

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

November, December, 2017 & January 2018

Your Painting Places, Plein Air or Studio?



Mount Royal Charm, 16”x12” by Karin Richter



Untitled, 12” by 12” by Jessica Masters



Hay Bales, 22” by 26” by Victoria Tapper



Weathered, 18” by 24” by Denise Nonomura



Pastel Artists.Ca

was founded in 1989. First known as Pastel Artists of Ontario, Canada, the name was changed in May of 2003 to Pastel Artists Canada. In August, 2007 it was incorporated under its present name, Pastel Artists.Ca, still expressed as Pastel Artists Canada.

Pastel Artists.Ca (PAC) is a mentoring organization and as such we encourage artists at any level to participate in our activities.

Learning and Fellowship Opportunities

If you are looking to improve your skills or knowledge of the pastel medium, PAC offers:

- Workshops with well-known instructors
- Local one or two-day member paint-ins/outs.

Public Appreciation

PAC sponsors three shows a year:

- Members' Show - open to members at any level
- Annual Juried Show - entries are selected by a judge
- Online Members' Juried Exhibition

Recognition

PAC offers two levels of accomplishment:

- Signature status (PAC)
- Master status (MPAC)

Newsletter and Website

Our quarterly newsletter and our website offer:

Marketing Opportunities

- Posting of your teaching workshops
- Advertising solo shows
- Noting acceptance into various exhibitions

Information Resources

- Upcoming national and local events
- Tips on painting and framing
- New products or marketing information

Affiliations

- Pastel Society of Eastern Canada (PSEC)
- International Association of Pastel Societies (IAPS)

Membership is based on the calendar year and renewal is due on January 1st. New members joining after September 1st will have the following calendar year included with the initial membership fee.

Annual Membership: Basic \$50 CAD/Premium \$80 CAD
Outside Canada: Basic \$60 US/Premium \$90 US

Annual membership fees can now be paid using PayPal.

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We need your help! To make your organization run as smoothly as possible, we would appreciate your participation. Come join **The PAC Team**.



From the President's Easel

By Ruth Rodgers, PAC, MPAC

I recently read an interview with an artist who was asked if he painted 'en plein air.' His reply amused me: "En plein air? Only some dead French guys did that. I just paint outside." I think he was poking a little fun at the occasionally pretentious stance that one isn't a 'real' artist unless one paints from life. Restrictive attitudes have little place in the world of artistic expression, in my view, but in this issue we take a closer look at the joys and challenges of 'painting both inside and outside' and hear from members dedicated to each approach.

Because I began painting seriously at a time when I was in a demanding full-time teaching job, I haven't had a lot of time or opportunity to paint outside, though I painted from still life or live models as often as I could.

Hearing other artists rave about the benefits of outdoor painting, though, I have wondered if I might benefit from the exercise. So, recently I participated in a five day plein air painting retreat sponsored by the Federation of Canadian Artists.

It took place at a 'dude ranch' in the interior of BC and for a while we worried that the terrible forest fires were going to cause the session to be cancelled. Happily for us (though not, of course, for those in areas devastated by the fires), the area remained untouched and we were able to enjoy the beautiful wide-open spaces punctuated by gorgeous aspen forests.

We had four different instructors, working in two different media (oil and acrylic), and I also took my pastels because one of the instructors, Gaye Adams, is also a pastelist.

It was a most enjoyable experience, and I enjoyed the fresh air and camaraderie (not to mention the excellent and abundant ranch food!). But did I notice a big difference in my work as a result? No, not really.

I realize that it would take more than five days to really reap the benefits of painting outdoors, but nevertheless I came to one overriding conclusion. Whether

from the imagination, painters must apply the same principles to create the illusion of a three-dimensional scene on a two-dimensional support.

Attentive observation of the effects of light (such as atmospheric perspective) is needed in order to create the illusion successfully, but once observed, such effects can be applied to your painting no matter what your source. It's certainly true that a camera isn't capable of recording the subtleties of colour and value that the human eye can see—and a printed photo reduces those subtleties even further. So the studio artist must notice and recall such nuances and override the photo's limitations. But I found that there were limitations to working outside, too. Out in the forest, I had to select what I included in my scene and design an effective composition that may not have been exactly what I was seeing. I had to exaggerate or modify the light effects beyond what was happening in front of me, in order to make my painting 'work.' In the end, my most successful paintings from the week were interpretations of the 'feeling' and experience of the scene, rather than true depictions. Just like my studio paintings!

So, I hope that we can step back from 'debate' mode and appreciate that great paintings can be made both outdoors and in the studio. Sensitive artists notice and apply the subtleties of living light, and have the intelligence and ability to interpret the images captured in photographs. Dedicated outdoor artists make deliberate selections from the landscape or model, and create distillations of their observations and reactions to the scenes. Both groups seek to express their appreciation of the beauty and diversity of the natural world, and on that we can all agree!

So, if you find inspiration and joy in painting outdoors, do it! And if you don't, well then, don't. Let's agree to respect each other's approaches and appreciate the results, no matter what the source.

This is my final 'President's Easel' article. After almost a decade of fulfilling the role of president of the PAC, it's time for me to spend more time at my easel and a little less at the keyboard. New voices and visions will take us to the next step, and I look forward to participating with all of you as we see what we can create together in the coming years. I thank my fellow executive members from the bottom of my heart for their steadfast support and excellence in fulfilling their roles during my tenure. What we accomplished, we accomplished together!

Happy painting—indoors or out!

Plein Air or Studio?

by Bonnie Dillon

Over the summer I have enjoyed plein air painting every week for a half day at various locations in the Ottawa vicinity with a group of like-minded women. My favourite location was Forest Row farm which has Shetland sheep, a white donkey named Baptiste, a chicken and a rooster as well as two house cats. We have returned there several times to view their barns, sheds, buildings old and new including the outhouse.

Sometimes I have painted extemporaneously or I have sketched and photographed to complete a painting later in the studio.



Fred the Ram, by Bonnie Dillon

Also this summer I have painted two family portraits for my niece in Fredericton from photos of them individually. Some were older photos and others were current. Changing fashions in eyewear was a challenge as well as lighting.



The Muses, by Bonnie Dillon

by Anne Fraser

In the past, I had been used to painting from photos and live composition within studios and had not done any plein air work. In order to expand my experience, I signed up for a couple of plein air workshops with Margaret Ferraro, one of which was an art trip to Italy. I thought if you are going to do plein air, this is the place to do it!

It worked for some but for me it helped me come to a realization that I like my creature comforts and would much rather paint in a controlled environment!

My light was changing, my seat was uncomfortable and the wind a little annoying. The weather was either chilly or too sunny and hot; and there were bugs.

For the remainder of the trip, I took photos and worked from those, sometimes outside if the weather was nice and I could find a shaded spot with a good chair and table. (I work with a table instead of easel.)

I now know that I much prefer to work from photos and in a controlled space with lots of lighting! Here's one of my latest, working from a photo, in a friend's studio. No wind, no bugs, no sunburns, heaven!



by Anne Fraser

by Val Fulford

I have been enjoying plein air painting this summer but usually paint in my studio for obvious reasons: ease of a non-weather related, insect-free environment. It is fun to be outdoors painting but the extreme heat and cold drive me indoors.

by Susan Moore

I belong to a plein air group in London, Ontario called “The Gallery Painting Group”. Starting in the spring we venture out to areas around London, in the city and in the country. It’s a mixed media group but I take my pastels, easel, little folding chair and table and do as best as I can at the location.

Sometimes we battle the elements including farm animals such as very inquisitive geese and horses in the field, bugs, cold, heat and wind, but it makes for an interesting day.

I take pictures of the location and the spot I am working on and most of the time bring those home with my primary sketch to work in my studio. We always have a critique of each other’s work before departing so that helps in the completing of one’s painting!

We have a juried show and sale every fall; this year it runs from October 19th to the 21st. I have attached one of my completed pastels that will be entered into the show. I call it the “Polka-Dot Shed”.



Polka Dot Shed , by Susan Moore

I love being out in nature with my paints, just hearing the sounds around me is stimulating enough!

by Sheila Mitchell

I love to paint outdoors plein air and meet up with at least two other artists in the Georgetown area every Sunday morning. We are surrounded by great natural parks in this area so finding a spot is so easy to find. I really like to paint with pastels outdoors as it is very immediate and I mix my work with pan pastels to paint the sky and background.

I am also a member of the Ontario Plein Air Society and each year there is a paint out with a juror artist - so ok this is no pressure, right! We set up at 9:30 am and then we present our works by noon....I do not like to paint to a timetable but do enjoy meeting the other artists, seeing their set up and how they complete their works.

Mostly I paint at home in my studio. But I have a new idea. I took a photo at Willow Park, Norval. I have started the painting from the photo in my studio and now plan to go back to finish the painting according to the colours that day.

I have included some photos of my n

ew pastel plein air easel.



Sheila Mitchell’s plein air easel.

I am also attaching a painting of my recent love, fields in the Georgetown area with sloping hills and tree tops on the hill.



by Sheila Mitchell

Where does the passion come from? When I am driving around I am inspired by colour, the slope of hills, trees, and the various settings. Yet to come will be my haystack paintings!

by Jessica Masters

There can be two sides to the plein air painting experience. There's the side where everything falls easily into place and you make great art on the spot, and the other which looks more like the this:

It was an early morning in August and the light at the Elora Gorge was warm and glowing. We arrived at 7am, climbed down a steep rocky path, and within minutes we identified our subject. We set up quickly, as the light was moving and the urgency and excitement of capturing our subject was growing.

Unfortunately, it was a shaky start. With a big boulder in the way of my view, I needed to move a bit closer to my subject which meant leaving the dry shore. I stood on a rock, and propped my easel on another rock with 2 legs in the water. As I was trying to retrieve more supplies, I slipped and stepped ankle deep into the river, ugh! After getting myself together I discovered I had left my favourite colours at home. I was really getting frustrated.

Telling myself I could make do, I hopped back to the easel and started to paint. Right?... Wrong. I couldn't just paint, there was too much look at, I didn't know where to start. I didn't have the comfortable boundaries of the photo edges to help me stay focused and I felt lost. Within five minutes I wondered why I was doing this. What was wrong with a few quick pics and then back to the studio to paint in comfort (and with dry feet)?

It takes a lot of effort to go plein air painting so I'd have to figure this out. I put down my pastel and just started to look and listen. Slowly the scene began to simplify. I was able to see the mass of details as just shapes. Colours started to appear that I hadn't noticed, and as the sun got higher over the gorge wall it became obvious why I was there. Using the colours I had, I tried to capture something that would speak about this beautiful spot we had found.



Plein air painting Jessica Masters

There was no frame going around my work from this plein air painting trip, but ironically I did leave with a renewed sense of the value of plein air painting (and a dose of humility).

When I returned to my studio, my senses were sharper and I was reminded of what I wanted to achieve as a painter on a regular basis.

I am mainly a studio painter, but I know how important it is to be on location to experience your subject matter and to challenge your working method. In doing so we engage all our senses, providing a deeper insight into our creative interpretation. I always take my own photos of my subject and I am no photographer. These photos coupled with my experience of "being there" are what allow me to paint an interpretive image that captures the viewer's emotion and goes beyond just copying a photo. As an artist I have the power to change the information in the photo. Painting plein air, or just being on scene, gives me the confidence to use my experience and memory to make these changes, and I think that is valuable.

by Karin Richter MPAC

I would not call myself a plein air painter as I don't head out with easel and paints to do a painting. I do like the comforts of my studio (attached to the garage and nearby house). I do believe, however, that one has to observe the real thing. If you are a nature painter, you must spend time outdoors to study what a tree, mountain, rock etc. look like. If you are a painter of still lifes, then you must study flowers close up, vases, featured objects etc. I do spend a lot of time studying the many things I like to paint. More than once have I heard a car's horn behind me at an intersection as I was studying the angles of a building while pulled up at a red light! I often walk neighbourhoods with my camera to observe and record what I see because I like to do street scenes.

As I am also an avid nature lover and hiker, especially with the gorgeous Rocky Mountains close at hand, I can be found sitting on a log recording something that caught my interest with an ink pen or a pencil. On my painting holidays, I teach people how to see correctly and sketch outdoors.

When I am home in my studio, I use photographs as reference with a clear picture in my head of what the real thing looks like. Even if an artist paints in an impressionistic way, playing with shapes and colours as I do, he/she still needs observational and drawing skills to be successful.

by Cliff Riviere

Although I do most of my paintings indoors, I always try to do some plein air sketching/painting during the spring and fall seasons. However, the weather this year was not the best for such activity. My favourite subjects are the different flowers/plants in my garden, which, sadly to say, did not bloom as usual. I did manage to do a fair bit of quick half hour sketches in ink and water colour pencils. Some of these will be assessed for future indoor paintings.



Sketch of *Under the Smoke Tea*, by Cliff Riviere

The photo of the sketch for *Under the smoke tree* was done in early June, while the plein air painting of the same was done in late July, by which time there was more foliage around the clay pots.



Under the Smoke Tree , by Cliff Riviere

The close up of my favourite hibiscus flower was done on a rather windy day. Indoor painting provides a controlled setting, but I always look forward to the challenge of plein air painting.



Hibiscus, by Cliff Riviere

by Rae Smith

I prefer plein air painting. I participated in two events this year. The first was Paint sea on site-Lunenburg art gallery. It was a fundraiser of 80 artists who painted for the weekend I painted five and sold four. I also painted the town of Annapolis Royal , Nova Scotia.



by Rae Smith

I paint with a plein air group almost weekly. I mostly paint in my studio in the late fall and winter months , some from plein air sketches , but more from photos I've taken, especially marine scenes, from my sailboat.



by Rae Smith

by Victoria Tapper

Ah, yes. The great outdoors! Fresh air, beautiful skies, sunlight sparkling off the leaves and water. Birds singing and nature abounds. Who wouldn't want to be out there painting? Me.

Life in the "bush", as I call it, is great. My home is outside of the city in a backwoods type of place. I love it. Each year I am visited by bears, deer, porcupines, ducks, geese, foxes and various other critters. Perfect for inspiring artists. And also perfect for all of the blood sucking mosquitoes and black flies that inevitably hone in on anyone who is brave enough to go out without a gallon of bug spray and a bug suit. So I won't go outside to paint.

I do take a lot of photos. That beautiful shot, snapped at that perfect moment is what I rely on to inspire me in the comfort of my home, where all of my supplies are, close to the kitchen, should I get hungry and the bathroom, should I, well you get the picture.

Right outside my huge living room windows I can see unbelievable sunsets, beavers cutting down poplars in the dead of winter, leaves changing colours as fall approaches, blooms on the lilac bushes in the spring and the rabbits who visit my backyard. And I still have all those photos I have taken.

Don't get me wrong. Kudos to those artists who venture out with all their gear and set up to be one with nature, catch the light and brave the seasons. And the bugs. (See Victoria's *Hay Bales* on front page.)

by Candice Woodard

I'm an art and pastel novice. My comfort zone is in the studio using reference photographs. However, since I live in the country, I intend to give plein air a try in the fall when colours are at their best, it's cooler and we have less bugs. both or none.



by Candice Woodard



by Candice Woodard

My Experience Exhibiting at Art in the Park in Stratford Ontario

by Denise Nonomura

This past summer I had the opportunity of exhibiting at Stratford Art in the Park, a juried seasonal art show in "Canada's Premier Art's Town". The experience was both an exciting and eye opening adventure in exhibiting and selling my pastel paintings; interacting with patrons and learning all the quirks of outdoor art exhibiting without a tent (tents not permitted by the city).

Some of the aspects of an outdoor art show that I did not expect were:

- arriving at 5:30 AM to secure a shady spot in the park, so necessary for exhibiting work behind glass,
- picking up the goose poop left behind by flocks of geese that spent the night under the trees,
- becoming an expert at packing pastels,

- realizing that all the weather apps predict different weather and that generally they are all wrong,
- becoming a weather expert,
- becoming an excellent *fast* packer of pastels when rain is imminent,
- always having my ‘rain kit’ ready, (heavy plastic sheeting cut to fit my display panels with clips),
- becoming a great listener when people want to tell me *their* story, and
- learning to ‘dance’ with my display panels to keep the art work out of the sun as the shade moves through the day.

Certainly the experience was full of challenges but these challenges were far surpassed by the experience of meeting people from all over Canada, USA and parts of Europe and Asia, as well as exhibiting with a group of fifty talented artists and artisans. The comradery of the group was clear to see as more experienced members helped the newcomers with advice and encouragement.

Frequently we were taken by surprise by sudden downpours of rain and as soon as each artist had protected or packed up their artwork, we would each run to help others who were struggling to protect their work from the elements. The attitude among the group was not about out-selling another artist, rather about working together to provide a great experience for the visitors to our city who wanted to see local artwork.

The show had a balanced genre of work and mediums and I found that my pastels were well received. I exhibited a variety of sizes of paintings at a range of price points to attract both visitors and locals. I answered questions about pastel techniques and was able to promote the medium and Pastel Artists of Canada, to many. I even had two patrons come to show me very old pastel paintings that they estimated to be 50-85 years old, and wondered if I could help them find the artists that had painted them (see PAC Facebook entry from Sept 3rd).

Many people wanted to know about me and about the painting they were drawn to. I enjoyed taking the time to chat with these people and it was fun to learn what attracted them to the piece.

In summary - a great experience with many friendships built. I look forward to exhibiting again next year, which will be the 50th Anniversary of Stratford Art in the Park. Our group is working on events to celebrate this impressive history. You can visit our webpage at <http://artintheparkstratford.ca/> or follow us on Facebook.

Membership Renewal

Renewal time is fast approaching. Our membership is by the calendar year, so renewals for 2018 are due by December 31st. If you are one of our members who flies to warmer climates for the winter (or a shorter vacation), consider paying your membership fee before you go. We will accept you renewal now, and you won't have to worry about your membership lapsing.

There are two ways to renew;

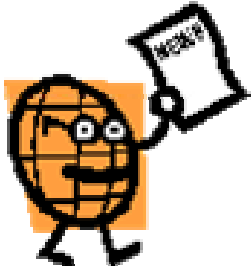
1. Online. This is the fastest and easiest way. Look for the renewal notice on our website, fill out the renewal form and pay through PayPal using your credit cards.

2. Fill out the paper renewal form included with this newsletter and mail it with your cheque to our membership coordinator, Gloria Burgoin, 995 Southcote Road, RR2, Ancaster, ON L9G 3L1.

Membership rates remain the same for 2018-\$50 for Basic membership (\$60 outside Canada), or \$80 for Premium membership (\$90 outside Canada). You may also change your membership level at this time. The difference is that with the Premium membership, you have your own self-managed gallery on the PAC website.

Completing the online or paper renewal form is our way of ensuring that we have your current contact information. If at any time during the year your information changes, please let the membership coordinator know so that you won't miss anything.

Membership cards are available to those who wish to have them. Sometimes they are required for entering shows other than PAC, and some art supply stores offer a discount with proof of membership. Let the membership coordinator know if you want one.



Member News

Kathy Hildebrandt ASA, SCA, PAC, MPAC, AFCA, PSA, IAPS/MC had a pastel painting accepted into the Pastel Society of America's 45 annual "Enduring Brilliance" exhibition. The exhibition was open from September 6 to October 1 at the National Arts Club in New York, NY. Her painting "*The Pepsi Generation*" was one of a few selected from that exhibition to travel to the Butler Institute of American Art in Youngstown, OH where it will be on display from December 2017 to February 2018.

Kathy also had 2 pastel paintings accepted in the upcoming book, *Strokes of Genius 10 – Inspiring Subjects*. The book will include *All That Glitters* and *The Making of Mona* and will be published in November 2018.

After coordinating several workshops and doing a great job as the promotions coordinator for the ICAN Conference in May 2016, Kim Martin has stepped down to spend more time working on her art. Happy painting Kim. The position of Workshop Coordinator (East) will be shared by Andrea Pyman, Susan Typert and Jo-Anne Finegan.

What Inspires Me About Authentic Artists

by Christine Camilleri, AFCA, MPAC, PSA (Assoc.), IAPS M/C

First, I want to congratulate those artists who shared their early paintings and then their "now" paintings in the 2017 summer issue of the PAC newsletter. What an inspiration to all of us who are afraid to show our early work because it was so rudimentary! The person who is real and authentic gives us courage, space and permission to be the same.

The person who is closed down and closed minded is not open to learning. Too often we approach learning with preconceived ideas and judgments that limit us to new ideas and experiences.

When you stop being concerned about the goal: a great painting, winning an award, finishing a painting today, getting into a show, painting better than someone else — you begin to enjoy the act of painting and are free to play. Now you have no constraints and negative thoughts to hold you back.

This is not a new approach and was articulated very well by Freeman Patterson in *Photography and the Art of Seeing*, 1985. In this passage from his book I have substituted the word photography and inserted the word painting:

"Letting go of self is an essential precondition to real seeing. When you let go of your self, you abandon any preconceptions about the subject matter that might cramp you into painting in a certain way. As long as you are worried about whether or not you will be able to make good paintings, or are concerned about enjoying yourself, you are unlikely either to make the best painting you can or to experience the joy of painting to the fullest. But when you let go, new conceptions arise from your direct experience of the subject matter, and new ideas and feelings will guide you as you make paintings."

To get better (and I am mindful that not all of us do want to get better and that's ok!) we have to have that healthy dose of self-esteem. This means keeping our egos in check when we present our paintings to the world too. Our paintings are not us though they are definitely our unique creation. In other words, it doesn't really matter what other people think of our paintings. If they happen to like them, great. If they don't well then they don't. Not everyone is going to like what we paint just like not everyone is going to like us (just like we don't like everybody we meet!). That's just how life is.

If YOU like the painting (or love it) that is really all that matters. Only you know where you're at and you:

1. are happy with painting consistently,
2. just tried something new and it worked!
3. just tried something new and it worked a little but you can't wait to give it another go,
4. you just painted the best painting ever,
5. have never done this subject and it scared you but darn it you think it worked out pretty well! etc....

I could go on. You get the idea.

Have the courage to be yourself — be authentic. Pat yourself for having the courage to know who you are and for knowing what kind of artist you are right now and what kind you'd like to be.

Artist Profile

by Denise Nonomura

I have always had a fascination to create. My father was a skilled carpenter and also dabbled in oil painting and stained glass so the appreciation of art was instilled in me at a young age. I did arts and crafts as long as I can remember, but I followed what I felt was a practical path into healthcare and graduated college as a pharmacy technician and started a 35 year career in hospital pharmacy. I continued to work in pencil, charcoal and a bit of watercolour for a few years in my spare time, but once my two wonderful boys came along, my art activities were limited to cut and paste, bubble painting, play dough, “creepy crawlers” and other kid’s crafts.

Fast forward 27 years and suddenly I had more time to devote to my interests in art that had lain in waiting all those years. I enrolled at Sheridan College of Art and Design in 2013 and graduated from the Fine Arts Certificate program with high honors in 2015. My first encounter with using pastel was at a figure drawing class at Sheridan and it was love at first touch! The soft smooth feel and luscious colours of the pigment had me hooked.

Many years earlier I had met Dave Beckett and purchased two of his pastel prints, so after graduation from Sheridan I sought out Dave and enrolled in several of his pastel workshops to develop my skills. I work on my pastel painting at every opportunity striving to improve. I utilize many avenues to try new techniques, read the wealth of information offered by PAC, Pastel Journal, watch instructional DVD’s, and attend workshops offered by various award winning pastel artists.

I retired from hospital pharmacy in 2016 and relocated to Stratford, Ontario, the perfect venue to continue my exploration of this wonderful medium. Stratford is surrounded by farmland and that, in addition to the Avon River and Lake Victoria, provide ample opportunities for painting the local area.

This year I exhibited my work at the juried Stratford Art in the Park seasonal outdoor art show that runs every Wednesday, Saturday and Sunday from end of May to October. The venue is in a lovely park beside Lake Victoria/Avon River in Stratford, “Canada’s Premier Arts Town”.

I have also juried into the 2016 and 2017 PAC Purely Pastel shows as well as several competitions hosted by Federation of Canadian Artists and Canadian Society of Artists. I am honoured to have recently had a pastel selected as the winner of a Unison Soft Pastels Yourart online competition for August/September. (see “Weathered” on front page)



I paint what moves me, or something I find a connection to. This allows me to truly enjoy the process of creating my impression of the landscape, nature or people, and therefore life. When someone makes a connection to one of my paintings it is very meaningful to me. I enjoy sharing my love of art not only through exhibitions, but by donating pieces or portion of sales to important causes for fundraising such as Porridge for Parkinson’s, Trillium Health Partners and St. Joseph’s Hospice in Sarnia. In October I had the pleasure of teaching three weeks of a ten week course to Alzheimer’s patients at the local gallery as another way to share my love of art and my connection with healthcare.

My goal as an artist is to continue to challenge myself and grow as an artist, to hopefully earn my PAC and MPAC status and to continue to share my love of art with others.

By Denise Nonomura



Across the Stream 14" by 11"



Evening Forest 20" by 16"



The Perfect Cast 16" by 20"



Almost There 18" by 12"