

# 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**









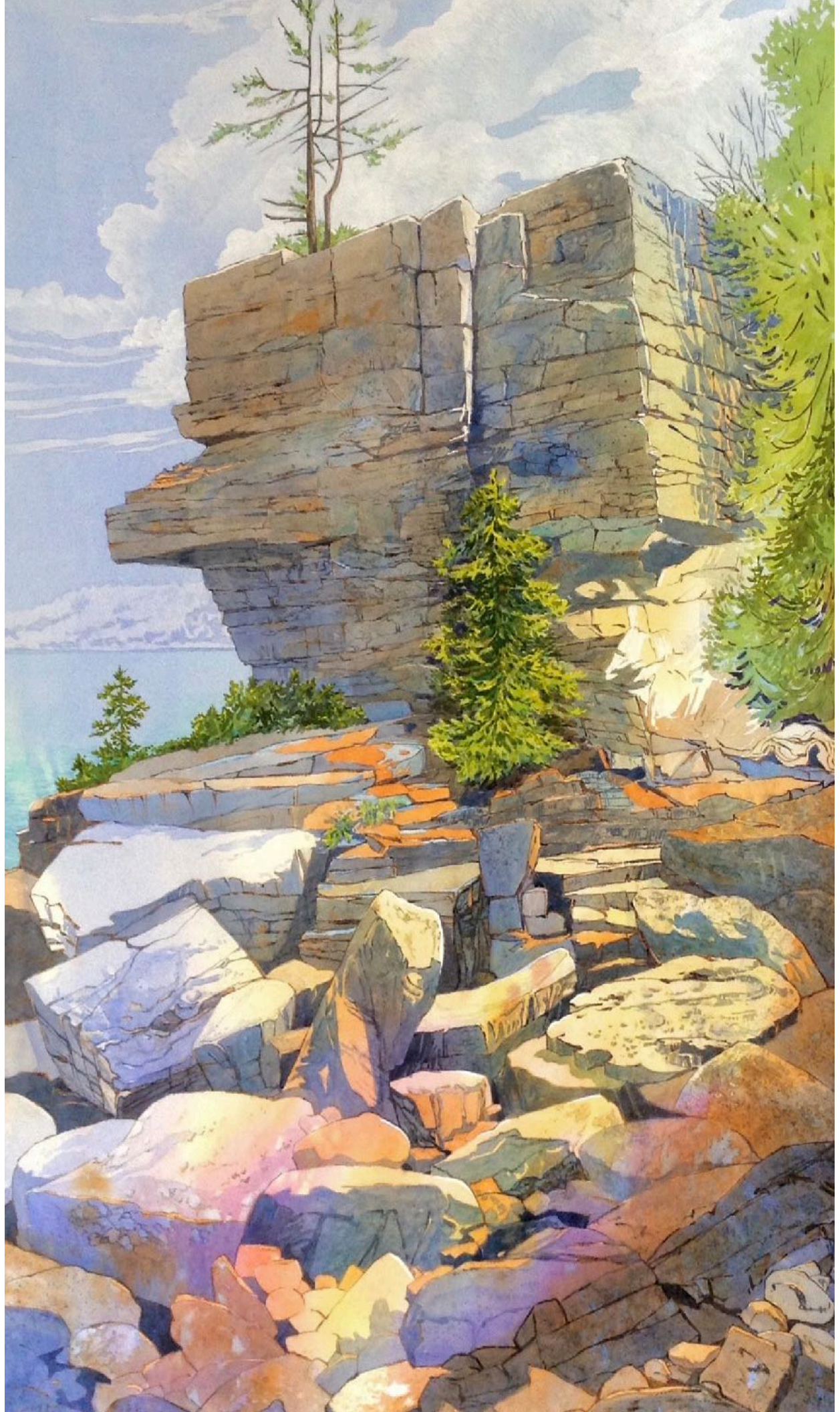
## **TREE ROOTS OVER WATER**

*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.*





GRAHAM BERRY



## 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**

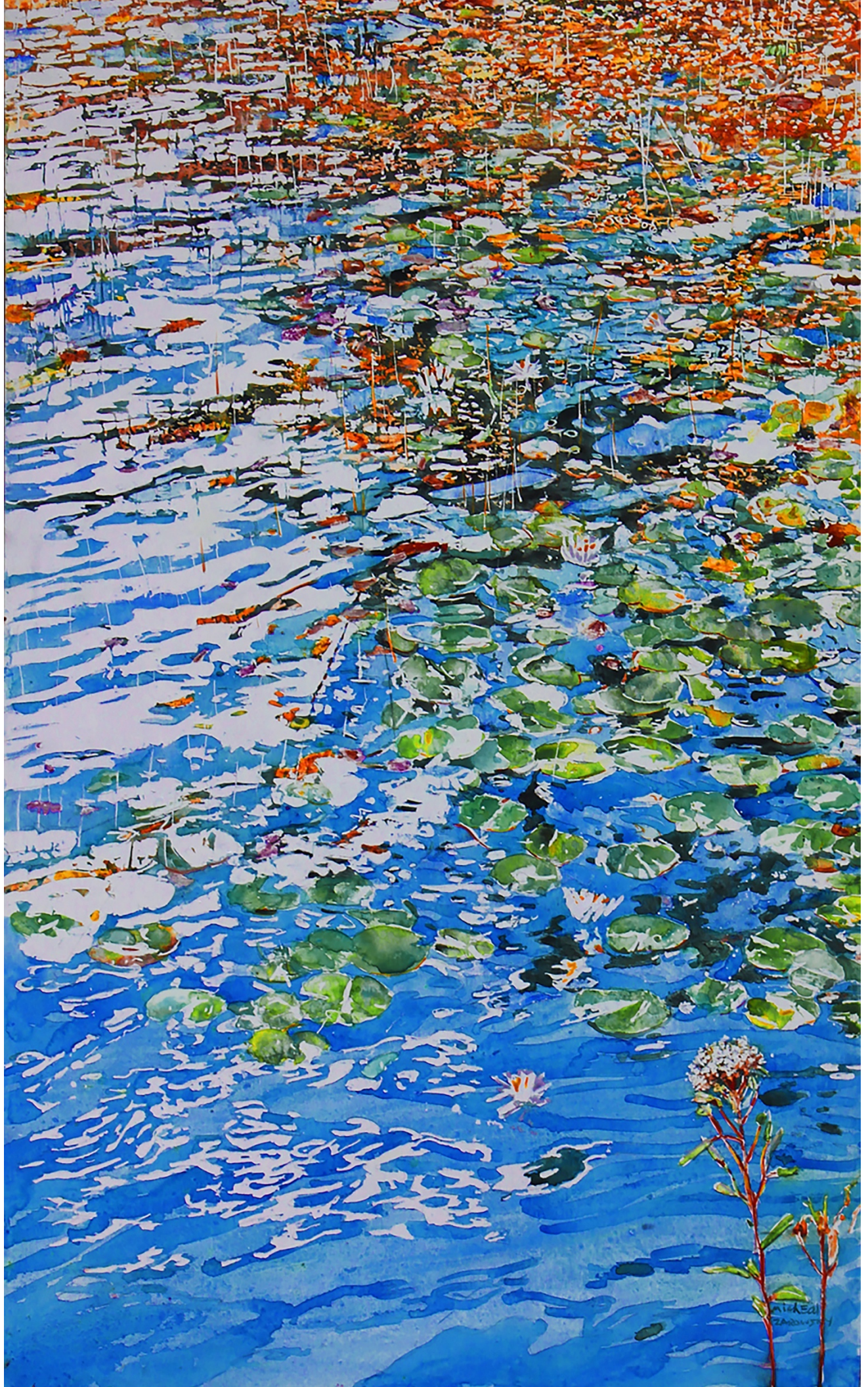
*26 X 40 in WATERCOLOUR ON  
ARCHES WC PAPER*

*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**

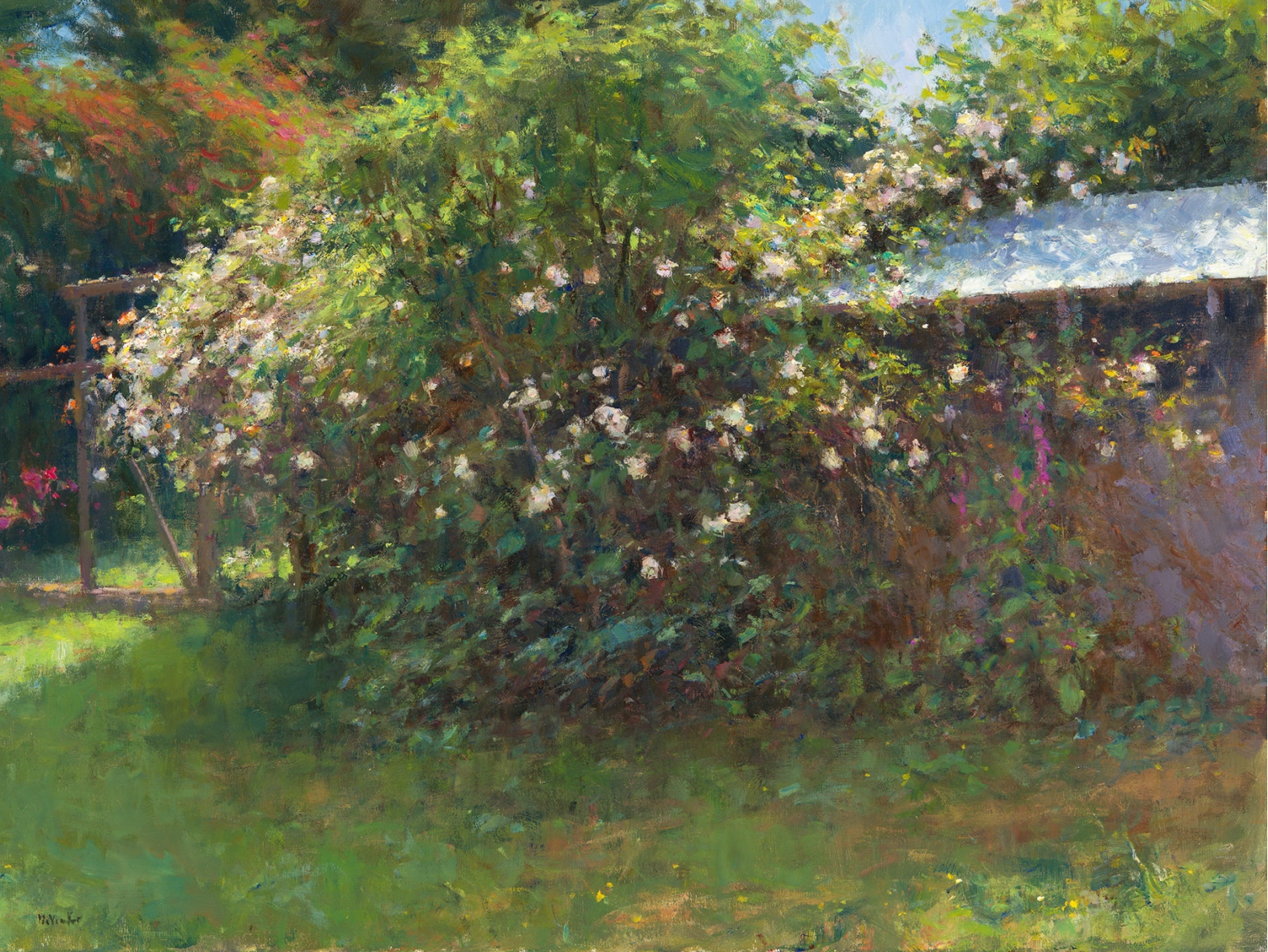
# CLIMBING ROSES

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  
CSMAC TUSA 1964



**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*





LIN SOULIERE

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**GRAHAME BOOTHE**

<https://www.grahamebooth.com>



**JIM McVICKER**

<https://www.jimmcvickerpaints.com>



**BILL ROGERS**

<https://www.williamrogersart.com>



**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](http://www.blaukopfwatercolours.com)



GARRY HAMILTON

<https://garryhamilton.com>





## **GARRY HAMILTON**

The photo is me pretending to be lost  
in deep thought,  
taken last year 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, 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 initiate 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".

Back in 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".**

Also

I write poetry and novellas  
and paint.

I have several self published books  
on Kindle.

WANDERING WATERCOLOURS

SH\*TS 'n GIGGLES

SURVIVAL AS DEMOCRACY DIES

FIREWORKS ON THE 9TH FLOOR

They are all available on Amazon at  
ridiculously low prices.

Select Kindle,

Type in

book title "garry hamilton"  
with quotation marks



And (BIG HUG) to make me  
really happy,

**WRITE A REVIEW**

**CHEERS EVERYBODY**