



A U G U S T 2 0 2 6

CANADA'S COMMUNITY FOR PASTEL ARTISTS

www.pastelartists.ca

What have you been up to...



"Saffron Breeze" - 24 x 30

Profile of an Artist

Elsa K Black PAC

From the President's Easel - August 2026

As I write this message for our newsletter, I find myself increasingly concerned about the number of vacant positions within PAC. These are not simply jobs on a list. They are the people behind the programs, events, learning opportunities, and connections that make our organization so valuable.

First and foremost is the ICAN Team. Without members willing to step forward and share this work, ICAN will become a thing of the past. It does not happen on its own—it takes a committed team to make it possible.

We also have several other important positions waiting to be filled:

- **News Update Editor** - this is our direct connection to one another
- **Online Presentations & Critiques** - available online all the time
- **Eastern Workshop Coordinator**
- **Western Workshop Coordinator**

ICAN Team:

With exception of the Front Desk Coordinator, these positions can be done from home.

- **ICAN Coordinator** — oversee conference details
- **Scheduling & Calendar** — assist with workshop selection and scheduling

- **ICAN Extras** — coordinate Paint Around, free workshops, presentations, and more
- **Front Desk Coordinator** — welcome attendees, support instructors and participants, and organize session monitors

Without people in these roles, PAC will suffer. Programs may be reduced, opportunities may be lost, and the connections we value may become harder to maintain.

I know we are all busy, and volunteering can feel like a big commitment. But many of these roles can be shared, and no one has to do everything alone.

PAC belongs to all of us. If we want it to continue growing and offering the opportunities we enjoy, we need members to help make that happen.

So I ask you to look at these positions and consider where you might contribute—even if it means sharing a role or helping as part of a team.

If not you, then who? Our future depends on members who are willing to step forward.

*All the Best,
Joan*



Profile of an Artist

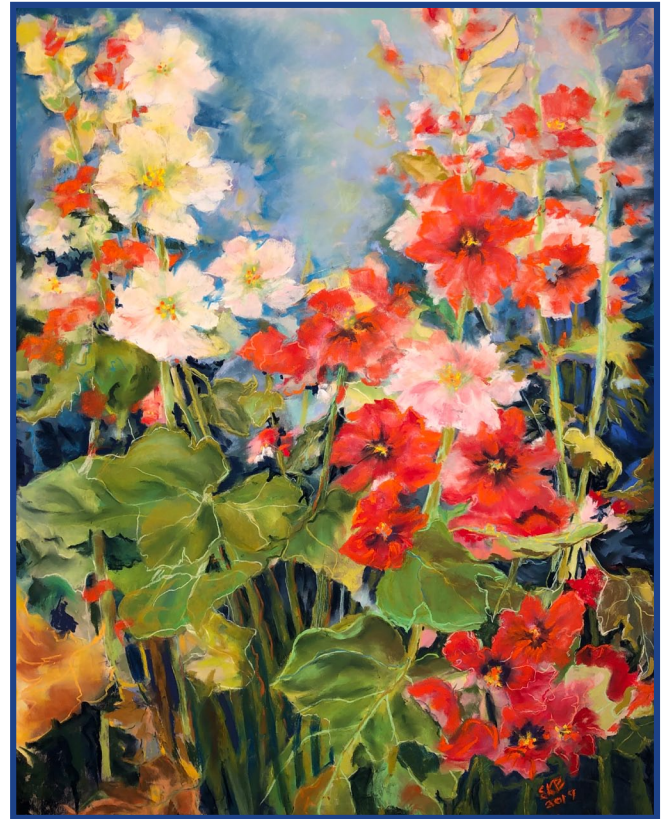
Elsa K Black PAC

Elsa K Black received her early education in Denmark prior to emigrating with her parents and brother to Canada settling in Northern Ontario in 1957.

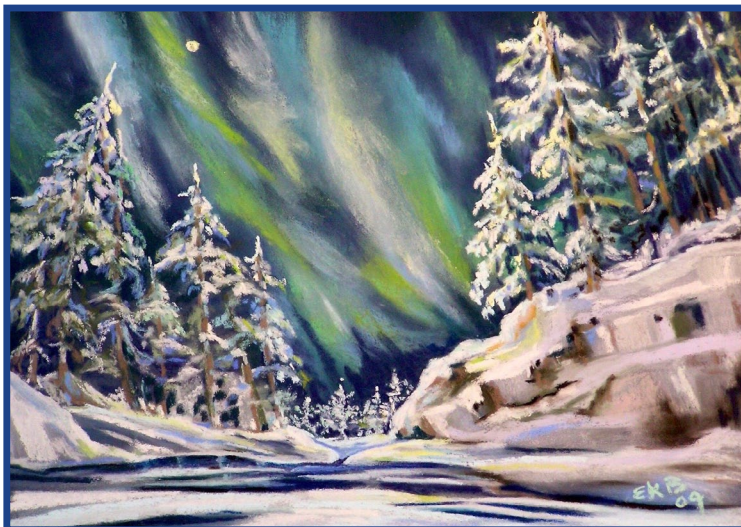
It was at this time that a lifelong love affair with the Canadian wilderness was born. While raising her family and working a 35 year full time career in health care, photography and art remaining top among her activities. A keen interest in camping, canoeing and fishing has provided unlimited sources of material for her art.

Elsa worked mainly in watercolour. Her works sold through exhibits as well as privately to collectors in Canada and the US. In 2003 Elsa was struck by the endless possibilities of soft pastel as she discovered the beautiful pastel works by Andrea Ross. This inspired her to attend a course in soft pastel taught by Andrea at Nepean Visual Arts Centre. Pastel with its vibrant colours and opportunity for various textures, has become her favourite medium when seeking to capture the unique beauty of our great country.

Email: elsakblack@icloud.com



"A Frivolous Pursuit" - 30 x 24



"Magic of a Northern Night" - 12 x 18



"Solitude" - 30 x 24

Purely Pastel

Pastel
Artists.CA

PAC

36th Annual Juried Exhibition 2026

To all of our winners
and entrants

Congratulations!



Ursula Reese Grand Prize

Roberta Combs

1st Place

Pan Pastel Award



Where the Light Waits

Ulrike Graner

2nd Place

Sennelier Award



Winter's Long Shadows

Dave Shkolny

3rd Place
UArt
Papers Award



Luminous Rhythm of the Current
Margaret Moore

"August slipped away into a moment in time"
- Taylor Swift

Honourable Mention Winners
Papers Award



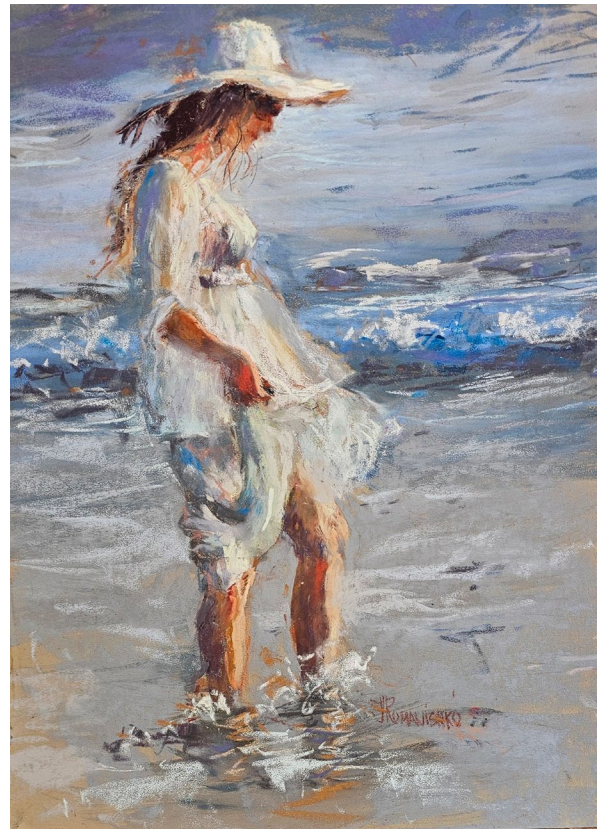
Old Stink Eye
Lynda Baxter



Defying Gravity
Brenda Matsen



Rainy Nights
Andrew McDermott



Blue Inhale
Jane Romanishko

What have you been up to?

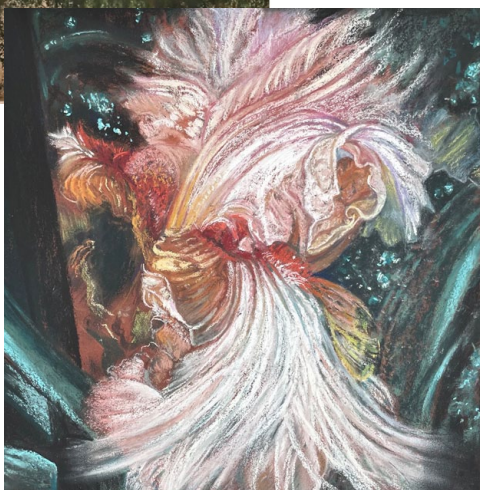
Ruth Wagner

A few fruitful experiences I've had over the past two years include a Show & Sale at both Toronto's Cabbagetown Festival and the Toronto Botanical Garden, a spring and fall Don Valley Art Club show at the Digman Gallery in Toronto's Yorkville, and another at Todmorden Mills Gallery on lower Bayview Avenue at which I was honoured with an Award of Excellence for Aesthetics. This is one of the works in my ongoing Tree Series. In addition my piece, Iris 8, was accepted into the prestigious International Exposition, a collaboration of artists from both Canada and France held by the Society of Pastel de l'Est du Canada in celebration of their thirtieth anniversary.



Ruth Wagner
FINE ART

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www.ruthwagner.ca



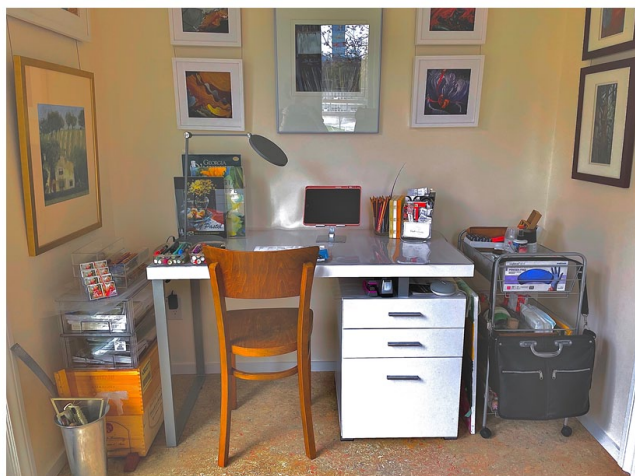
After all of that came a long hiatus of no painting at all...caused by a renovation..... It (not which) took.....to complete!

It was caused by a renovation which replaces an 8 x 10' deck...which took sixteen weeks - not the predicted six - to complete.

Ruth Wagner - *continued*



The work space.



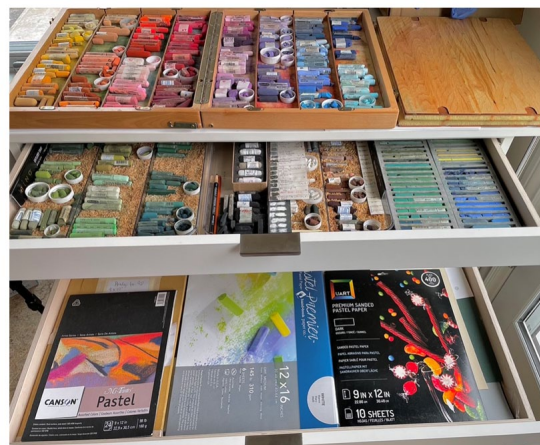
But THIS is what I want to show other pastel artists - "The work station to die for" - a collaboration between my neighbour, Kevin Karst, an industrial designer who custom designs and builds beautiful cabinetry for bathrooms and kitchens - and me. I'm thinking that it could be the be-all and end-all for any pastel artist. (Yes, it did cost an arm and a leg but I rationalize the expense by saying, "But some people spend that kind of 'moolah' on a piece of jewellery!")

Besides, this investment has put an end to all my pastel storage needs:

Note the 5 drawers which accommodate the exact sizes of pastel papers, pastel boxes, etc.

And now, thanks to my biggest live-in fan, it's become my new, idyllic studio overlooking our pristine Victorian garden in downtown Toronto. It's facing north, as luck would have it, with large windows/natural light and west over our local elementary school's playing field. It replaces a very crowded first floor office/tv/studio always speaking "clutter, clutter, clutter" with its no-place-to-put-anything ambience. So here it is. Now I can finally get down to work. It's small but let's face it, 'pastelling' doesn't necessarily need a lot of room...unless you go really big.

Cheers 'til next time. Ruth ruthwagner.ca



Trish Holmes

As a young art student I found myself repeatedly drawn to the work of Baroque artists like Caravaggio and Rembrandt. It wasn't the theatrical compositions that I loved rather it was their use of chiaroscuro. Chiaroscuro is the mastery of light and shadow used to create dramatic contrast and emotional depth.

Rembrandt's 1658 Self Portrait invites the viewer to observe the average-looking masculine features of his strong hands and weathered face while also appreciating the delicate gold folds of fabric in his attire. This contrast is amplified by the highlight on his large nose as his head emerges from the dark void behind him. The encounter starts to feel so personal that you can almost see his chest rise and fall as he breathes. This intimacy is made possible through chiaroscuro, which eliminates distraction and creates a closeness that seems to extend beyond the picture plane.

My pastel paintings are often created with the same intent. Whether it's an item that stood out to me at the local thrift store, or a delicate flower I picked up at the market, I create paintings that invite the viewer into a quieter creative realm of observation and appreciation. Using chiaroscuro to evoke mood, the painting becomes less about what's in the still life, and more about the feeling. There is an emotional tension as these treasured items emerge from their own darkness; the viewer quickly realizes that not everything is going to be revealed.

Still-life painting offers a level of control as I alone manage the direction and temperature of the lighting and how it is used to navigate the viewer through the painting. I can bring lighting in from the side either high or low depending on the length of shadow I'm looking for. I like to use boxes that have been blacked out as a backdrop to my set-up. I can create shadow using the side of the box to create additional shadow falling inside the set up. As a medium, pastel creates a fragile balance as its softness allows light to dissolve gently into shadow rather than collide against it.

Years later, after stepping away from pastel painting for a period of time, I found myself returning to these same principles of light and shadow. The quiet discipline of observing form emerging from darkness became a way of reconnecting with painting again. The peonies became less about producing a finished work and more about rediscovering the quiet rhythm of observation. My recent Peony Study was an opportunity to practise



the intensity of pink against a dark backdrop as I prepared to paint a new series.

Starting with a sheet of 9x12 400 grade Uart paper, I drew the peonies using a 4B pencil. I laid the flowers on a napkin against a dark backdrop and shone a light directly at them, low enough to light up the front of the flower.



Trish Holmes - *continued*



Using a small spray bottle, I wet the initial pastel strokes with rubbing alcohol and blend the underpainting with a flat brush, creating a thin, textured foundation. The rubbing alcohol dries quickly allowing me to jump right in with methodic layers of harder pastel as I slowly paint from cool to warm. As I approach the final stage I use very soft buttery pastels to affix the last few chunky strokes onto the painting. These final marks remind the viewer that the work is not striving to imitate a



photograph, but to remain honest to the hand that created it.

In my still-life painting, chiaroscuro is less about creating drama, and more about exercising restraint. Not all of the details need to be seen. Not all objects need to be visible. In the end, the deepest shadows allow the subject its moment to emerge quietly into light. In this study, it was the peony that finally brought me back to painting.

Catherine Sheppard, MPAC, SFCA



This May, 2026, at the West Fine Art Show held at the Glass House Estate Winery in Langley, BC, I sold 3 of my pastel paintings.



Belted Kingfisher - 16 x 20



Elk on Vancouver Island - 16 x 20



Finn Slough, Richmond, BC - 16 x 20

Catherine Sheppard, MPAC, SFCA will be in these shows.

Art Show at the Uptown Gallery in White Rock, BC - August 3 - 27



UPTOWN GALLERY PRESENTS

The Wild Among Us

August 3rd to 27th, 2026
15140 North Bluff Road in White Rock

Tuesday to Friday - 1 to 5 PM
Saturday - 10 AM to 5 PM

OPENING RECEPTION:
Saturday, August 8th - 6-8 PM
Join us for some light refreshments
and to meet our artists.

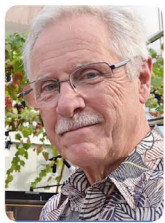
Wildlife Artist
Catherine Sheppard
will be in attendance
Thursdays, Fridays & Saturdays

VISA MASTERCARD AMERICAN EXPRESS

UPTOWN GALLERY WHITE ROCK
City by the Sea

Art Show at the Glass House Estate Winery in Langley, BC - Sept. 18-20

September 18-20, 2026



Brian Croft



Joyce Trygg

Glass House Estate Winery
23449 0 Ave, Langley

Friday 5pm - 9pm
Saturday 11am - 7pm
Sunday 11am - 5pm



Bryan Coombes



Brent Cooke



Sharon Ferreira



Lorn Curry



Jacqueline Stuerzi



Guy Hollington



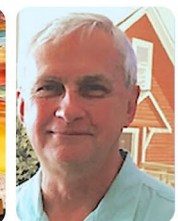
Richard Brodeur



Emily Lozeron



Lynn Sykes



Ken Nash



Catherine Sheppard



Alison Philpott



Felicity Holmes



Olivia Harks



Sheila Rae Van Delft



Ciel Ellis



Judy Vanderveen



ICAN 2026

IMAGINE + CREATE + APPLY + NETWORK

ICAN 2026: Wednesday, May 26 to Saturday, May 29, 2026, at the Neilson Park Creative Centre in Etobicoke, Ontario.

Join your fellow pastel artists for four days of intense skill building, learning, conversation, supply shopping, and FUN at ICAN 2026. Our biannual conference is exclusive to the pastel medium and presented by all Canadian instructors. You can attend as many or as few

days/sessions as you like (you pay only for the sessions you attend). More information and registration information will be issued early in the new year but mark your calendars now!

Just a beginner? This conference will offer sessions in basic skills that will build your confidence and increase your success. You'll also get a chance to meet other artists who share your passion for pastel.

An old (dusty) hand? We're planning to offer sessions on extending your market reach, considering new subjects and techniques, and refreshing your love of our medium.

Proposals for demonstrations, hands-on sessions and business presentations will be sent out soon pending the creation of an ICAN Team and a new PAC News Update Editor





2nd Annual PAC Plein Air Event

We are looking forward to our next PAC Plein Air Event, taking place in the Oceanside area—Parksville and Qualicum Beach—on Vancouver Island during the weekend of September 12–13.

Locations will be announced soon, but rest assured that both sites will offer ample parking, nearby painting areas, and onsite washrooms. You won't have to carry your gear very far!

To provide some visual inspiration, Roberta Coombs has generously offered to demo for us.

The focus of this plein air event is to build community among pastel artists. Last year, 26 artists came together for a wonderful weekend of painting, sharing, and skill-building. The weekend was topped off with a fabulous dinner at a private farm, where a large gazebo provided shelter during a brief period of rain.

This event is open to artists of all skill levels. In fact, several participants last year were painting en plein air for the very first time.

Gail Sibley will also demo for us at this Plein Air Event. Don't miss seeing her.

We hope you'll join us, enjoy a weekend of painting, and get to know fellow pastel artists in an atmosphere of sharing, encouragement and friendship.

For more information or to register to attend, please contact me at:

joan@joanlarson.com - 250-752-0395

*Cheers,
Joan*





with
Sharon Cranston, MPAC
and Kato Wake

Join Sharon Fox Cranston (MPAC) and Kato Wake for an exciting workshop in Portugal next March, 2027.

Artists are encouraged to experiment with their chosen medium and style, including watercolour, acrylic, pastel or other media. It's a workshop to

explore, discover and experiment in a beautiful setting in the Algarve!

Learn more at:

www.cranstongallery.com

www.katowake.com



Looking for the Next PAC News Updates Editor

Do you enjoy staying connected with the PAC community? Would you like to be among the first to hear about members' achievements and upcoming events? If so, the role of the PAC News Updates Editor could be for you!

I am looking to pass the baton as volunteer News Updates Editor to another PAC member, starting this Fall. It's a rewarding way to help keep our members informed and connected.

What's involved?

- Receive news from the PAC team and members.
- Prepare and send periodic News Updates using Sender.net.
- Keep the email distribution list up to date.
- That's it!

The time commitment is quite modest, just a few hours each month, and no prior experience is required. I will provide a handover including a short demonstration on using Sender.net, so you'll have everything you need to get started.

I've truly enjoyed my time as News Editor and learning about all the wonderful art being created and celebrated in our community. It has also been quite fun to learn a new skill! Thank you to the PAC team for your support, kind words of encouragement and this opportunity.

If you're interested in volunteering or have any questions, please email news@pastelartists.ca by August 31, 2026.

Double win for Lori Petrilli

Lori Petrilli, pastel artist from Manitoba, recently participated in the Juried Show put on by the Winnipeg River Arts Council.

There were 50 pieces of art from 25 local artists. Lori received 1st and 2nd place in the pastel category much to her pleasant surprise. "Sunrise at James Farm" (black frame) took first and "Sunset at Witzend" took 2nd place.



"August is the Sunday of summer."
- Unknown

Jane Romanishko's story from setback to success

Congratulations to Jane Romanishko for receiving First Place in the 48th IAPS Open Division for her piece, INNOCENCE. Jane shares her sincere gratitude to the judges for recognizing her work, and to all of her wonderful artist friends—both old and new—for their kind congratulations, warm smiles, and encouragement. Jane notes the journey to this award was not without challenges. During

transit, her painting came to Albuquerque in a very sad state. The museum glass was shattered into pieces, and the work was scratched and had smudges. The Gallery supervisors allowed her to take it for 30 minutes to fix the damage right before the gallery opening. Jane reflects that getting an award was a bit like a fairy tale story with a great ending, and is grateful for those who supported her along the way.



In memory of June Gauthier



June Gauthier, a longtime member of and contributor to the PAC, passed away on April 26th, 2026 after a brief illness. June was a member from 2001 and participated in PAC juried shows from 2002 to 2016, achieving MPAC status.

June became our Newsletter Editor in 2002 and worked diligently to create and mail out beautifully designed print copies of each newsletter for many years, until the organization relieved her of this onerous duty by going fully digital. In 2011 she passed the newsletter duty on to Pam Maitland but retained responsibility for the PAC News Update emails, which she kept up until last year. June monitored her PAC Update email every day and passed on news of member triumphs and activities, upcoming PAC events, exhibitions, conventions and much more, with a promptness

and accuracy that kept us all current and in the loop.

June's quiet, behind-the-scenes efforts kept the machinery of our organization running smoothly and were relied upon by a changing roster of executive members for many years. June's husband, Philip Allanson, served as our Treasurer for over a decade as well, and their joint dedication to the PAC was critical to our success. During my eight years as PAC President, I came to know this modest, self-effacing woman well and always appreciated her steady support and presence. Our condolences and thoughts go to Philip as we remember June, and her contributions to PAC, with affection and great appreciation.

Ruth Rodgers, MPAC, former President

"The first week of August hangs at the very top of summer... like the highest seat of a ferris wheel when it pauses in its turning."
- Natalie Babbitt



We have had people ask us how to advance within the Pastel Artists of Canada - PAC

Go to our website

<https://www.pastelartists.ca/>

Under the Membership tab go to "Become a Member."

Here is what it says:

Members, in good standing, earn points towards Signature, Master, and Eminent Pastelist level status through participation in our exhibitions and by award recognition for outstanding work.

PAC signature status is awarded to active members who have been accepted into three (3) PAC exhibitions.

To earn MPAC status, members must have been accepted into five (5) PAC exhibitions and have received at least one (1) award.

Our highest designation, MPAC-EP is conferred on members who have been accepted into fifteen (15) PAC juried exhibitions and have received at least three (3) awards."

What have you been up to?



Please feel free to send in your pastel painting pictures or articles of interest to Catherine Sheppard - newsletter editor at anytime.

I am always looking for interesting articles, trips you have taken, pastel paintings you have done, winnings, shows you have participated in, joined a painting group, etc.

This helps make our newsletters interesting to read for all our members.

Send anytime to crystalart@shaw.ca

I will put it into the next available newsletter.

Send articles and pictures to:
news@pastelartists.ca or crystalart@shaw.ca

Our newsletters go out 4 times per year.
February, May, August and November.

I am also looking for Artists Profile like on page 1 and 3 of our newsletters. I would need your head shot, an article about you and some photos of your art.

Feel free to share your achievements, joining of art organizations, awards you have received, trips you have taken of art interest. Anything that you feel note worthy to our members.

I look forward to hearing from you.

Catherine

"August created as she slumbers, replete and satisfied."
- Joseph Wood Krutch

PastelArtists.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
- An extensive DVD library available at no cost to members
- Tips and tutorials on our website and in our newsletters
- Biannual ICAN convention
- Quarterly newsletter

Public Appreciation

PAC currently sponsors two juried shows a year:

- Annual Juried Show
- Online Members' Juried Exhibition

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

Annual Membership:

- Basic \$50 CAD

Annual membership fees can now be paid using PayPal.

Recognition

PAC offers three levels of accomplishment:

- Signature Status (PAC)
- Master Status (MPAC)
- Eminent Pastelist (MPAC-EP)

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
- Lending library of instructional DVDs
- New products or marketing information

Affiliations

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



NEWSLETTER

NEWSLETTER SUBMISSIONS:

Please e-mail Catherine Sheppard at crystalart@shaw.ca

DEADLINE is July 25th for August

thank you



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