from across the globe. In addition to developing exhibitions, digital resources, publications, and interpretive programs, museum staff care for collections, participate in professional associations, assist researchers, mentor interns, respond to research inquiries, and provide public tours of the Stewart Lee Udall Department of the Interior Building. The museum's collection contains more than 8,000 objects of historical, cultural, and scientific importance documenting the U.S. Department of the Interior's history and missions, the art and architecture of the headquarters building, and the administrations of the secretaries of the Interior since 1849.

For more information, visit our [website](#), and follow us on [Twitter](#) and [Facebook](#): @InteriorMuseum

U.S. Department of the Interior Museum
1849 C Street, N.W., MS-1251
Washington, DC 20240
<https://doi.gov/interiormuseum>

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AWASH IN COLOR

With one swipe of your smartphone's screen, you can apply a dazzling filter to your latest digital photo. But 150 years ago, simply adding color to a photograph was a challenge.

Black-and-white photography was invented in the mid 1820s. No sooner had it come onto the scene than people began experimenting with color. Consistent successes with color film emulsions were few and far between, however, so people turned to hand tinting printed photographs until the technology caught up. Hand-tinted photos first appeared in Europe and then in Japan. From the 1850s to the early 1900s, the technique was used mostly in portraiture to enhance a sitter's facial features and clothing. But as photography became more accessible, hand tinting enriched ever more complex scenes. Soon, skilled colorists were literally blurring the lines between photography and painting. Colorists typically used cotton swabs to manually apply the pigments, which were usually translucent oils but sometimes dyes or even tempera. Fine details were added with a stylus, a pin, or oil pencils. Because brush strokes were more noticeable on images with large areas of white space, photos with high contrast and darker sections tended to look more natural and realistic when hand-tinted. Even though Kodachrome color film became commercially available in 1935, it was not widely affordable until the 1970s, so hand-tinted photographs remained popular until then.

The Interior Museum's collection contains more than 50 hand-tinted photographs of varying sizes and scenes. In the six selections included on the following pages, the application of color originally served both to impress and invite the viewer. Use your crayons, colored pencils, or paints to simulate the effect that early colorists were trying to achieve.

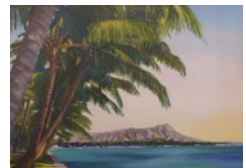
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Untitled [Diamond Head, Island of Oahu, Hawai'i] hand-tinted photographic print, unknown photographer and artist, circa 1935. Tempera on paper, 10.25" x 14.75". OSAC 00179

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

For more coloring pages, visit [ColorOurCollections.org](https://www.colorourcollections.org)



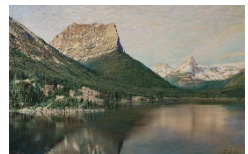
#ColorOurCollections



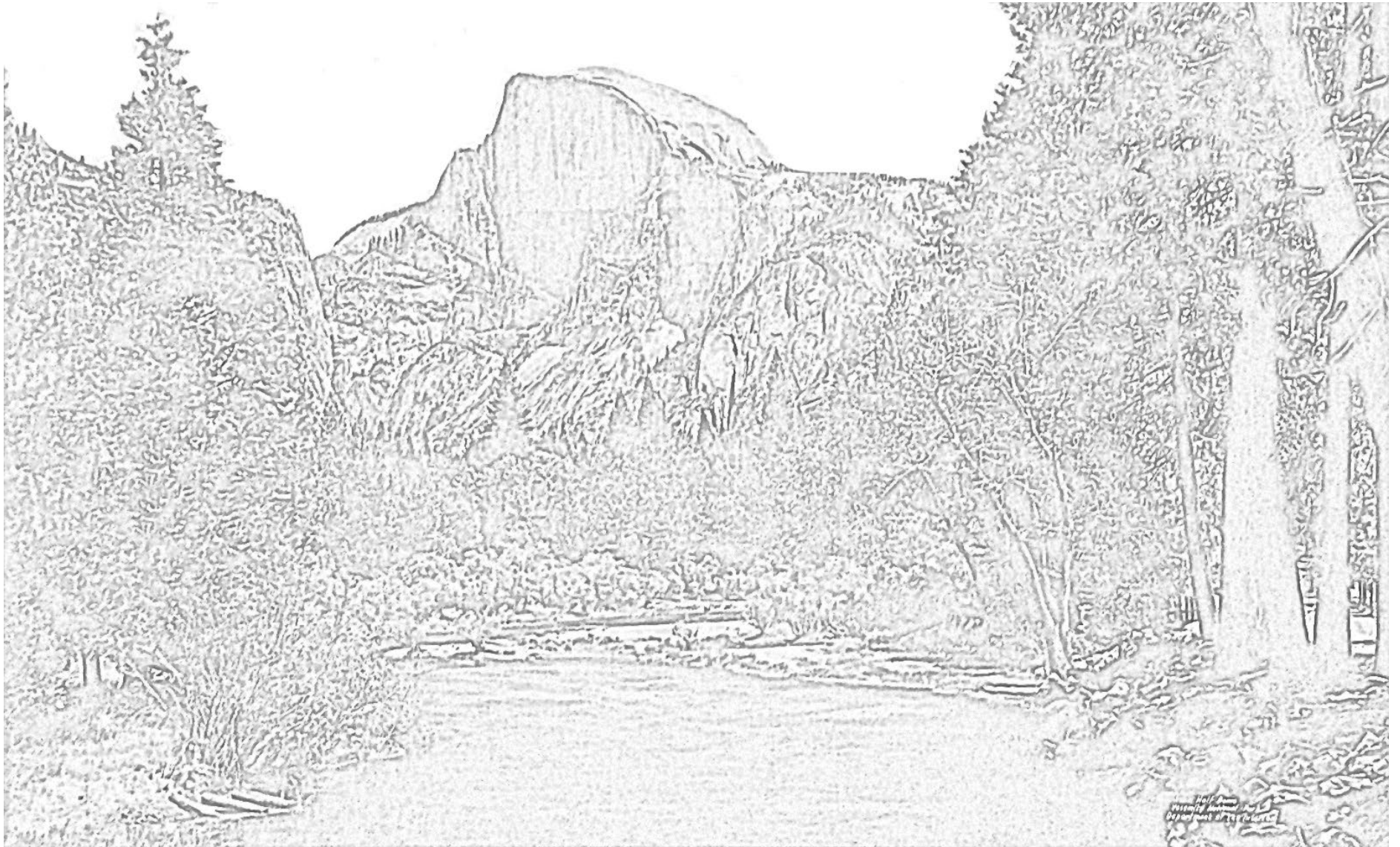
Citadel Mountain, Glacier National Park, hand-tinted photographic print, Pascal Hyde (1892-1973), circa 1930s. Tempera on paper, 24" x 36". OSAC 02660

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

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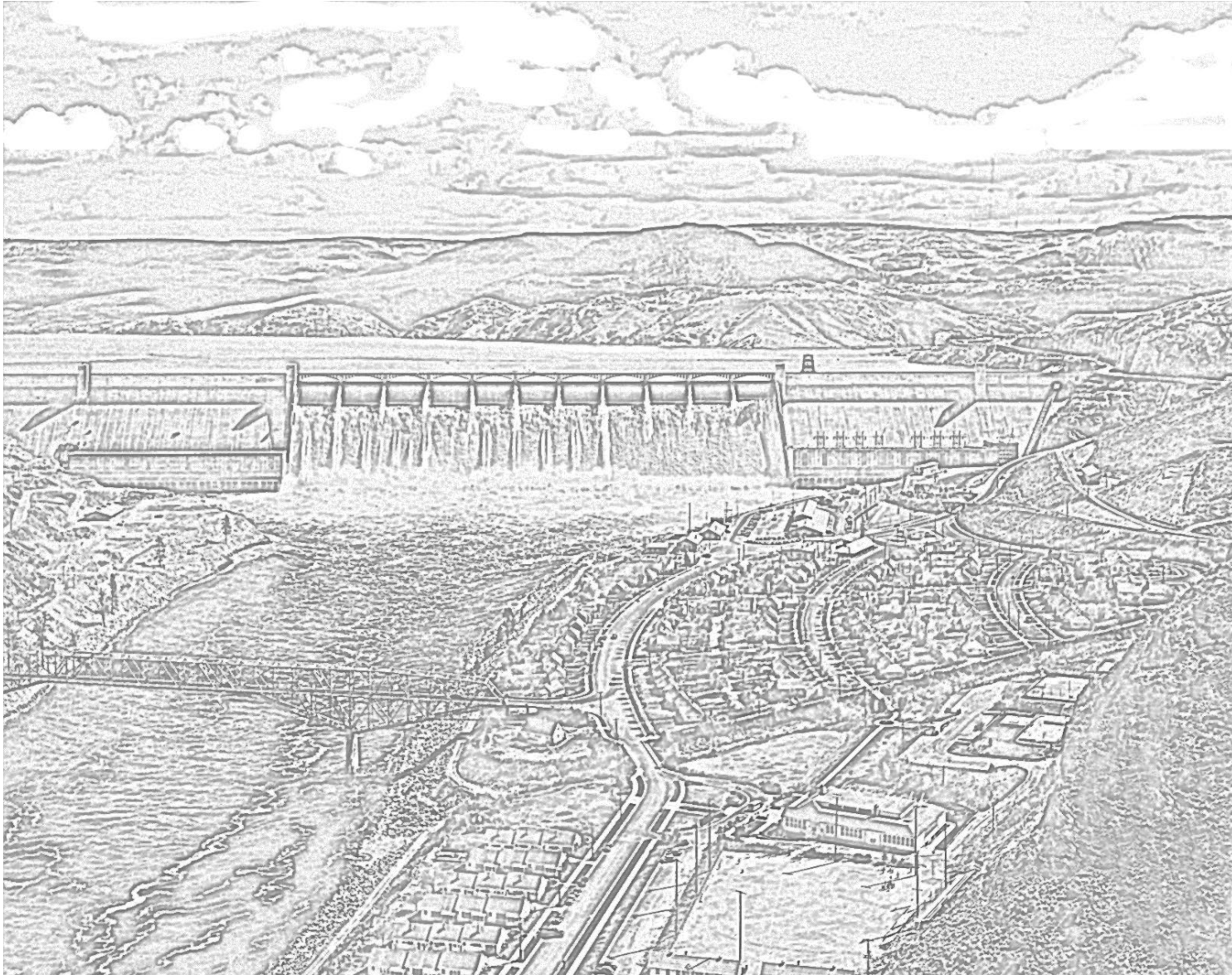
Half Dome, Yosemite National Park, hand-tinted photographic print, Pascal Hyde (1892-1973), circa 1940s. Tempera on paper, 24" x 36". OSAC 00119

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

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Untitled [Grand Coulee Dam, Washington], hand-tinted photographic print, unknown photographer and artist, circa 1950. Tempera on paper, 16" x 18.5". OSAC 00085

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

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Pueblo of Walpi, Arizona, hand-tinted photographic print, Pascal Hyde (1892-1973), 1937. Tempera on paper, 24" x 36". OSAC 00183

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

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Schooner Head, Acadia National Park, hand-tinted photographic print, unknown photographer and artist, after 1929. Tempera on paper, 16" x 18.5". OSAC 02661

Learn more about the museum's collection of hand-tinted photographs in the blog post, ["Awash in Color."](#)

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