

great masters in the art, merely applying himself to the acquisition of the knowledge of certain modes and manipulations, but that he should study and observe the excellence of those works as examples of the development of principles, striving to see what, in each given instance, was in the mind and intention of the master, as to the application of his own system and of his own view of principles of art. If this be well understood in the outset, the pupil will soon be able, after acquiring a little insight into the nature and use of his materials, to advance with a feeling of confidence and comfort; and in no way will this feeling be more agreeably evidenced to himself than by the fact that he will often be able, by a bold application of his newly-acquired principles, to change a blot or blemish in coloring into an agreeable or even a charming effect.

It is obvious that I must presuppose that the learner has a fair knowledge of drawing and of perspective. Premising this, I shall at once proceed to the business in hand; and, for the purpose of clearness and facility of reference, the subject will be treated of under the heads of,—

- 1.—*Implements and Materials.*
- 2.—*Processes and Manipulations.*
- 3.—*The Principles on which a Picture should be constructed and be treated in its usual stages.*

PART I.

IMPLEMENTS AND MATERIALS.

The implements and materials used in water colour painting are few and simple. They are:—A few china tiles, saucers, or palettes; a piece of very soft sponge; an old silk handkerchief, and a piece of soft wash leather for wiping out lights; a weak solution of gum arabic; an eraser, or a sharp penknife; a drawing board; paper; brushes; colours. Of these materials and implements, none need particular notice except the last three, of which I shall now proceed to speak more at length.

PAPER.

The paper most generally used in water colour painting is of what is called imperial size (30 in. by 21 in.); under which