

THE ARTIST'S EYE

GARRY HAMILTON

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DEDICATED TO **CLAUDE MONET**
AND ALL ARTIST'S WHO FOLLOW
THEIR TRUE ARTIST'S EYE

COVER ART AND CLAUDE MONET PAINTING
BY GARRY HAMILTON

THE ARTIST'S EYE

Beautiful paintings by artists who all have
one common attribute.

In addition to great technique, they are true to
their own vision as artists.

You might have heard the observation that each
artist's work is a self portrait. What? Really?

A self portrait, as in a physical likeness?

Nope.

A portrait of who the artist is inside
as a human being.

With their art production, are they

cautious and patient with careful planning, a
mental image already refined and visualized of
the desired end result,
and a thought out route to get there?

Or

Impulsive and bursting with energy to dive in
and live on the edge?

A visual jazz soloist playing with opposite
colour vibrations, tonal contrasts, textures, line
variety, contrasting size juxtapositions and all
the other abstract visual opportunities to
stumble upon.

Or

The vast space that most of us inhabit.
full of contradictions between

these two extremes.

The artist's eye is unique to each artist
according to who each is,
in their essence.

The best artists are not only technically skilled,
but in their preferred subject selection, and their
focus on which visual elements to play up,
They are true to their own innate vision,
their Artist's Eye.

LIN SOULIERE

I met Lin Souliere a couple of decades ago. We
were both on the executive of the Canadian
Society of Painters in Watercolour, and got to
work together and exchange painting ideas.

The fact that we were each near opposite ends of the spectrum I have described is probably what attracted each of us to the other's work. An opposite approach to one's own is always an intriguing interest.

Lin is physically a tiny woman, but with a huge sensitive empathy for people, animals and nature. Her home is nestled amongst the trees, remote from city life in Lions Head Ontario. Her surroundings provide her with a surfeit of images to play with.

She is near the zenith of my description of a thoughtful craftsperson who has an end goal in mind, and a plan to arrive there.

I am closer to the other end of that spectrum,
impulsive and forced to make myself mentally
plan my design, before launching paint at
paper. It is necessary to know oneself along
with one's failings, to produce
a successful work.

The next five paintings were done by Lin.

Her watercolours are done on artist quality
100% cotton rag paper.

This is the surface (ground) many watercolour
artists work on,



TREE GROVE

*22 X 30 in WATERCOLOUR ON ARCHES
RAG PAPER*

*Living within the forest near the rugged
escarpment cliffs of Georgian Bay has been my
inspiration for over 28 years. The trees, the
rock, the water, the energy are all witness to
the history that has shaped the landscape and
the people here on the Saugeen Bruce
Peninsula. I hope my paintings express the deep
connection I feel to this amazing area.*

LIN SOULIERE

NEXT PAGE

**LONE PINE 30 X 22 in WATERCOLOUR ON
ARCHES COTTON RAG PAPER**



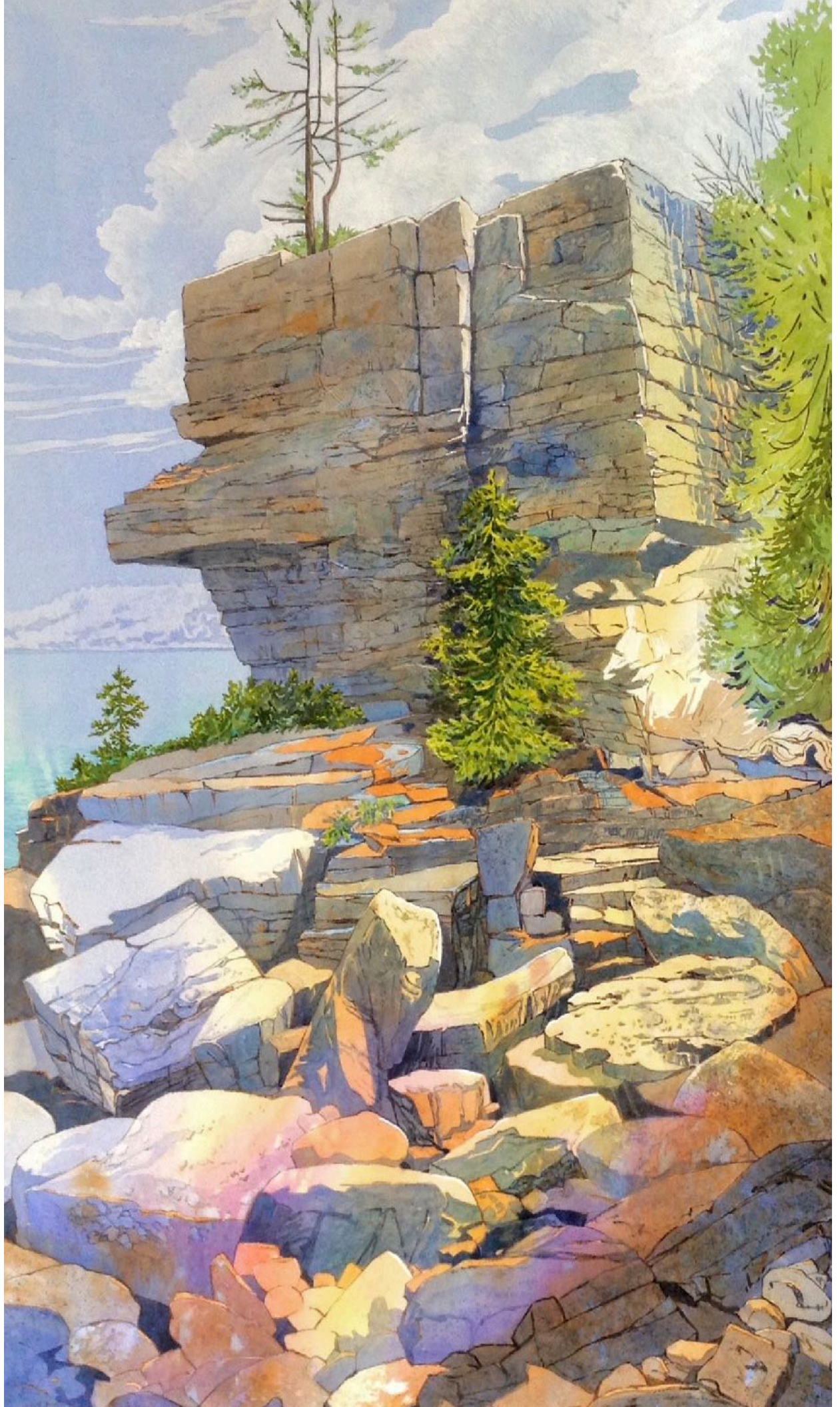


TREE ROOTS OVER WATER

*22 X 30 in WATERCOLOUR ON ARCHES
COTTON RAG PAPER.*

NEXT PAGE

SOLITARY WITNESS *22 X 30 in*
WATERCOLOUR ON COTTON RAG



NEXT PAGE

BLUE ROCK STUDY

*22 X 30 in WATERCOLOUR ON ARCHES
COTTON RAG*



Some years back Lin had an art gallery in Owen Sound ON. She invited me to give a one man show in it.

Of course, I accepted, and immediately packed up my trailer with about 60 paintings, and drove from Montreal Quebec to her gallery in Owen Sound, Ontario.

What she wanted as part of the show were nudes, an alternative to the numerous landscapes from local artists.

Here are a couple of nudes from the show.

They were done in studio from live models over poses lasting about two and a half hours with breaks every twenty minutes.

This is the usual agenda in most live model painting sessions.

It is an excellent system for making

an artist respond to subject matter
intuitively and spontaneously.
Both paintings of nudes are half sheets,
15 X 22 inches.

WATER COLOUR PAPER SIZES

A full sheet is 22 X 30 inches.

A half sheet is 22 X 15 in

A quarter sheet is 15 X 11 in

The only paper that will not deteriorate
over time is

Made from 100% cotton rag

Also known as ARCHIVAL



RECLINING REDHEAD

This was painted live in about an hour. I invented the background curtains. The painting needed it. I gave the curtains a direction leading the viewer's eye towards her face which is the center of interest.

NEXT PAGE

BRASS BIRD BALLAD

I painted the brass birds in, after the live model painting was done. I got the brass birds in a little shop in Puerto Vallarta Mexico, and liked their geometric shapes, as a counter to the organic human shapes.



LES VOYAGEURS

11 X 15 in

On the trip to deliver paintings to Lin's gallery, I saw a huge granite rock tempting me to stop and paint it.

Did I succumb? You betcha.

I pulled the car to the side of the road and set up my easel. In the distance I saw a canoe approaching. I took a cell phone shot, and added the canoe and paddlers to the painting using the photo reference.

The stream of white water following the paddle was done by lightly adhering two strips of masking tape with a narrow space between on the painting, then lifting out paint with a stiff damp brush.



LES VOYAGEURS

Lin and her husband Carl invited my wife
Jo-Ann and me to visit,
at her home in Lions Head.

Next day, Lin took me to the Georgian Bay
shoreline in Tobermory, where we both set up
our easels and painted.

You can see from her paintings
and mine what a different way
each of us “see” a scene.

A unique artists eye for each,
according to who each is,
in their essence.



GEORGIAN BAY VISTA

11 X 15 in

LUAN QUACH

Luan Quach is the 1st vice president of the
Canadian chapter of
**THE INTERNATIONAL WATERCOLOUR
SOCIETY.**

I am blown away by his sensitive
technical mastery,
his understanding of light, and
colour vibrations of opposite colours,
and his paint handling.

I will touch on these topics further in the book.
Luan obviously has deep empathy for people.
I will let him speak for himself
about his inspirations.

NEXT PAGE

A GLANCE BEYOND

14 X 20 in



A GLANCE BEYOND

A Glance Beyond portrays an old man's fleeting gaze, reaching for something just out of grasp. A large watercolour bloom hints at what we often miss in life's rush, urging us to pause and cherish moments of grace through faith.

THE NEXT PAGE AFTER THAT IS
SUNKISSED

24 X 18 in

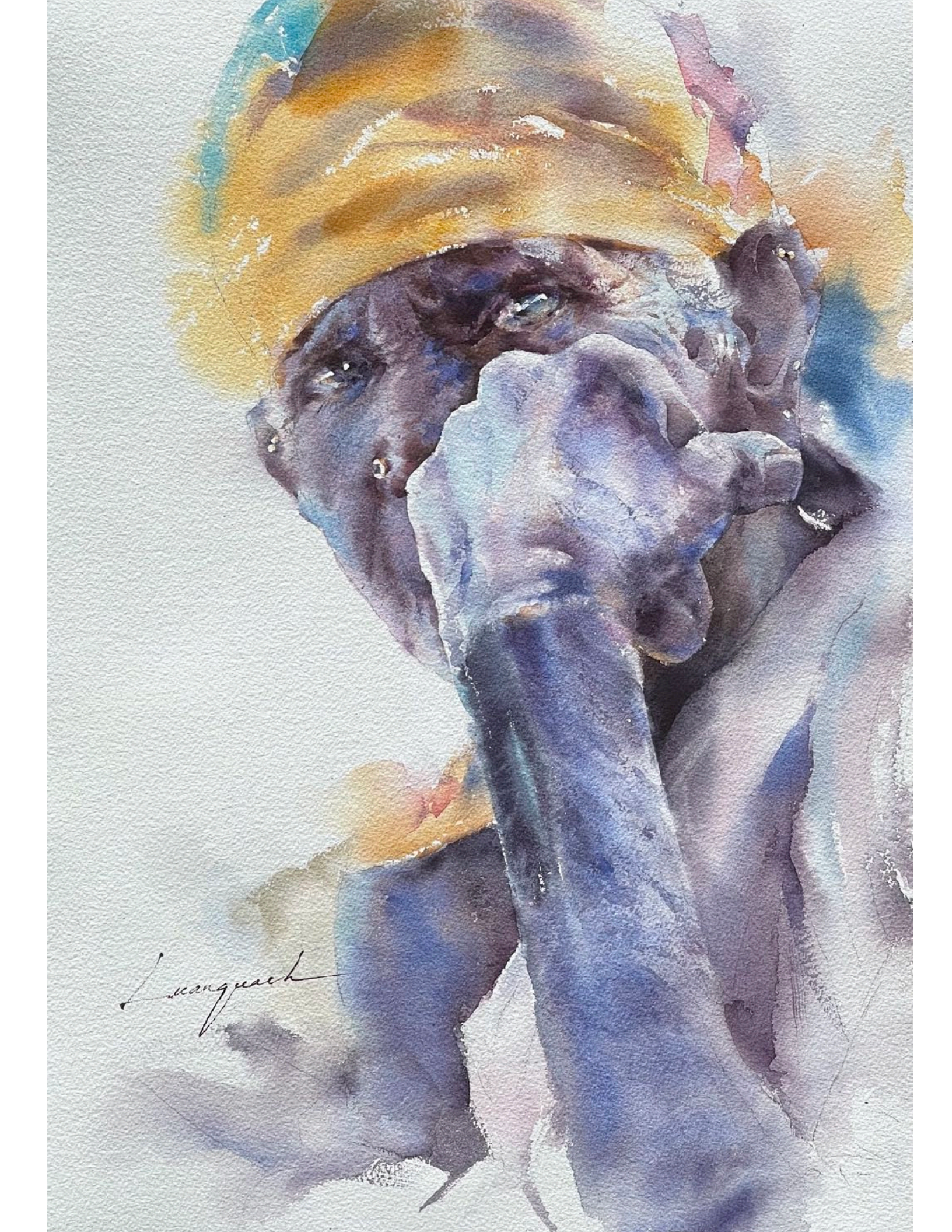
*Sunkissed captures sunlight filtering through a
straw hat, dancing across a face. The warm
glow highlights life's simple joys
and quiet blessings.*

AFTER SUNKISSED IS
BENEATH THE SILENCE

22 X 15 in

*When silence feels unjust -- Remember God
sees, God knows, God redeems.*





Luangprach

BEAUTY IN ITS SIMPLICITY

16 x 12 in

*Beauty in Its Simplicity shows
that less is more—through minimal
brushstrokes and a young girl's
simple, faith-filled life. Her quiet joy
and blessings shine without
need for excess.*



COLOUR BASICS

Red, blue yellow green purple and orange
are **hues**.

A **specific** example of a hue, is called a **colour**.
For example, cobalt blue is a colour in the hue
of blue.

Red, blue and yellow are the three primary
hues. When two primaries are mixed they
produce a secondary hue, green, purple
or orange.

Combining three primaries produces brown.
That's why brown does not exist in a rainbow.
Something to explain to your uninformed
friends when you feel like showing off.

Colours in the yellow, orange red spectrum
are **warm**.

In the blue turquoise spectrum are **cool**.

In a any hue there can be colours that tend more towards warm or cool.

For example ultramarine is a warmer blue than cerulean blue.

In the red hue range, alizarin crimson is a cooler red than cadmium red.

In the yellow hue range, naples yellow is warmer than cadmium lemon.

Many artists choose their palette based on a warm and a cool version of each of the three primaries. A total of six colours.

Six colours can provide most of the colour variations you might want to use in a painting.

Amazing, eh?

This colour explanation is so you may
understand and appreciate the
huge colour spectrum
that **Graham Berry** achieves
with a palette
limited to only six colours.

GRAHAM BERRY

Graham Berry's **Charleston Life** is a painting
that blows me away.

The title tells us the location and the painting
sets the mood.

Relaxing outdoors in the sun with friends, a
sense of activity combined with quiet pleasure.

The dominant colour is a warm full chroma red.

Red is the colour of fire, the colour of blood,
the colour of the sun. Red cannot be ignored.

In small doses red is exciting.

Too much, and it is fatiguing.

Graham makes red dance across
the painting in small repeat passages

that create a sense of unity, a sense
of harmony.

Enough red to excite our eye, to make
us look for more.

The chair legs are in a repeat pattern,
a rhythm, with enough width variance of
spacing that the rhythm syncopates.

This is the work of a painter with
his true artist's eye.

Charleston Life is the reference,
the inspiration for the painting,
The title is a true factual description.

For me the abstract description is
A Symphony in Red.



CHARLESTON LIFE *15 X 20 in*
WATERCOLOR (2019).

*People enjoy a sunny day at an outdoor
café, with groups chatting,
and passing pedestrians adding*

to this colorful scene.

*The vivid colors and play of light
capture the bustling atmosphere
of this lively street in
Charleston, South Carolina, USA.*

*My usual six colors Winsor Lemon,
Quinacridone Gold, Permanent Rose,
Permanent Alizarin Crimson, Cobalt
Blue and Cerulean Blue.*

GRAHAM BERRY

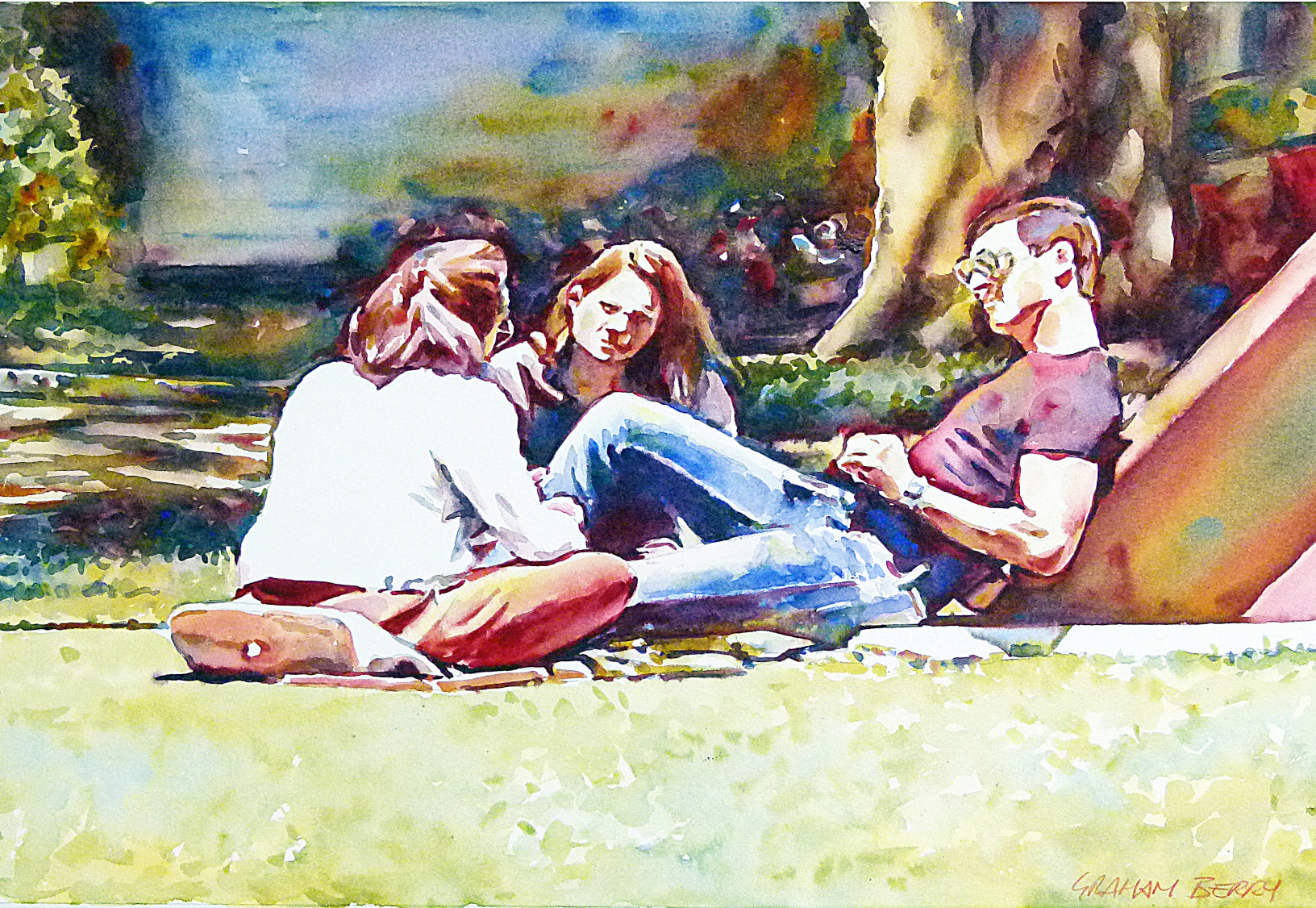
PARK LIFE

12 X 16 in WATERCOLOR (2024).

*Three people are seated in a park,
enjoying a sunny day, and
each others company.*

*The scene is vibrant with lush greenery
and a relaxed, cheerful atmosphere.*

*3 Colours used: Quinacridone Gold,
Permanent Alizarin Crimson and Cobalt
Blue, all W&N.*



PARK LIFE

SUNDAY, LATE AFTERNOON

12 X 16 in WATERCOLOR (2021)

*A young lady is seated in a cafe
outdoors, absorbed on her phone,
possibly bathed in warm sunlight,
casting soft shadows and creating
a tranquil atmosphere.*

My usual six colours:

*Winsor Lemon, Quinacridone Gold,
Permanent Rose, Permanent Alizarin
Crimson, Cobalt Blue and Cerulean
Blue.*



SUNDAY, LATE AFTERNOON

*My paintings are inspired by
the effect of light and shadow on
our environment,
creating dynamic shapes and colors,
I especially enjoy painting people
going about their everyday lives*

GRAHAM BERRY

NEXT PAGE

CYCLING IN CHARLESTON

18 X 11 in WATERCOLOR (2023)

A lady wearing a light blue top and a pink skirt rides a bicycle down a sunlit street in Charleston. The background features lush greenery and a play of light and shadows.

My usual six colors: Winsor Lemon, Quinacridone Gold, Permanent Rose, Permanent Alizarin Crimson, Cobalt Blue and Cerulean Blue, all W&N.



MICHEAL ZAROWSKY

Micheal has an artist's vision which is
truly unique.

Best to let him speak for himself

*The landscapes are meditative in so far
that our underlying and connecting
commitment to Nature through them is
all about light and water, neither of
which can be painted directly. Treating
light as pure source the paintings are
an expression/realization of its effects;
water being transparent, always*

*different, lets us explore/express it
through the very reflections that
try to confine it.*

*Presenting the effects of abstraction
while painting in a realistic way some
isolated element that signifies with
utmost economy the wider scene, summer
and capturing the dazzle of light on the
water has become an ongoing series of
new works; exploring new ways to
express thru paint the relationship
between light and water that draws me in
until I am, as always, in
well over my head.*

*Impressionist waterscapes capturing the
dazzle of light move toward the effect of
abstraction, and exudes a textural
quality, but still embody the veracity of
realism, an ongoing series I call 'summer
water dazzle' which for me is all about
the line running up the painting dividing
the light and shadow.*

MICHEAL ZAROWSKY



INFINITY RINGS

26 X 40 in WATERCOLOUR ON

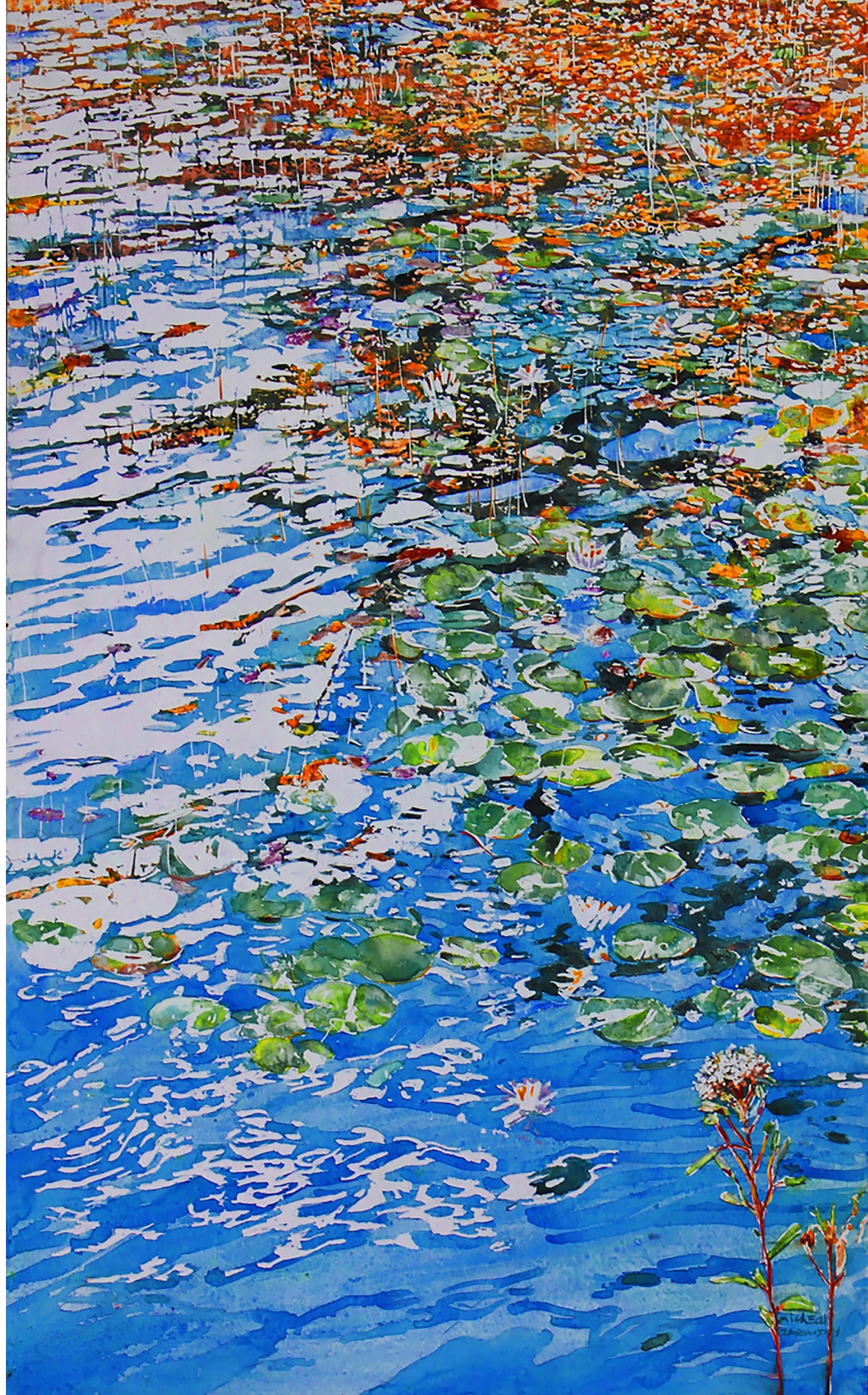
ARCHES WC PAPER

NEXT PAGE

SUMMER WATERDAZZLE 13

40 x 26 in WATERCOLOUR ON

ARCHES WC PAPER



*Winter, takes my breath away.
Chaotic, unpredictable, repeatedly trying
to overwhelmingly please by dressing up
all night in white to show off come
magical morning sunlight. The work is
all about light. What makes it
fascinatingly challenging is light can't be
painted directly; you can only paint
the effects of light.*

MICHEAL ZAROWSKY

NEXT PAGE

**BLUE SKY DAY AFTER AN
OVERNIGHT SNOWFALL**

28 X 16 in



AFTER BLUE SKY...

SUN BREAK

12 X 12 in

*WATERCOLOUR / ACRYLIC ON
GESSOED PANEL*



SUN BREAK

JIM McVICKER

For most artists Jim McVicker
needs no introduction.

He is a modest giant in the Art World.

He paints from life whether
en plein air, or in studio
with natural light from a skylight
and in various mediums.

SUNFLOWERS AND APPLE TREE

30x30, OIL 2023.

I painted this set up in our yard. Over the years I've painted a lot of work on our property. Around 10 years ago I had the idea to take my still life out to the yard to try and combine my love of landscape with the still life painting.

I found it challenging and exciting. Trying to capture the swift changing light of outdoor painting made my approach and process for painting a still life grow and change.

Painted over several days, morning light.



SUNFLOWERS AND APPLE TREE

ON THE PAGE AFTER
SUN FLOWERS AND APPLE TREE

STUDIO LILIES

30x30, OIL 2024.

*This was painted from life in my studio
directly under my skylight.*

*For the past 35 years most all my still life
and portrait work are painted with a
skylight as the light source. I do love the
soft and cooler light effect the skylight
offers. A grey day has the most beautiful
light tones and shadows. It was painted
over several sessions.*



STUDIO LILIES

**PAUL AND NANCY PAINT
TRINIDAD**

30 X 40, OIL 2022.

Trinidad is a beautiful coastal town about 35 miles north of where we live. I spent a couple years doing paintings of artist friends out on the landscape and in their studios. Paul and Nancy are long time friends and we have painted together many times. I set up off to the side as they worked on their pieces, Paul watercolor and Nancy, pastel.

*This is a good size painting
I did in one session, responding as
quickly as possible to them working
and the light and atmosphere
changing.
I love painting our coastal atmosphere.*



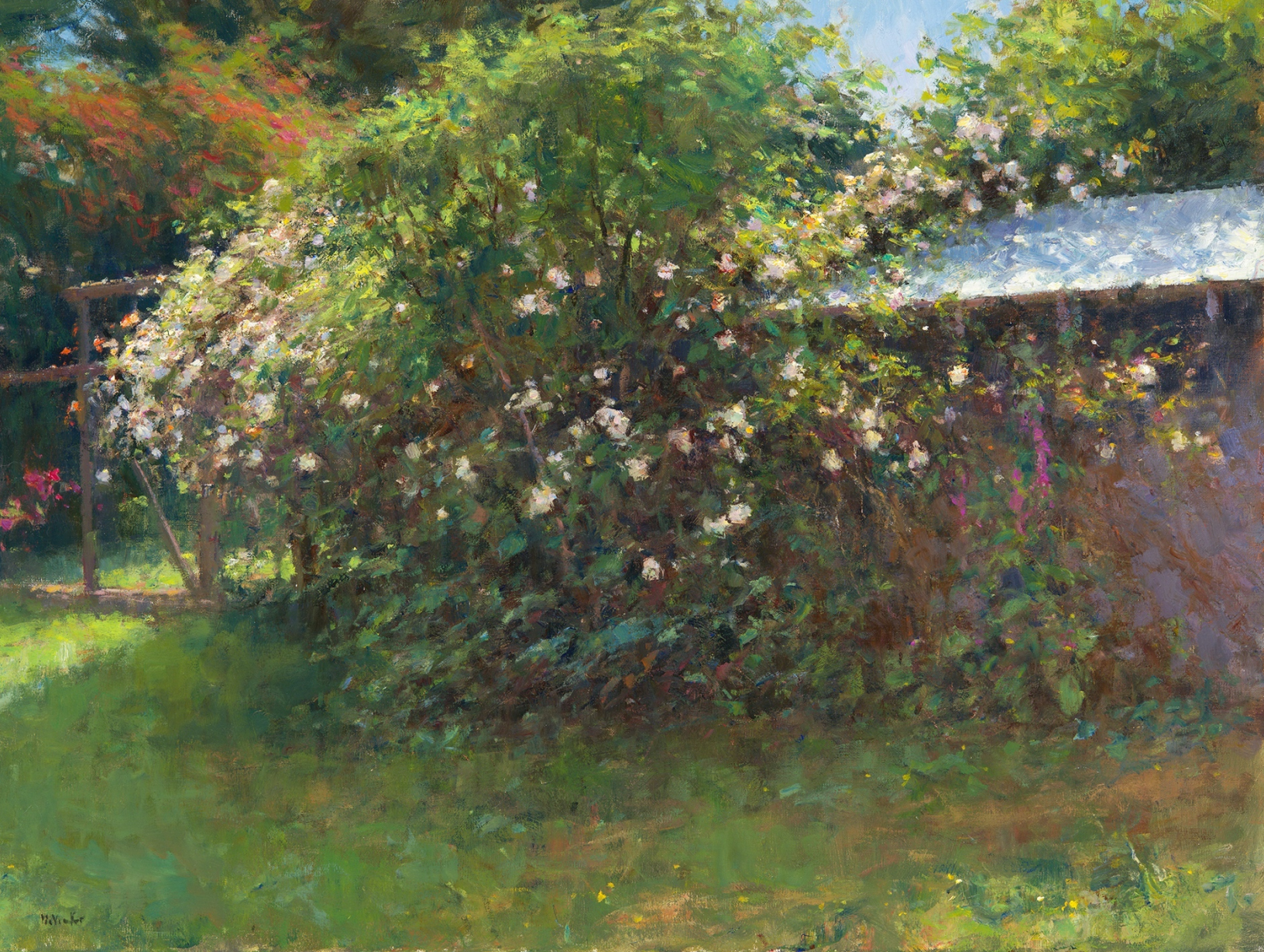
**PAUL AND NANCY PAINT
TRINIDAD**

CLIMBING ROSES

30 X 40 OIL (2022)

This piece was also painted on our property, the back half acre. Over the years the climbing rose has spread to create a flowing beautiful design.

The green shed roof is where we keep firewood. I always like man made elements within a landscape. This was painted in the morning sun over several mornings, looking east.



CLIMBING ROSES

AT THE TROUGH

*8.5 X 13.5 in GOUACHE ON
ILLUSTRATION BOARD*

*Painted on location, plein air. I
remember when I painted the cows
thinking "how am I going to make this
work with so many cows and
all the movement"*

*I usually let go of that thought
and throw myself into it in a
very quick direct way, realizing
that it's only a painting if I fail.
That thinking process seems to allow
me to paint with a lot of freedom and
risk, which for me, makes
for more interesting results.*



AT THE TROUGH

NORTH COAST MORNING

*9 X 12 in GOUACHE ON
ILLUSTRATION BOARD*

*This coastal painting is from Trinidad,
Ca and a spot on the bluffs above
Trinidad State Beach. I love all the sea
stacks and in the early morning light, the
way sun and shadow both play an
important role. It's a very magical
time and place.*



NORTH COAST MORNING

TECHNICAL SKILL

We think of the renaissance period as a
golden period of art,
a time of great technical skill.

And it was.

What is rarely acknowledged is that these
painting masters were
all commercial illustrators.

They made their living courtesy of their
patrons, the aristocracy
who wanted their family members
painted looking beautiful and elegant,
and the catholic church who wanted
biblical tales visually described.

Were they able to describe their true take
on these commissions,
Their artist's eye?

Or did they flatter and exaggerate as their
patrons demanded?

We all know human nature.

What do you think?

I suspect Rembrandt's most honest
paintings, his true artist's eye
were his self portraits, over the years.

No one to answer to except
his own inner self.

His artist's eye.

John Singer Sargent discovered what it
was like to reveal his
true take on a sitter. His portrait of Mme
Gautreau caused him big problems.
She was a socialite and notorious flirt.
Sargent painted her with one shoulder

strap of her gown hanging down. A big deal at the time, a departure from the vacant staring faces of the portraits in vogue. Her husband was outraged and the provocativeness of the painting caused a scandal.

Sargent took the painting back and relocated from France to England and later America. To avoid humiliation for Mme Gautreau he renamed it Mme X. He declared it was the best painting he had ever done.

This circuitous route does lead to an end point.

I think that self portraits are an opportunity for an artist to truly employ their artist's eye.

Here are some examples.

JIM McVICKER

SELF PORTRAIT WITH PALETTE

24 X 18 in OIL

*The sunflowers in the work with
the palette were out of my head. I wasn't
specifically thinking of Rembrandt
but I always do. I look at his portraits a
lot and always want to try to get some of
what I sense and see in his work.*



Everything is described in minute detail.

The backdrop of the studio is in muted chroma, in mid tone grey, the cluster of objects becoming one large shape.

In this large shape there are enough chroma points of interest to provide a path for our eye, sunflowers, from his garden, a yellow bottle of wood glue.

A brief trip. through the grey.

On the left a vertical post shelf support acts as a bookend to keep a viewer's eye from wandering off the painting.

On the right the easel and canvas perform the same function.

The artist is facing front, staring straight ahead. He is of course looking into a mirror, his entire being concentrated on telling the story, of who he is.

There is enough colour in his flesh to attract a viewer's eye.

But not enough to compete with the centre of interest.

Our eye is drawn to it.

In front of him is a riot of colour.

His hand holding a paint brush directs us to it, a palette of red, orange, gleaming white, and blue, full chroma.

On a bench just below the palette tubes of paint piled randomly are also full chroma.

Was the painting planned like this,
or was it an intuitive evolution
as the painting progressed?

I don't know, but

I suspect the latter.

What this self portrait says to me is
- in my soul, in my very essence
I am an artist.



COMPONENTS OF COLOUR

HUE, red, blue, yellow, green, orange, purple, brown

VALUE, how dark on a scale of white to black

CHROMA, colour intensity

TEMPERATURE, colour, how warm or cool

NEXT

LAUGHING SELF

36 X 36 in OIL

The laughing self also, in general I thought of 17th century Dutch portrait and figure works. Some drinkers I had seen came to mind.

*I paint at least one self portrait
each year.*

*I call this one Laughing Self, painted
around 20 years ago,
but still a favourite.*

*Painted myself while looking into a large
mirror I have in the studio.*

*I kept laughing off and on in order to
catch the expression.*

*The background was not at all planned,
just spontaneous painting,
reacting to what was happening on
the surface as I worked.*



LAUGHING SELF

GARRY HAMILTON

IN THE ZONE

15 X 15 in WATERCOLOUR

In my studio, pencil in hand, I am
relaxing to the tunes of B.B. King.

My easel is set up to the right side
of the facing mirror,

lined up adjacent to my reflection.

I am right handed.

(Started out as a lefty but my grade one
teacher beat my left hand

with a ruler every time I used it.)

I like to be able to see my mirror image
reflection, then redirect my focus

back to my paper without
moving my head.

I just move my focus back and forth,
mirror to paper, back and forth
visually measuring distances, angles.
tonal values.

Total concentration.

With a 4B pencil I begin to sketch,
lightly marking key points.

From time to time I sip on a coffee sitting
right next to my mixing water.

(Sometimes, I like to live on the edge)

My palette of moist watercolour paints

is waiting on a mobile tabouret
on my right side.

I prepare a wash of cadmium red light
and cadmium yellow light
and begin to paint. I am in the zone.

All is Right in the world.



IN THE ZONE

WTF IS WRONG WITH THE WORLD?

15 X 15 in WATERCOLOUR

I spend winters with my wife Jo-Ann in
our condo in the Dominican Republic.
Usually, I can enjoy myself painting en
plein air, or in my
studio from sketches,
or with friends as models.
Sun the sea, great restaurants nearby,
A great life.

But the spring of 2020 was different.
I was suffering from shingles around the
right side of my head, and
I needed a hip replacement.

Pain was my constant companion.
Then Covid hit and all plane flights out
of the D.R. were cancelled.

For the painting
it was painful to run a brush
through my hair.
Anyway, I liked the textural contrast.
I believe my portrait painted from a
mirror reflects
my state of mind at the time.



**WTF IS WRONG WITH
THE WORLD?**

MY LIFE

This self portrait was done in two stages
due to the size restriction
of my matting, framing work room.

First, I painted my own portrait in my
studio from a mirror,
ambient lighting, consistent with the
ambient light in my little matt cutting
work room.

Second stage, in my little work room,
I painted the matt cutting table shelves

and the clutter on them, fixative can,
dust brush, windex, bronze bird,
plastic skull, putting it all behind
my self portrait image.

I think the clutter of objects in this space
reveals more about
my life than the staring face in the
painting, expression fixed,
eyes concentrating on
doing the painting.



MY LIFE

22X 30 in WATERCOLOUR

BILL ROGERS SELF PORTRAIT

Bill is a fun guy.

He is not just good natured. He is actually a bit mischievous.

Does this show through in his painting?

Nope.

He was too busy looking in the mirror, checking proportions, lighting, how shadows reveal planes, lower eye lids for example.

Notice how his nose subtly projects forward because there is slightly heightened chroma in it.

This is a true image of what Bill was feeling in the moment, **concentration**.

He will probably joke about it later.



BILL ROGERS

I moved to Cape Breton in 2001. At life drawing sessions we both attended. I met another artist, Bill Rogers.

Bill's medium most explored at that time, was watercolours.

We became painting buddies and Bill introduced me to some fabulous painting locations, waterfalls, mountain views, windswept ocean panoramas.

On painting trips together, we set up our easels and painted Louisbourg Lighthouse, and

reconstructed from its turbulent past,
Fortress Louisbourg.

In summers, Fortress Louisbourg is
occupied by local residents in period
costume, play acting roles of the
town's previous inhabitants.

Bill did more than introduce
me to painting locations.
He also introduced me to some
basic info about watercolour,
including the three common types
of pigment sources.

SEDIMENTARY

Sedimentary colours include minerals
whose names you will recognize.

Here are some, cadmium, ultramarine,
cobalt, manganese,
and also coloured dirt, for example,
sienna, ochre, umber.

All are insoluble in water and less
transparent than other paint sources,
but very permanent and good
for wash granulation.

Wash granulation is a beautiful speckled
effect that occurs when sedimentary
colours are in a wash mixed with

organic or synthetic colours.

Heavier particles of sedimentary colours separate, creating the granulation effect, beautiful speckled organic effects obtainable in no other medium.

Sedimentary colours are very permanent. Witness the ancient cave paintings still visible thousands of years ago, done in a liquid mixture (probably blood) containing soot and ochres.

ORGANIC

Organic colours are derived from plant and animal sources.

They are soluble in water, very transparent but also fade under ultraviolet light.

They are all to some extent, regarded as fugitive colours.

An example is alizarin crimson.

SYNTHETIC

The synthetics, also water soluble have largely replaced the organic colours because they are more colour fast.

They are chemically derived.

Quinacridones and pthalos are examples of synthetics.

Synthetics generally have high chroma (colour intensity).

Alizarin crimson **permanent** is a synthetic replacement for the organic sourced paint. All colours with names ending in permanent are synthetics.

All colours ending in **hue** are synthetic replacements for more expensively sourced colours. The hue colours often contain fillers to increase their volume, which reduces chroma and transparency. When you know the colour source you may anticipate its behaviour in application.

Bill also gave me information on various books to read for watercolour handling and equipment.

I got an expedited start in watercolour painting thanks to Bill's assistance.

NEXT
SOME EXAMPLES
OF BILL'S WORK

ONE IN, ONE OUT

15 X 22 in WATERCOLOUR

Studio watercolour from Charlottetown

Driving Park in PEI.

*Harness racing has been a major part of
my life since childhood. I was actively
involved for 20 years and now I just
paint my experiences
and visions of the sport I love.*



ONE IN, ONE OUT

NEXT PAGE

MOIRE CONTEMPLATING

19 X 19 in WATERCOLOUR

From life with finishing touches in the studio. One of over 40 works of this favourite model, this one shown at the AWS Exhibition in 2020.



William Rogers
CSPAC TUSA 504

DON'T BOTHER ME NOW

11 X 15 in

PLEIN AIR WATERCOLOUR

From 'Art in the Open, Wexford Ireland

2019' where it

received a Bronze award.

Cows are another favourite subject.



DON'T BOTHER ME NOW

**EARLY MORNING ON
SHINBONE ALLEY**

11 X 15 in

PLEIN AIR WATERCOLOUR

From St Georges, Bermuda in 2023.

*This is my favourite part of the world
and I spend a relative lot
of time there-
two months out over the past year.*



**EARLY MORNING ON
SHINBONE ALLEY**

NEXT

MID DAY AT TOBACCO BAY

11 X 15 in

PLEIN AIR WATERCOLOUR

From April/May 2023.

A local swimming hole

not far from our apartment in Bermuda.



MID DAY AT TOBACCO BAY

GRAHAME BOOTH

I have been a long time fan
of Grahame Booth.

I watched his videos on social media
and learned a lot.

His plan in advance for each painting, his
limited palette, his light pencil sketch
followed by a direct economy of strokes
in his brush handling technique.

No overworking of his washes.

It is a painting sequence followed by
many en plein air artists,
and especially those working
in watercolour.

Grahame does it masterfully.

From a family photo he posted on line

I sketched and posted with his

permission, a portrait of his

mother in law, Mabel.

Grahame messaged me would I like to

accept a similar sized painting

of his, in exchange for Mabel.

My choice from a bunch of his

outstanding work.

YES! Absolutely.

We have been distance painting pals

ever since.

FLYING HOME

15 X 22 in WATERCOLOUR

I was returning from my final workshop of the year in Italy in October 24 and this was the view out of my airplane window on the final approach to Dublin Airport.

The evening light over Dublin city and port was spectacular and I took a quick couple of shots with my phone camera.

In the painting I felt I had captured the light pretty well and had managed to avoid the overwhelming detail that is obviously present

*in this type of subject and
I was honoured that
the judges at the 2024 exhibition of the
Watercolour Society of Ireland agreed,
awarding me one of the exhibition prizes.
I usually prefer to paint en plein air but I
had a good excuse not to do so
on this occasion!*



FLYING HOME

The sky is masterfully done wet in wet.
G.H.

NEXT

PORTO TRAM

11 X 15 in WATERCOLOUR

*A studio painting of a very very wet day
in Porto, Portugal.*

*The bright yellow tram lifted all those
grays.*



PORTO TRAM

NEXT PAGE

SPRING DAFFODILS

15 X 11 in WATERCOLOUR

Painted en plein air on a sunny but cold

Spring morning



NEXT

MONZONE

20 X 15 in WATERCOLOUR

*Monzone is a small town in Tuscany,
close to where I teach an annual
workshop and this is the view from part
way up the mountains that surround the
town. The morning sun had just managed
to reach the town and the mist and smoke
made a great subject.*



MONZONE

Play of warm against cool, Spectacular.

G.H.

**ALFRESCO LUNCH,
MOURNE MOUNTAINS**
20 X 15 in WATERCOLOUR

*I came across this young couple,
enjoying their lunch at the side of the
Glen River that runs through the
Mountains of Mourne.*

*Without the figures there would be
nothing to give an indication of the size
of the river, tumbling down
to the sea at Newcastle.*



**ALFRESCO LUNCH,
MOURNE MOUNTAINS**

EAST BELFAST YACHT CLUB

11 X 15 in WATERCOLOUR

This is Grahame's award winning
watercolour

EAST BELFAST YACHT CLUB
which he traded me for my painting
of his deceased mother in law
MABEL



EAST BELFAST YACHT CLUB



MABEL

11 X 15 in WATERCOLOUR

Spring has sprung
The grass has riz,
I wonder
Where the boidies is.
Ogden Nash

MY INTRODUCTION TO GROUPTHINK

When I was a child in grade school the
class was told to write about spring.
I described how there was no more snow
to play in, but we still had to wear jackets
outside and there was mud
on our front lawn

where I wanted to play.

I was given poor marks because

I didn't write about

blooming flowers and little birdies

singing their tiny birdy hearts out.

I was seven.

I described with complete honesty my

seven year old world view.

Suppression of honesty to oneself in

favour of groupthink

starts early in life.

The most important subject to learn in

life is not even on the curriculum

in any schools I know of.

That is to say, **Critical Thinking.**

When you put your child's crayon
drawing of the family on
the fridge door, you will note that
there is no consideration in
the drawing for physical size
proportions.

Tiny mom may be the biggest,
baby sister next.
or possibly the child him/herself.
The most important figures in
the child's life will be
the biggest.

The child is drawing truthfully
with his/her artist's eye,
A true reflection of his/her feelings.

This sense of priorities dominated
mediaeval art also.

The most important figures in a religious
context were the biggest.

There was no consideration
given to actual anatomy.

All figures, men, women, tiny babies
were given the features
of little old men.

These images were not necessarily

the honest expression of each artist,
just the prevailing view of art
as imposed at the time.

There was no concerns
for physical accuracy.

Why would there be?

These paintings were all overseen
by the catholic church
which had its own message to
spread, and was in alignment
with the concept of most important
means biggest.

It would require rich aristocracy as
patrons who wanted an accurate

representation of themselves
and their families,
along with evolving technology
to change this art priority.

The new period was known as the
Renaissance.

The new technology
replacing egg tempera, the previous
binder/vehicle for painting,
was linseed oil. Oil paints are a medium
which is slower drying than egg tempera,
and allows for constant correcting.
The renaissance introduced a period of
remarkable masterful technique.

The next most dramatic breakthrough
after the renaissance was
Impressionism,
which I will also talk about later after
your brain has recovered from this
information overload.

N.B. GURUNG

Several years ago, N.B. and myself
won big awards at
the NORTHEAST WATERCOLOR
SOCIETY'S
Annual International Watercolor
Competition.

He wasn't there in person, but I was,
and so was his 1st Prize watercolour.

It blew me away.

I congratulated him on social media.

We traded images virtually,
and became FB friends.

What charms me about his paintings
is his masterful paint handling.

The three most recognized watercolour
handling approaches are

Wet in wet,
Wet on dry and
Dry brush.

N.B. GURUNG

N.B. makes use of

Wet in wet,

Wet on dry and

Dry brush,

in each of his paintings.

A good example is

on the next page,

MORNING GLOW

22 X 30 WATERCOLOUR



His wet in wet passages
are organic and transparent,
never overworked,
with soft edges and use of granulation.
His wet on dry have hard and soft edges.
His drawing appears to be very accurate,
and more important, very credible.
He achieves a sense of drama in all of his
paintings by using the full tonal range.
His darks are very dark, but still
luminous.

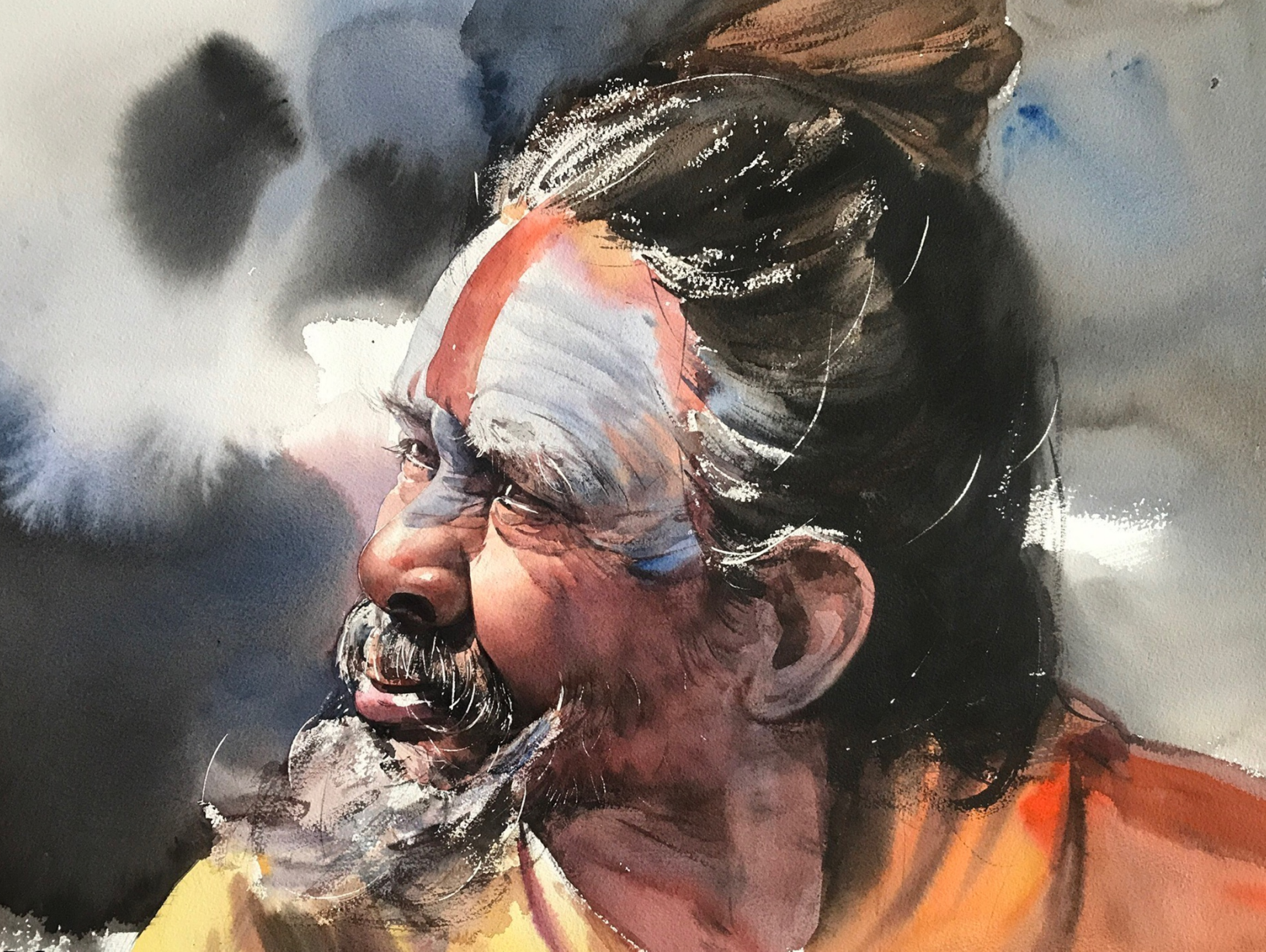


SANDHU

14 X 20 in WATERCOLOUR

NEXT PAGE

ANOTHER PORTRAIT OF SANDHU



SADHU 2

14 X 24 in WATERCOLOUR

Wet in wet, wet on dry, and dry brush are
all well displayed in this painting.



DARBAR SQUARE
22 X 30 in WATERCOLOUR



PRT 3

GAIL SUTHERLAND

Another artist I met at life drawing
sessions in Cape Breton
and became good friends with,
is Gail Sutherland.

Gail like many artists had a solid
grounding in graphic design.

This training was a jump start asset, as
she continued to evolve
quickly as a gifted painter with
her own artist's eye.

FLIGHT

*POLLETS COVE, CAPE BRETON
ISLAND, NS*

20 X 13 in WATERCOLOUR

This painting was born from a hike to

Pollets Cove

with a group of close friends. The trail

was steep and demanding.

My pack alone weighed over 60 pounds,

but the views and

shared experience made

every step worth it.

*One morning, wandering the cliffs with
my camera, I suddenly
lost my sense of gravity.*

*For a fleeting moment,
I felt weightless, like I was flying.
It was disorienting and beautiful,
and in that instant,
I understood how pilots without
instruments could lose track
of altitude. The sky felt vertical.*

Flight *captures that sensation - of
floating, of uncertainty,*

*of surrender. It reflects
not just that moment
on the cliffs, but a time in my life
when I, too
was navigating without a
clear direction trusting the air
to hold me.*

NEXT

FLIGHT



SEEKERS

BRACKLEY BEACH, PEI

12 X 18 in WATERCOLOUR

*This painting is as much about observing
as being observed. At Brackley Beach, I
was surprised to see crows instead of the
usual gulls, three of them perched on the
dunes, silhouetted like a quiet trinity,
together, yet apart.*

*I was drawn to the movement: the wind
in the seagrass, the shifting sand, the
clouds above. I painted intuitively, letting
instinct guide the colours and*

*composition, trusting in the years of
study and practice beneath the surface.
Seekers is about presence, intuition, and
the quiet search for meaning—in nature,
in art, and in ourselves.*

NEXT

SEEKERS



SEEKERS

VIEW FROM CHÉTICAMP ISLAND

14.5 x 18.5 in WATERCOLOUR

*While in Chéticamp with my daughter, I
took time to paint en plein air,
a chance to explore and be alone with
the landscape.*

*One morning, I set off to Chéticamp
Island, curious about stories of cows on
the beach licking salt from the sand.*

*I didn't find any cows, but the view
stopped me. The bold colour of the water,*

*the distant church, it all came together
quickly and instinctively.*

*This painting is about connection, light,
and the way water links everything.*

*The rest is for the viewer to imagine:
the air, the place, and the
quiet rhythm of the island.*



VIEW FROM CHÉTICAMP ISLAND

TOGETHER

PRINCE EDWARD ISLAND

13 X 20 in WATERCOLOUR

*I stood waist-deep in the ocean, camera
in hand, searching for a new perspective.*

*Through the lens, I felt invisible, able to
observe, to reflect, to capture*

something fleeting and important. The

world faded away, and I clicked

instinctively, chasing a feeling

I couldn't quite name.

After the pandemic, I noticed

*how much had changed, smaller
gatherings, more couples,
quieter scenes. When I finally painted
Together, I realized what
I had been looking for:
hope, connection, community,
and the reminder that life
is always shifting. We are,
like it or not, in this together.
Nothing stays the same.*



TOGETHER

SUSAN PEPLER

When I taught in the art program at Dawson College in Montreal decades ago, Susan Pepler was one of my most outstanding students.

We have remained sporadically in touch, and I have observed with pleasure, her continuous artist progress.

Here is her description of her art in her own words.

I'm moved by beauty that catches me off guard—like the transparency of a backlit blue poppy, the character of an old building, or the way sunlight plays on a bright red vintage car. Its not only what I

see but what I sense—a feeling, an atmosphere—that compels me to paint. I work in acrylics, capturing subjects that stir my soul: flowers, architecture, vintage cars—anything that seems almost spellbinding to me.

Because painting has enriched my life so deeply, teaching has become my second love—a deeply fulfilling dimension of my creative practice, allowing me to share the same beauty that has transformed my life.

SANCTUARY POPPIES

36 X 36 in ACRYLIC ON CANVAS

*These rare blue poppies grow in the
Reford Gardens of Métis, Quebec.*

*I lay on the ground to capture their
delicate petals*

*from below, glowing dramatically
in the backlight — velvety, ethereal, and
exquisite.*



SANCTUARY POPPIES

THE BREAKERS HOTEL

40 X 40 in ACRYLIC ON CANVAS

*Tucked away on the grounds of The
Breakers, this symmetrical wall
of grand arched windows and towering
palms stopped me in my tracks.
It was a quiet moment of architectural
grace I couldn't ignore.*



THE BREAKERS HOTEL

THE NATIONAL HOTEL SWIMMING POOL

36" x 48" in ACRYLIC ON CANVAS

*While visiting South Beach, I walked
through the hotel lobby
and gasped at the breathtaking pool
lined with palms and endless reflections.
Its dreamy, outrageous beauty was too
irresistible not to paint.*



THE NATIONAL HOTEL
SWIMMING POOL

RUBY RED CHEVROLET

IN HAVANA

10 X 10 in ACRYLIC ON CANVAS

In the dazzling sun of Havana, these
vintage cars glisten
like jewels.

This ruby red beauty is one of many I
painted on my quest
to capture their iconic spirit
and bold, nostalgic charm.



**RUBY RED CHEVROLET IN
HAVANA**

IMPRESSIONISM

Impressionism is not a style. Examine various impressionist's works.

You will realize from the variety of painting approaches that this is true.

Impressionism was not developed as a style. It was a concept of painting the effect of sun light on the surface of objects, outdoors. This was all made possible by a new technology, oil paints made mobile by being

encased in tube containers.

One could paint outdoors without
bringing their studio along.

Culture is effected by technology,
in this case dramatically.

Outdoor Lighting is fleeting, so an artist
has to paint quickly. One could not
accomplish more than an impression.
Hence the spontaneous slapped on paint
approach, and the name. Some artists
used the concept to return to the same
spot at the same time of day

to continue their painting.

John Singer Sargent's painting of little
girls capturing fireflies

in the garden titled after a popular song
at the time, Carnation, Lily, Lily, Rose
was painted in many short periods of
time as it had to be dusk for the same
lighting each session.

The approach for his painting
was not Impressionism.

It was painted over multiple sessions,
too realistic to qualify as an impression.

But it would never have happened
without the invention of tube paints, or
the imaginative vision of artists like
Sargent's friend, fellow artist giant
Claude Monet.

Jim McVicar's paintings earlier
in the book of
Climbing Roses, and Sunflowers and
Apple Tree, and Studio Lillies
took the same approach of returning
to the same outdoor spot
or skylight position at the same time

each day to paint the same scene.

All plein air painters today, whatever their medium are indebted to these earlier artist pioneers, the Impressionists.

This long explanation allows me
to introduce
an outstanding fellow Quebecer artist,
en plein air painter,
Shari Blaukopf.

Shari is an urban sketcher. She works
mostly outdoors with pens and ink or
watercolour, or sometimes just
watercolour.

Her painting subjects describe her life
and her environment.

A wheelbarrow in the backyard painted
multiple times in various times of day
and different seasons, like an aging
member of the family.

She often paints the nearby
Pointe Claire Yacht Club,
with its repeat pattern of masts
and the streets and houses
of her own village, Beaconsfield.

SHARI BLAUKOPF

Shari has, at the writing of this book just returned from a trip to Greece with paints and brushes at the ready.

Here are some painting observations of her trip in Greece, as well as paintings from other trips. She even found a wheelbarrow to do a watercolour of.



CHANIA HARBOUR 1

12 X 16 in WATERCOLOUR

If you look at the eastern part of the old Venetian Harbour in Chania, you can see the only remaining mosque in the city — Yali Tzamii — surrounded by dockside taverns and tourist shops. I wanted to capture a view of the mosque's Ottoman architecture surrounded by Venetian buildings as well as a part of the old Byzantine city walls. It is the perfect intersection of those three periods in the city's history.



CHANIA HARBOUR 1

CHANIA HARBOUR 6

12 X 16 in WATERCOLOUR

*In this painting, I wanted to capture two
essential elements:*

*the snow that was still visible on the
White Mountains in the distance, as well
as the crowds of people in the harbour
who had arrived to celebrate
Easter in Crete.*

*It's a bit of a challenge to draw people
as they move towards you so
I just tried to settle for an impression
of movement.*

*As for the mountains, they are visible
from almost any village in
Western Crete and so it seemed
essential that they make
an appearance in one
of my harbour paintings.*



CHANIA HARBOUR 6

CRETE POTS

12 X 9 in WATERCOLOUR

*There are so many great alleys in
Chania. It's really easy to
set up a stool to paint but just because
it's narrow, doesn't mean a
truck won't park in front of you.
At least it didn't last long.*



CRETE POTS

BONAVISTA CAPE
12 X 9 in WATERCOLOUR

*Ever since my sister and I took a trip to
Newfoundland with our dad in 2014,
I've been wanting to paint some of the
scenes that made an
impression on me at the time.*

*This painting is a scene from Elliston,
also known as
“The Root Cellar Capital of the World”.
I loved the angles and the hard edges of
the layered rocks sandwiched between
two layers of waves
— one from the water and one from the
rolling hills in the distance.*



BONAVISTA CAPE

LOW TIDE YACHT CLUB

11 X 15 in WATERCOLOUR

*This was painted in Rocky Neck, an
artist's community
in Cape Ann, Massachusetts. As you
enter this little community, there's a
parking lot with a spectacular view
looking across the bay at Gloucester.
There's also a bench and a great view of
a dock which is at its best at low tide
when you can see all the
exposed dark pilings.
It's a complex scene but I tried to unify
it by using a series of warm and cool
neutrals and adding touches
of colour at the end.*



LOW TIDE YACHT CLUB

WETLANDS

22 X 15 in WATERCOLOUR ON

ARCHES ROUGH

*These wetlands are part of the
Technoparc Oiseaux in Montreal,
one of the largest bird sanctuaries
on the island.*

*The late November end-of-day colours
were so striking that it made me gasp. It
took me a few weeks to get around to
painting it, but I had to see if I could
capture the contrast between the warm
and the cool tones in the scene.*

*I went back a week later and the
wetlands were a solid block of ice, so
I'm happy we got to see this before it
froze.*



WETLANDS

A.I. AND ITS EFFECT ON CULTURE

It is a historically recorded fact that culture is directly effected by technology.

Have you ever visited an antique furniture shop and marvelled at the exquisitely carved designs hand crafted by superbly skilled artisans?

Why does this craft no longer exist?

The answer lies in the production of malleable plastics and commercial plywood.

The latter replaced by even cheaper
particle board.

The result?

We can now buy really cheap plain
furniture from IKEA.

For a family on a limited income,
a benefit.

For individuals who might have taken
pleasure and a sense of pride
in their artisan skill, and instead whose
only option in the furniture production
trade was repetitive work, on an
assembly line that churned out cheap

furniture clones, a life of repetitive
assembly line drudgery.

A life unfulfilled.

With the introduction of A.I. we are in
the beginning of another technological
evolution that is having a profound
impact on culture.

No longer do many art colleges teach life
drawing, or painting en plein air,
or the elements of design in painting,
or art history, and the intentions
and evolutions of artists
through the ages.

Art students in many colleges
no longer use their opposable thumbs
to hold tools to shape and
craft with.

Nope.

They use their opposable thumbs to tap
and follow directions,
to download and fill in universal
templates as instructed
by their cell phone or lap tops.
Or they may request a digital image,
created using the history bank
of all artists who had ever lived in
recorded history.

No thinking, no skill, no design
understanding,
no creativity necessary.

The fact is, when there is no more
challenge to one's
own evolution in any field,
no more exploration of
one's own imagination and abilities,
when thumbs take directions derived
from bots and algorithms,
instead of holding tools,
designing and creating,
what is one's purpose in life?

For many A.I. will have a devastating
impact, not just in the
world of art, but in our sense
of ourselves and
our purpose in life.

Can this emerging technology impact
on our culture be stopped?

Nope.

Pandora's box has been opened.

But we humans are a creative species
always asking What if...?

Will some figure out ways to direct and
create with A.I. rather
than just follow instructions?

Maybe. I don't know.

I do know that we must continue
painting, sculpting, writing,
composing music on our own,
imperfectly, but from deep within.
Imperfectly, but stretching and growing,
in order to have a sense of purpose,
a sense of ourselves striving
to achieve our full potential.
Our paintings should be inspired by the
desire of each to express ourself
with honesty through
our own unique artist's eye.

THE ARTISTS

AND CONTACT INFO

*MOST ARTISTS DO WORKSHOPS &
ONLINE TEACHING*



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GRAHAM BERRY
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GRAHAME BOOTHE

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JIM McVICKER

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BILL ROGERS

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N.B. GURUNG

<https://nbgurungart.com>



GAIL SUTHERLAND

<https://www.gailsutherland.ca/contact.html>



SUSAN PEPLER

<https://www.studiosusanpepler.com>



SHARI BLAUKOPF

www.blaukopfwatercolours.com



GARRY HAMILTON

<https://garryhamilton.com>



GARRY HAMILTON

The photo is me pretending to be lost
in deep thought,
taken when I was just 87.

Since I am writing the author info myself, I decided to break with tradition and write in first person. I am 88 but still physically fit. Mentally fit? I believe so, that is according to Artist's standards.

My background includes art teacher, introducing the drawing curriculum at **Sheridan College**, Oakville ON from its inception in the late 1960's.

The other four artists to create the Art program at Sheridan College were Bill Firth, Scot Turner, Don Wightman, and Dave Chesterton.

Cartoonist at the **Montreal Star** in the early 1970's.

Art teacher at **Dawson College** in Montreal QC until retiring to Cape Breton N.S. in 2001.

I did en plein air painting there, and
was a columnist / illustrator for the
Cape Breton Post,
"Trippin' With Garry"

Returned to Montreal in 2011.

Later, I served as
1st vice president of the CSPWC,
the **CANADIAN SOCIETY of**
PAINTERS in WATERCOLOUR
from 2014 - 2018.

Currently, columnist / cartoonist,
Townships Weekend newspaper,
Observations of an Octogenarian

My 2 Loves,
I write poetry and novellas
and I paint.
Mostly landscapes, seascapes
and people.

To see the paintings
go to my website garryhamilton.com
where you will also find
some **free** E-Books

And
several self-published print books

THE ARTIST'S EYE

WANDERING WATERCOLOURS

SH*TS 'n GIGGLES

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They are all available
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WRITE A REVIEW

CHEERS EVERYBODY