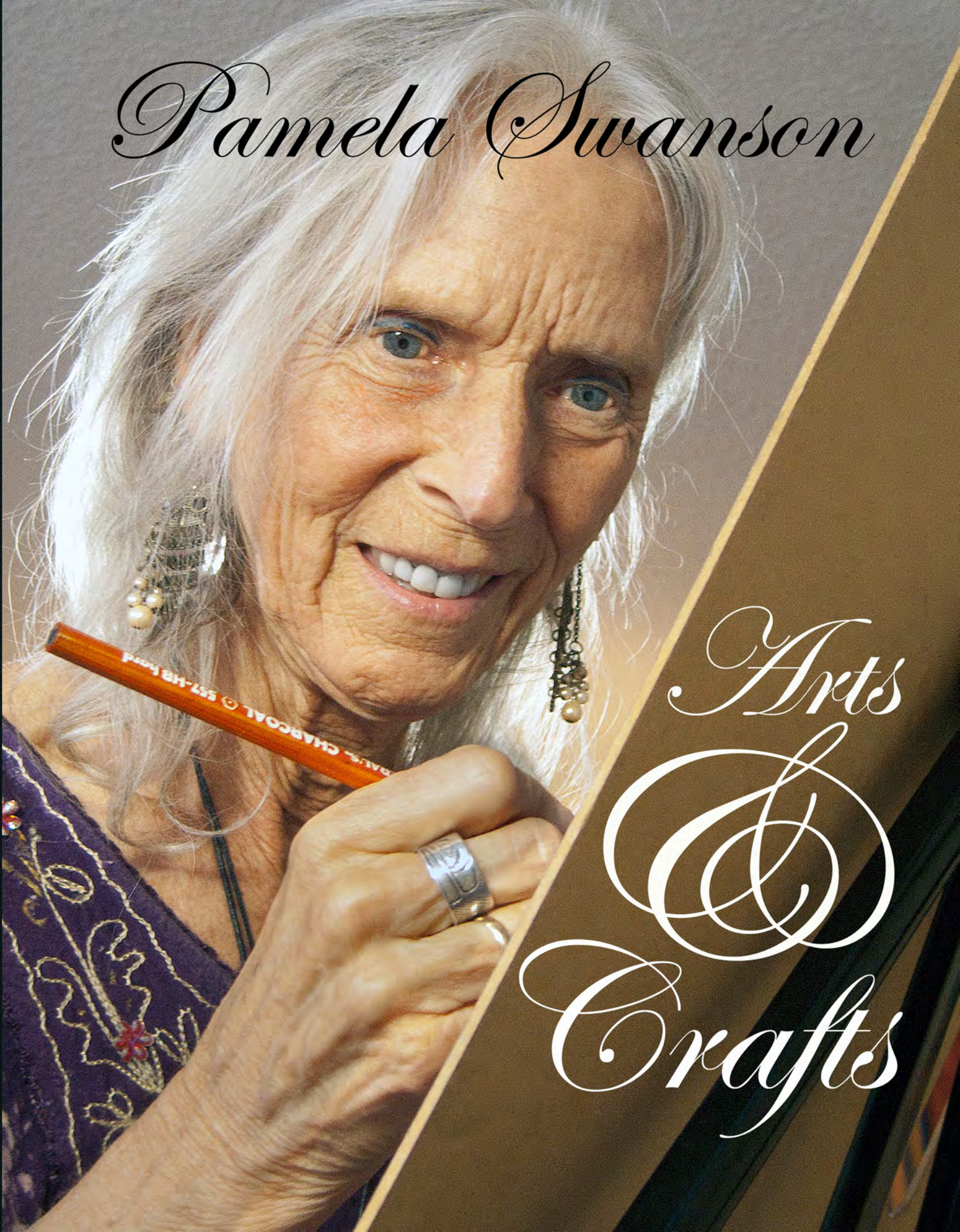


A close-up portrait of an elderly woman with long, wavy white hair and blue eyes. She is smiling warmly at the camera. She is wearing large, ornate earrings with multiple beads and a silver ring on her finger. She is holding a red charcoal pencil in her right hand. The pencil has the text "DAVIS CHARCOAL © 557-HB hard" printed on it. She is wearing a purple top with gold embroidery. The background is a plain, light-colored wall. The overall tone is warm and artistic.

Pamela Swanson

*Arts
&
Crafts*



Pamela Swanson | Arts & Crafts

A Collection of Portfolios | Edited and assembled by Douglas Mesney

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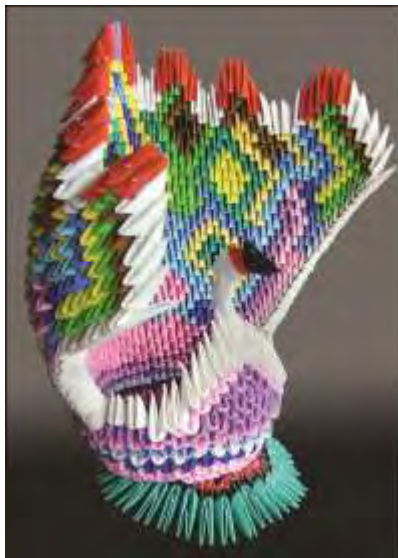


Pamela Swanson sketching *Eagle*, 2024

My wife, Pamela "Pam" Swanson has mastered just about every craft; no matter the complexity.

Once a craft is mastered, she moves on to the next. A couple of examples are her origami (right) and crochet work (overleaf).

More than a thousand folds were needed for the so-called 'Golden Venture Peacock' made in 2009 (left) and a vase full of paper roses, 2012.



For the last few years, photography and pastel illustrations have been Pam's principal avocation; that and poetry; she has been writing since childhood. You can see her work at: www.poetpam.com.



Pam created these crochet foods in 2016 for her young nieces and nephews, in Kamloops.

Drawing and painting are Pam's 'favorites'; quote marks because the illustrative arts are also her most challenging and vexing. The first album that follows – charcoal sketches based on the photographs of Edward Curtis – was a 2019 wedding-anniversary gift (our tenth). After that is a collection of Pam's pastels, 2017-2024 (most made in the 2020s).



Then portfolios of Pam's most recent (2024) origami flower creations (left), followed by portfolios of Pam's origami greeting cards, her crochet work, and decorated 'treasure boxes'. Since 2007, Pam has hand-made more than two thousand cards featuring her origami decorations. As long as I've known her, Pam has filled otherwise idle hours folding bits of paper into parts of cards; she came prepared for long trips on busses, trains or planes with pocket-sized envelopes of pre-cut paper squares that turned into little boxes full of 3-D geometric shapes—parts for the rosettes that each card features.

PAMELA SWANSON | SKETCH PORTFOLIO | PLATES N^{os} 1 – 23

PAMELA SWANSON | ILLUSTRATIONS PORTFOLIO | PLATES N^{os} 1 - 81

PAMELA SWANSON | ORIGAMI FLOWERS AND CARDS | PLATES N^{os} 1 - 78









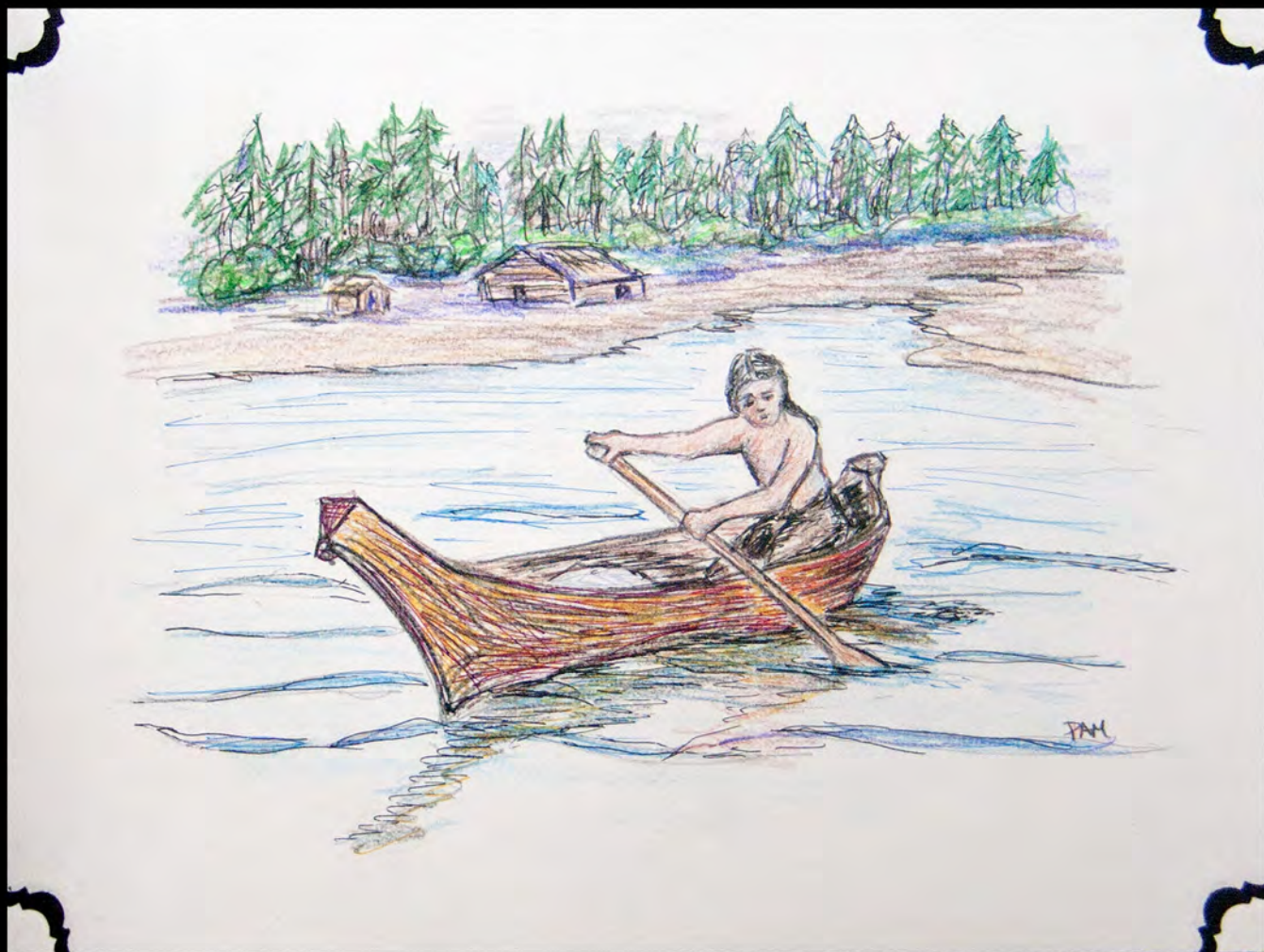






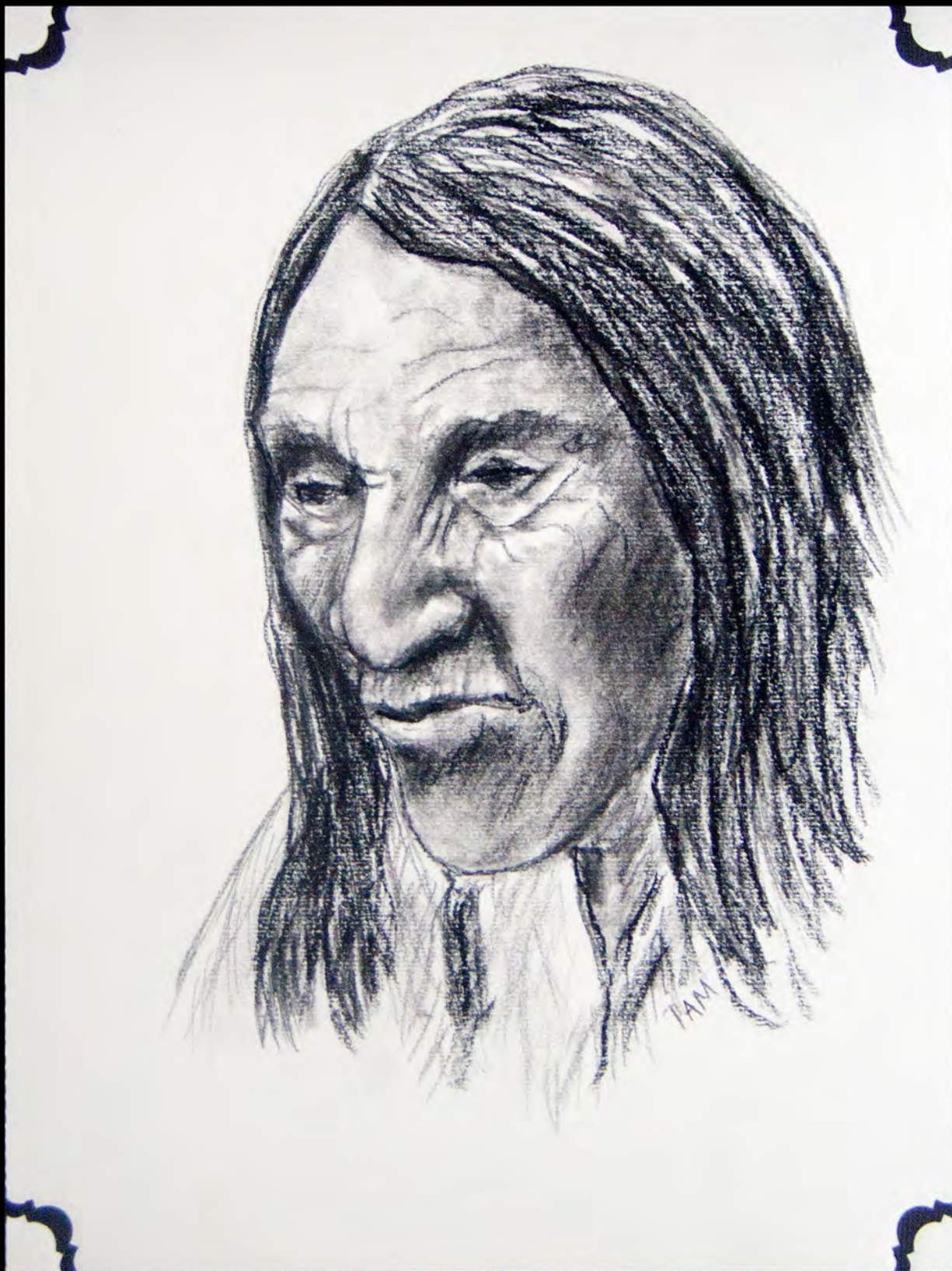




























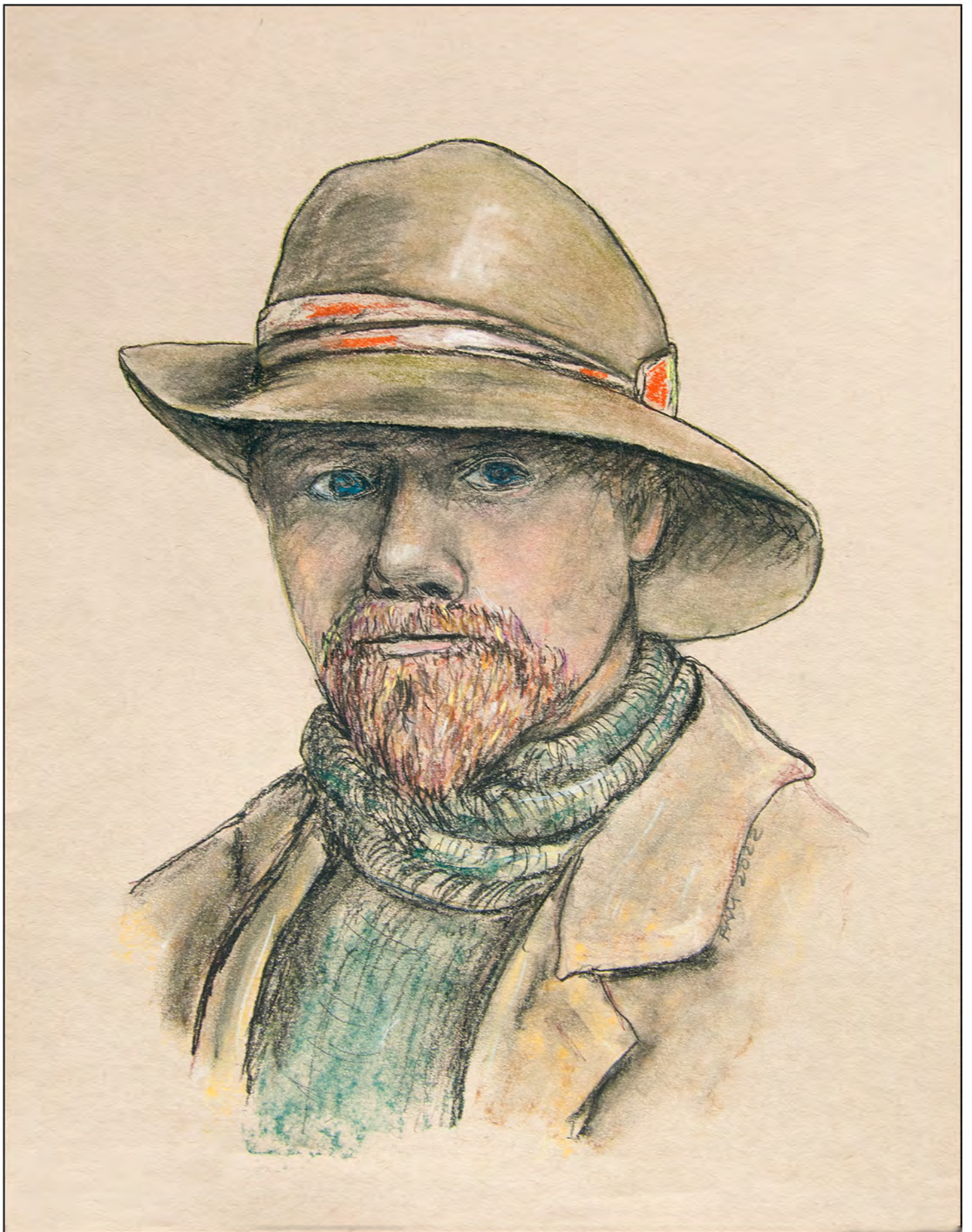






2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 1

Monacle Man | *Charcoal on gray paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 2

Explorer | *Pastels on tan paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 3

Indian Lady | *Pastels on tan paper*



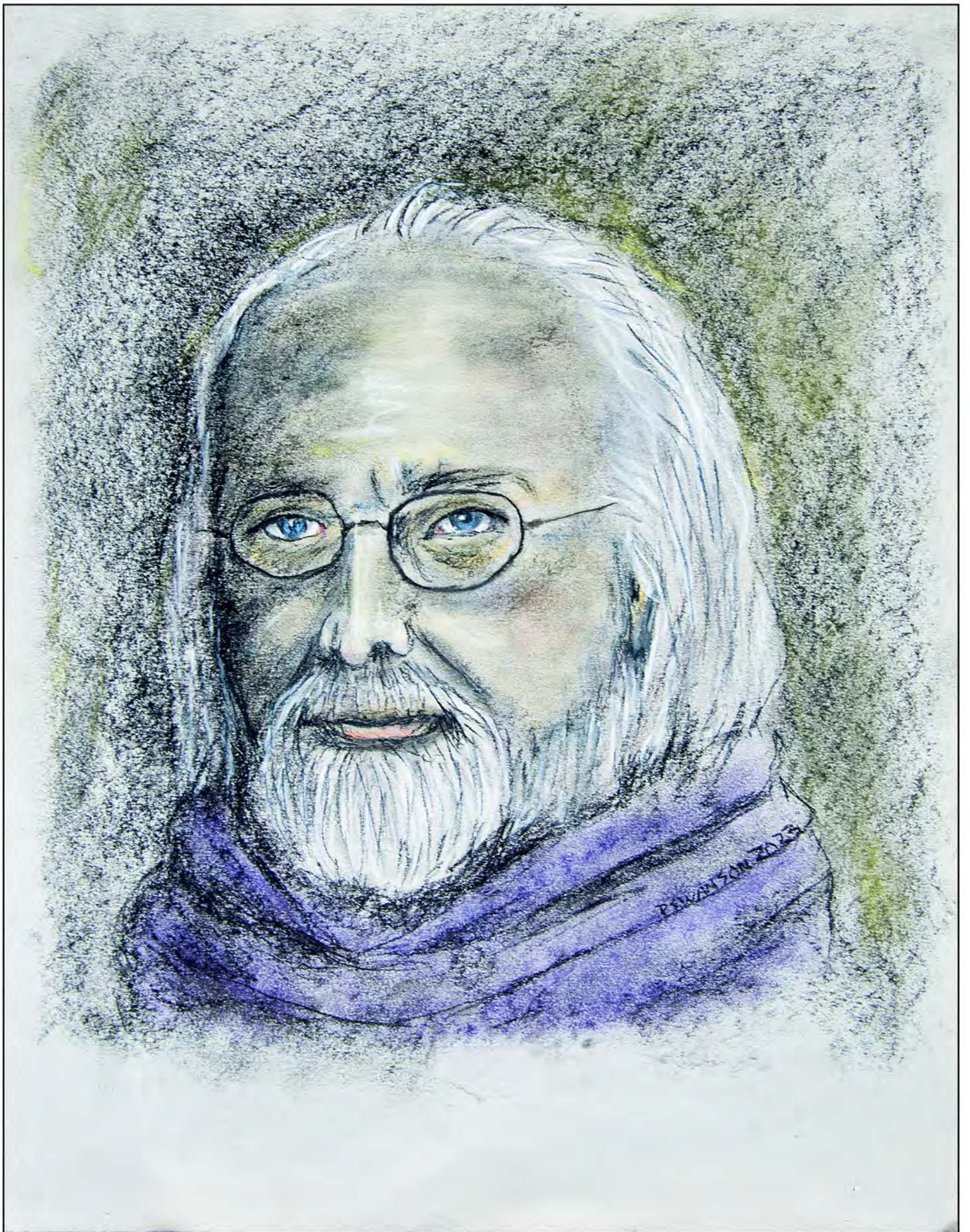
2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 4

Indian Man | *Charcoal on gray paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 5

Pensive Man | *Pastels on white paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 6

Mystic Man | *Pastels on gray paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 7

Smoking Boy | *Charcoal on white paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 8
Bearded Man | *Charcoal on white paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 9

Easter Island I | *Pastels on white paper*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 10
Easter Island II | *Pastels on white paper*







2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 13

Leprechon | *Pastels on gray paper*









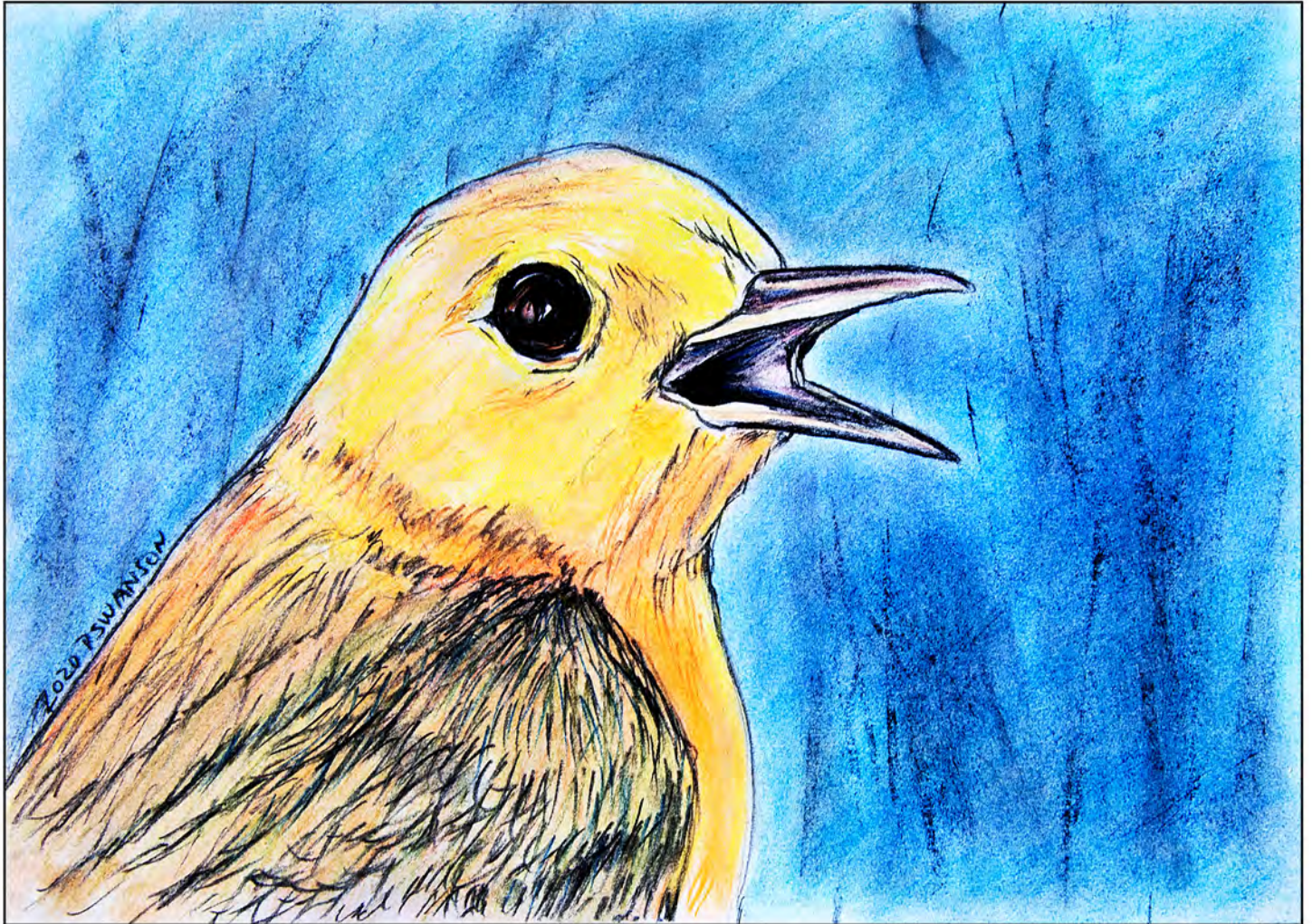




















2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 27

Frazzled Bird I | *PasteColoured Pencil on white paper*





























2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 41

Seal | *Pastels on gray paper*











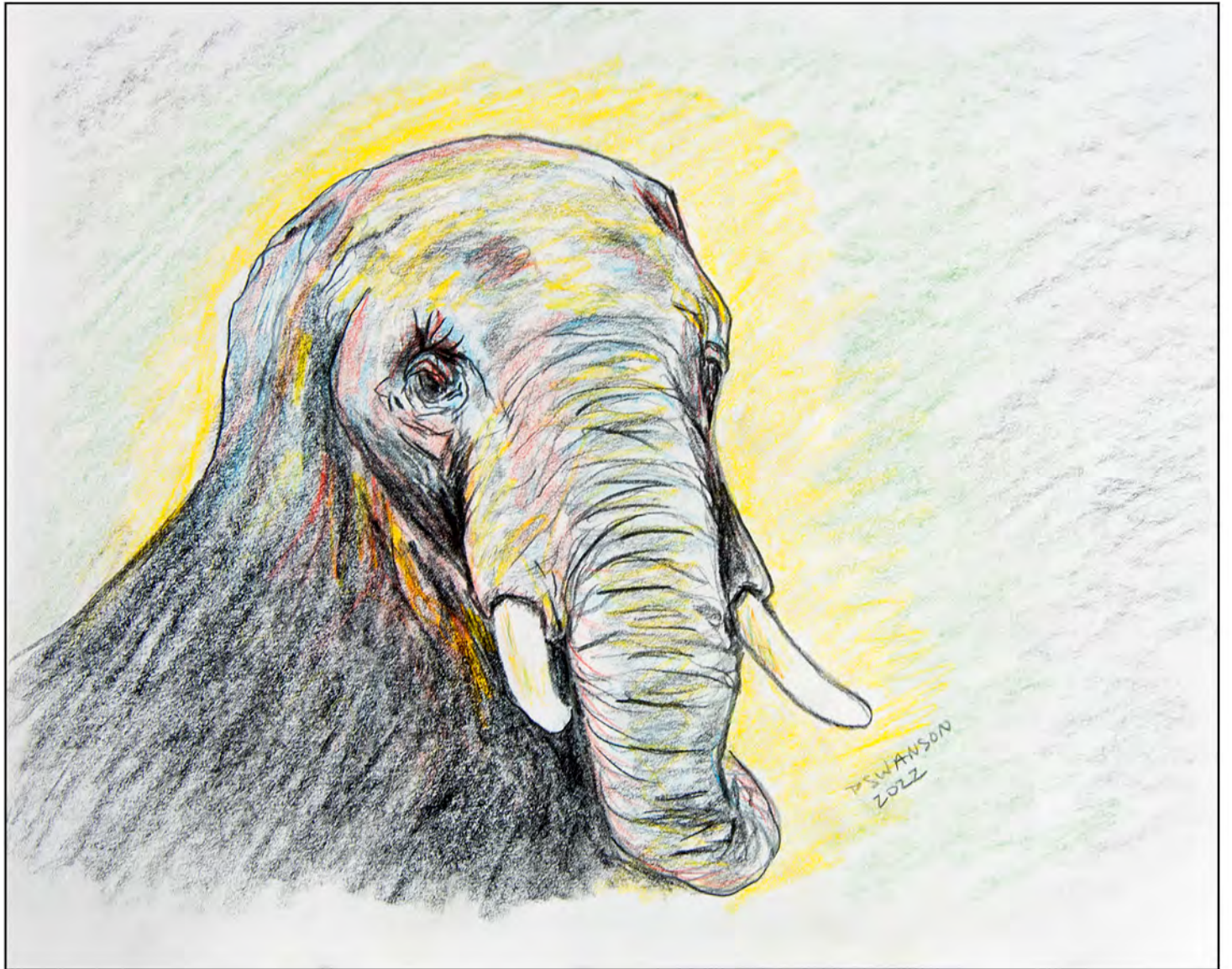
















2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 54

Squirrel I | *Pastels on gray paper*







2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 57

Squirrel IV | *Pastels on gray paper*





2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 59

Rabbit In A Hat I | *Pastels on gray paper*





2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 61

Lamb | *Coloured Pencil on white paper*



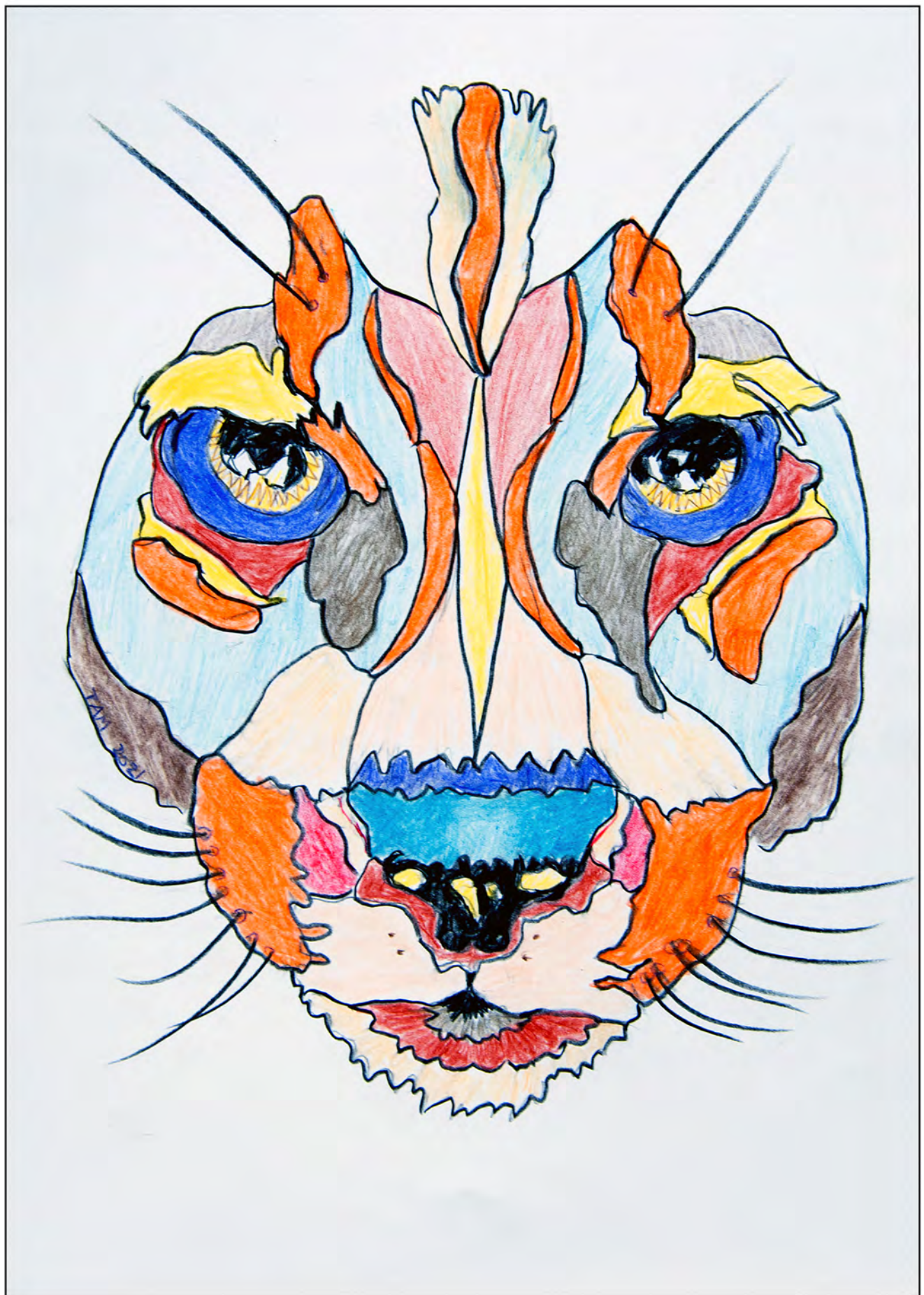






2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 65

Tiger | *Coloured Pencil on white paper*



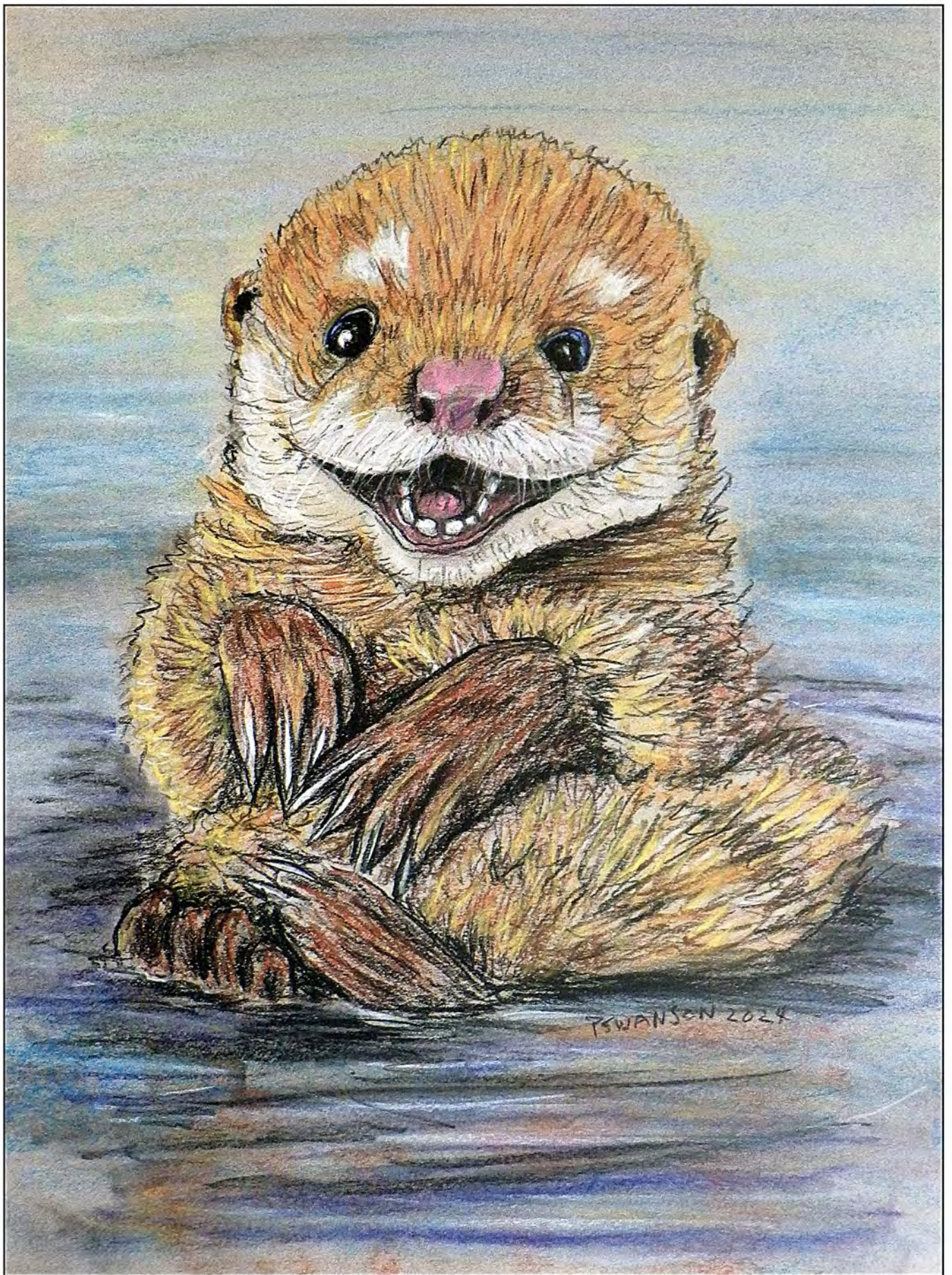


2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 67

Eagle | *Pastels on gray paper*













2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 73

Baby Bird | *Pastels on gray paper.*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 74

Parakeet | *Pastels on gray paper.*



2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 75

Laughing Dog | *Pastels on tan paper.*





2017-2024 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 77

Angry Egret | *Pastels on white paper.*





2025 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 79

Eagle Face | *Pastels on grey paper.*







2025 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 82

Raven | *Pastels on grey paper.*









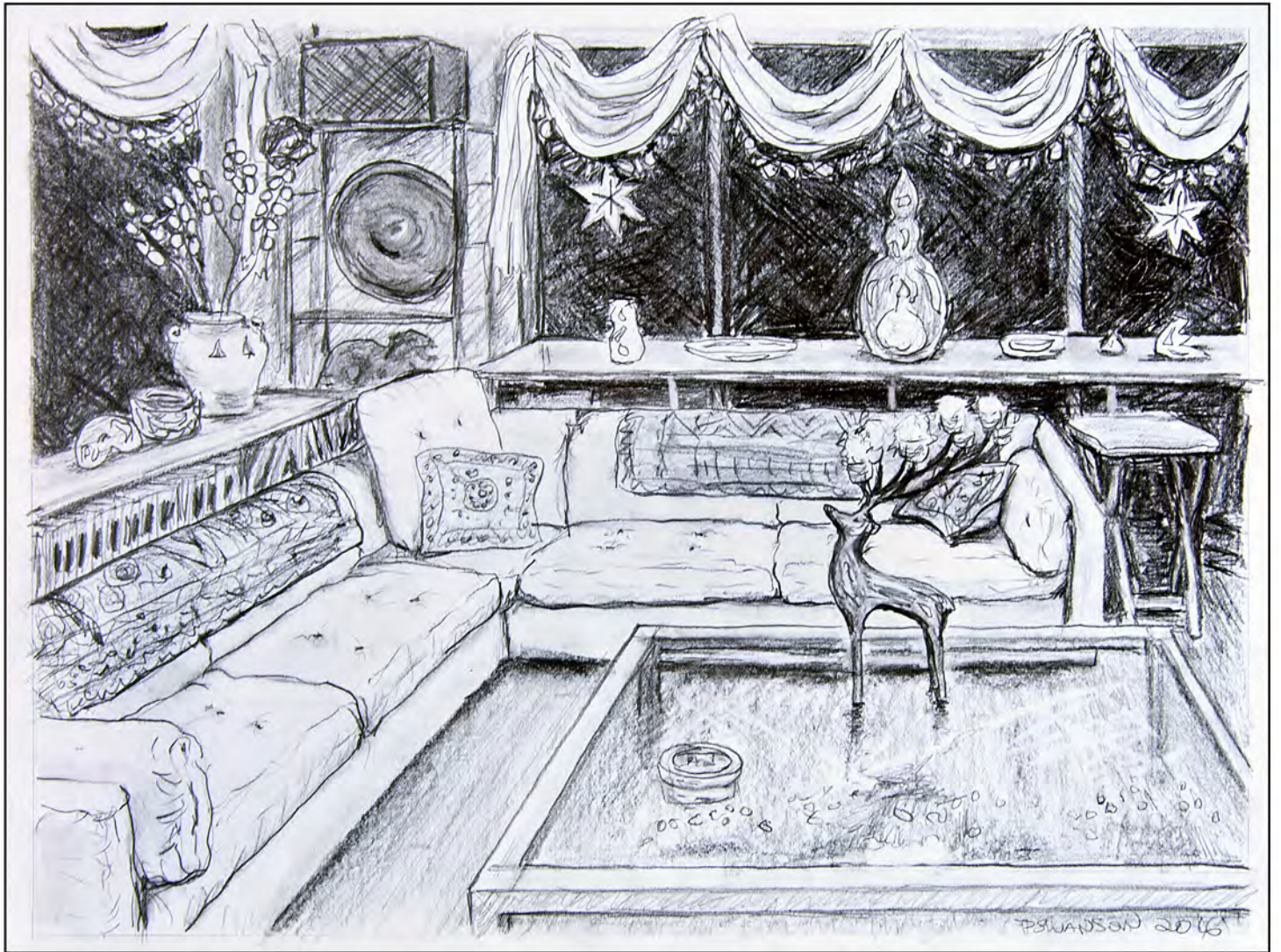


2025 | PAMELA SWANSON ILLUSTRATIONS | PLATE N° 87

Owl | *Pastels on tan paper.*



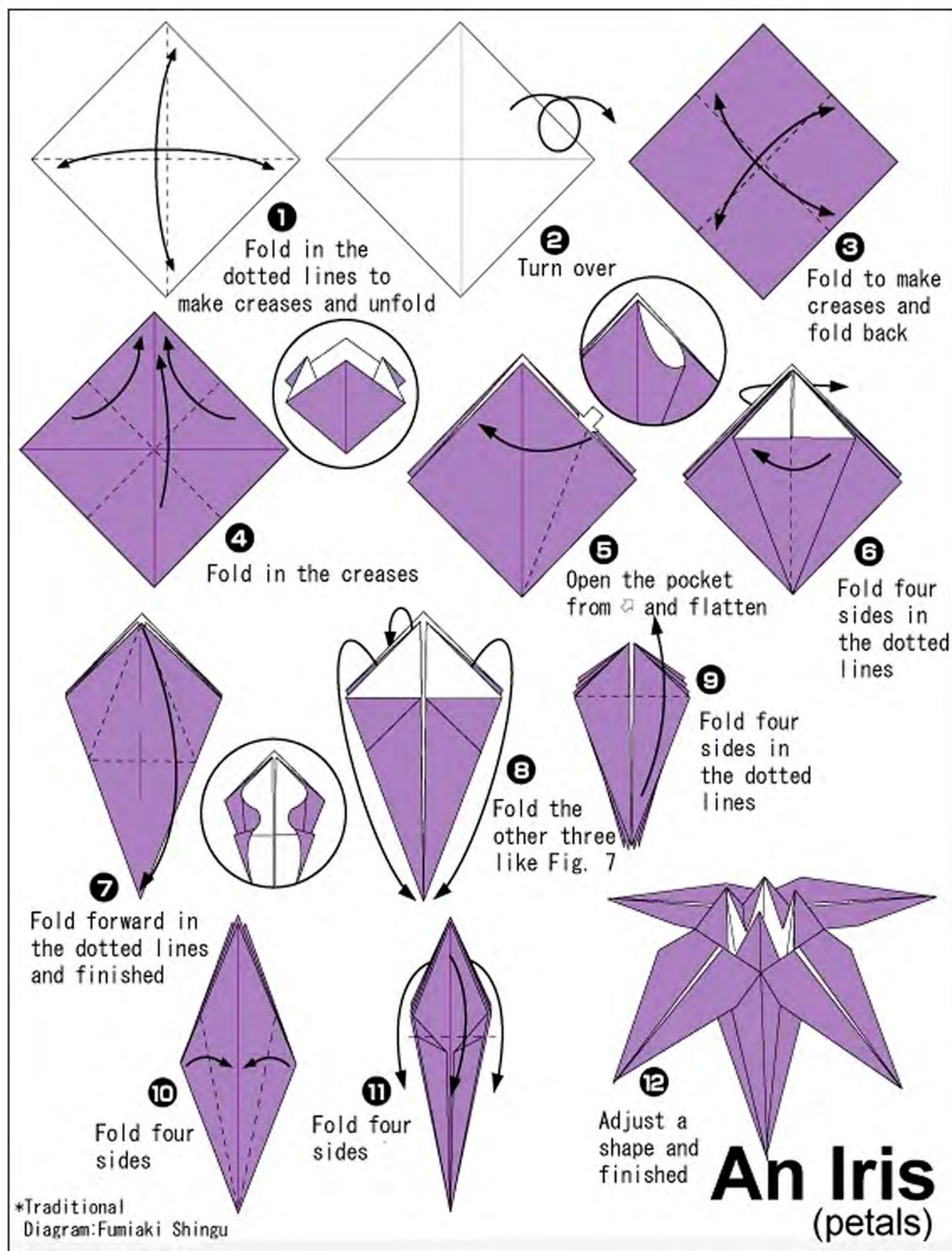


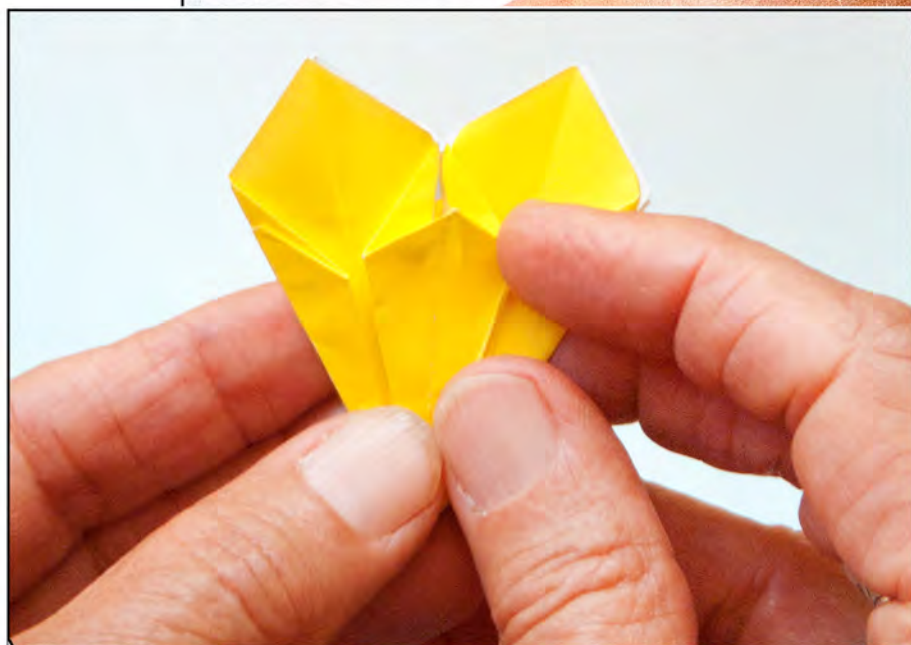




2024 | PAMELA SWANSON | ORIGAMI FLOWERS | PLATE N° 1

Pam's spectacular origami 'pom poms' are clusters of individual iris flowers.





2024 | PAMELA SWANSON | ORIGAMI FLOWERS | PLATE N° 3
Folding a single iris and a finished double-iris flower.



2024 | PAMELA SWANSON | ORIGAMI FLOWERS | PLATE N° 4

Pom-poms are clusters of double-iris flowers. | Artificial flower stamens are added to double-iris flowers.

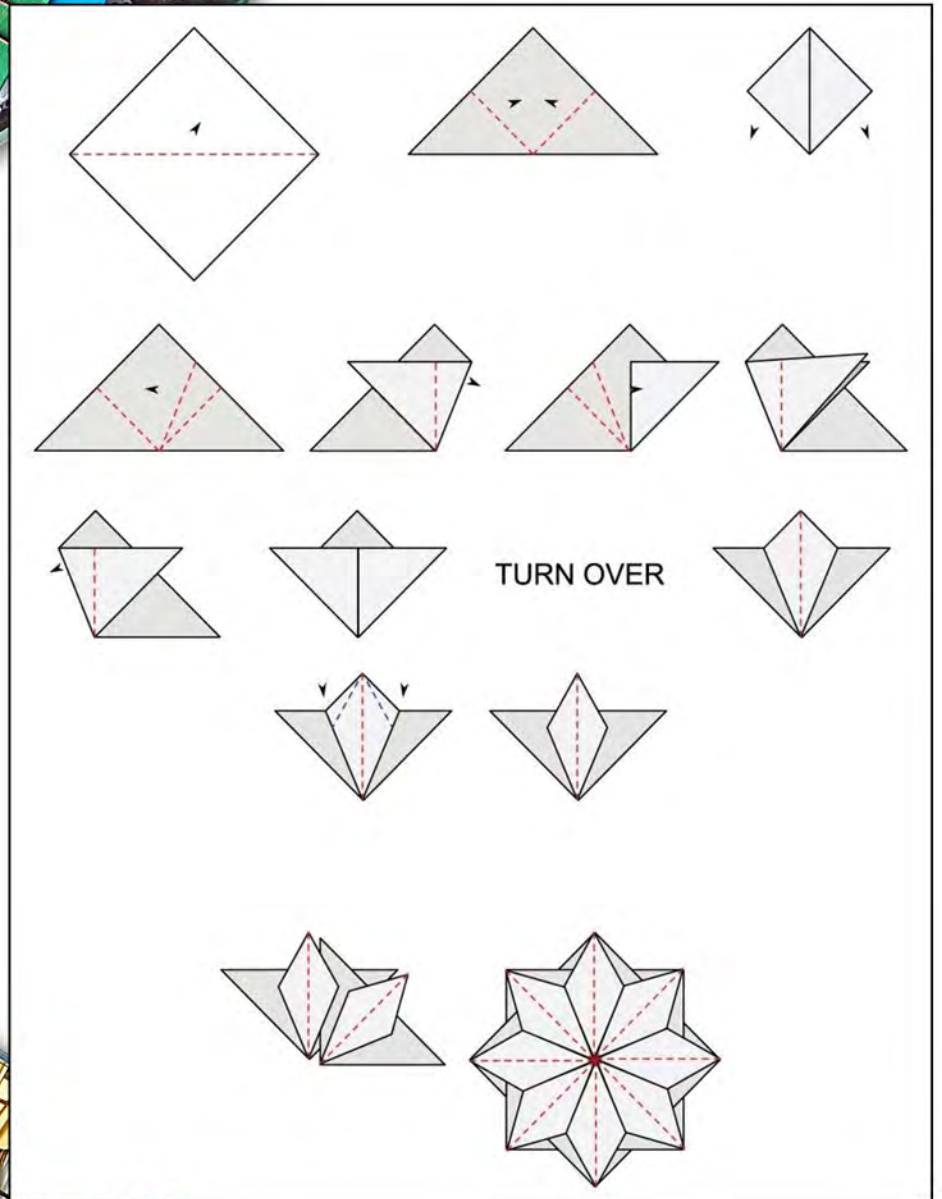






2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 7

Pam's greeting cards feature large rosettes made by 'Tea-Bag Folding' and star flowers made by 'Quilling'.





Quilling paper is rolled with either a needle tool or a slotted tool. The needle tool consists of a long needle that is set into a handle. Rolls and scrolls are made by rolling paper around the needle. The slotted tool has a slot in its end and, because the slot catches and holds the end of the paper, learning to roll with this tool couldn't be any easier. Many beginners prefer the slotted tool because it is easier to use. However, others choose the needle tool because it won't leave as large a hole in the center of a rolled shape and won't bend the very end of the paper, as the slotted tool does.

Standard width paper (1/8" or 3 mm) is used in designs unless another width is specified. The size of the quilled roll depends on the length of paper used. The instructions for each design will specify the length for each roll.

Begin by tearing off a strip of paper to a length specified in the instructions. To roll paper with a needle tool, moisten one end of the strip slightly and place that end against your index finger. Position the tool on the end of the paper (figure 1), press the end of the paper around the tool with your thumb (figure 2). Roll the paper without turning the tool, keeping the strip's edges as even as possible. To make a roll with the slotted tool, first thread the paper into the tool's slot. Slide the tool to near the end of the strip, and then turn the tool so that the paper wraps around it in a circular motion.

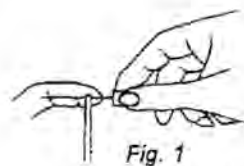


Fig. 1

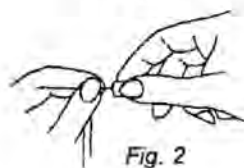


Fig. 2

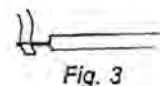


Fig. 3



Fig. 4

Supplies needed for quilling include a needle or slotted tool, quilling paper, clear-drying white craft glue, straight pins, a ruler, sharp scissors and tweezers. A quilling workboard made of cork with a plastic cover is available, or one may be made by wrapping waxed paper around a piece of corrugated cardboard.

ROLLS:



Tight circle: Roll, remove tool without letting it unwind, and glue the loose end of the paper to the side of the roll.



Loose circle: Roll, remove from tool and allow the coil to loosen. Glue the loose end.



Teardrop: Roll and glue a loose circle. Pinch one side of the circle to a point (figure 4).



Marquise: Roll and glue a loose circle, and then pinch it on opposite sides.



Shaped marquise: Make a marquise, and the curl its two pinched points in opposite directions.



Square: Make a marquise. Then turn it ninety degrees and pinch it again on two opposite sides.



Rolled heart: Roll and glue a loose circle. Pinch a point on one side. Then make a sharp indentation on the opposite side.



Bunny ear: Roll and glue a loose circle. Make a rounded indentation on one side.

SCROLLS:



Loose scroll: Roll one end, leaving the other end loose.



Open heart: Crease the strip at its center. Roll each end in toward the crease.



V scroll: Crease the strip at its center. Roll each end toward the outside.



C scroll: Roll both ends of the strip towards the strip's center.



S scroll: Roll one end to center. Turn strip over and roll other end toward the center.

Variations on scrolls: These are made by rolling one end of the strip to a point that is off center.







2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 12

Artist at work | Pamela Swanson assembling origami greeting cards.



2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS| PLATE N° 13

Pam has made 2282 cards as of 2024, since she began, in 2007.







2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N^o 16
Pam's third and fourth cards were for Christmas 2007; one for Vancouver the other (lower) to Vashon).



2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 17

From the start, most of Pam's cards feature large rosettes; geometric patterns which she calls 'mandalas'.



























2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 30
Notable Cards | Lace, roses and mandala on a doily.

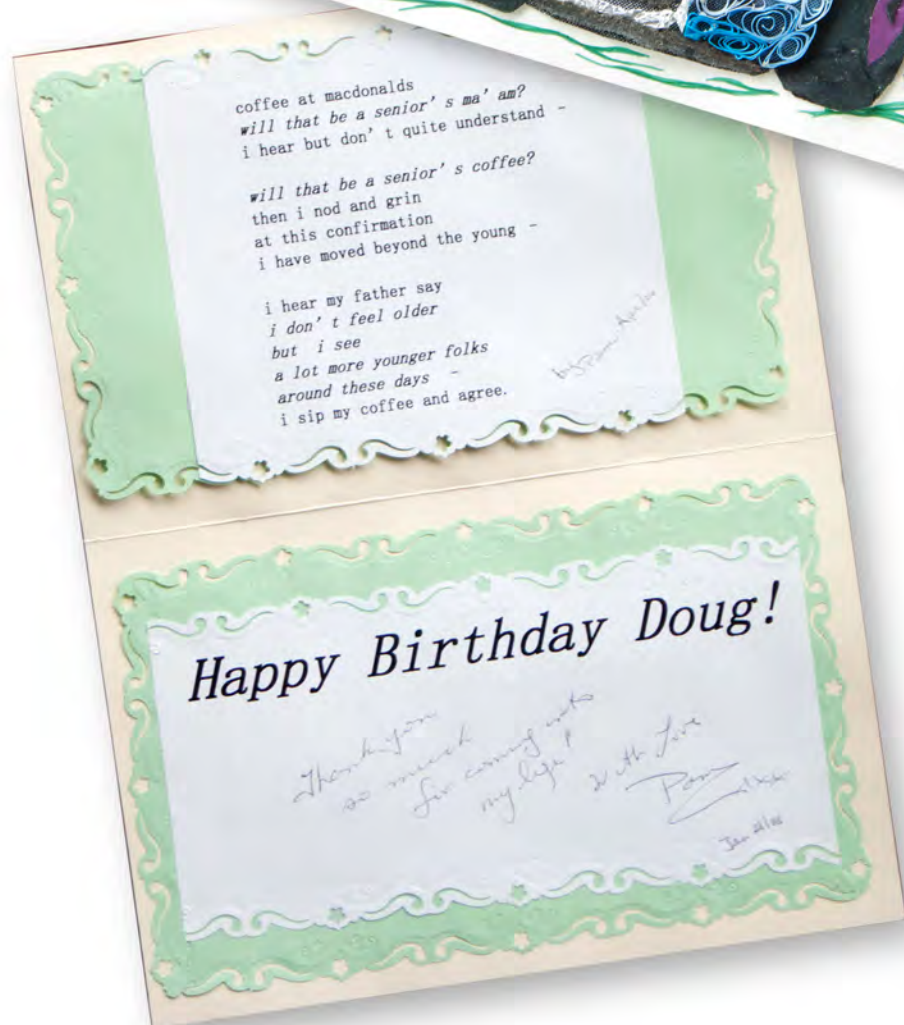










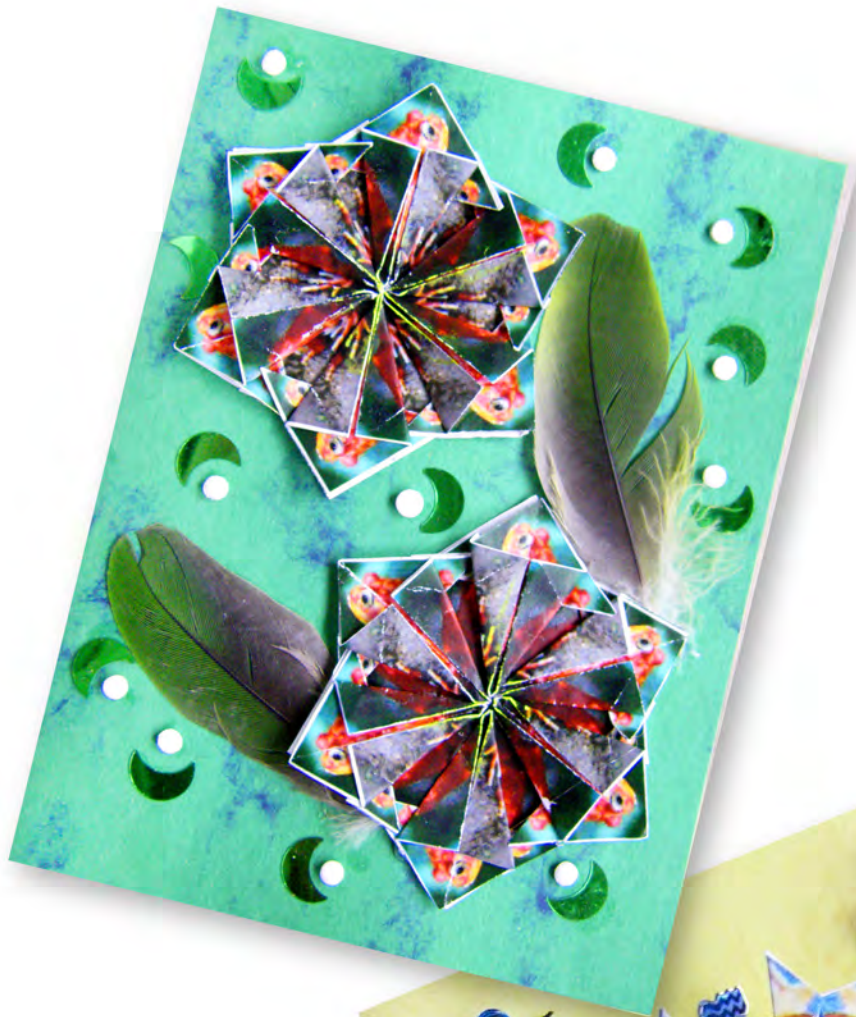






























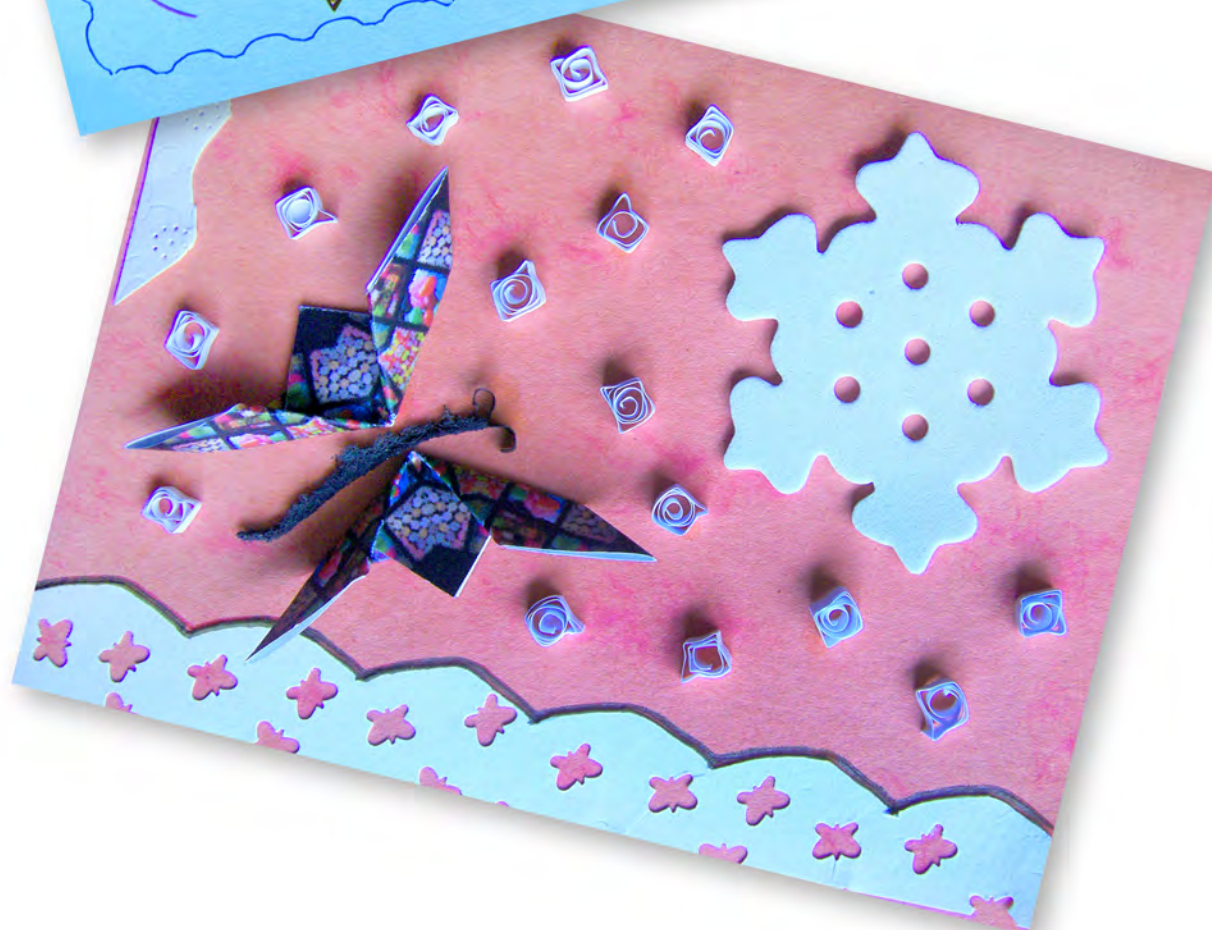


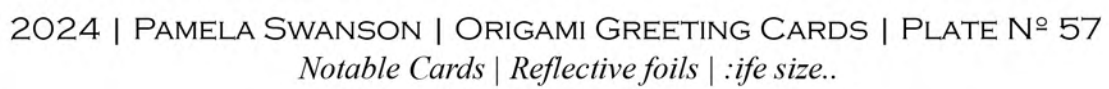






















2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 62
Halloween | 2024 | Pam in her annual costume.















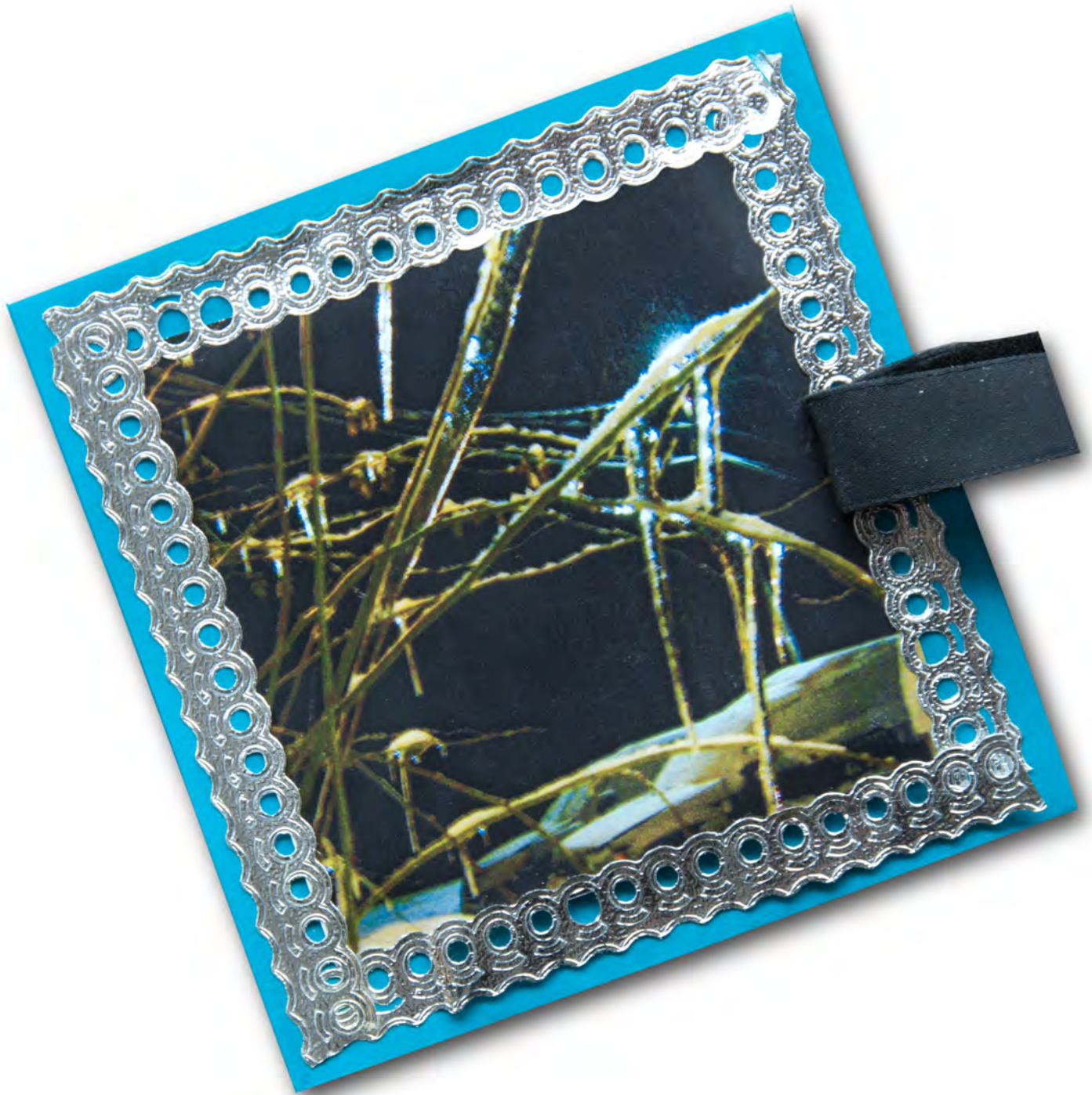




2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 71
Notable Origami | Pages are seven 4-way-folded squares glued together.











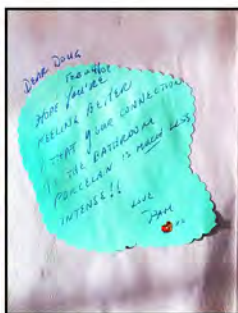


2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 77
Pam making cards in 2016 | Pam's work table amidst production of 2024 Christmas cards.



2024 | PAMELA SWANSON | ORIGAMI GREETING CARDS | PLATE N° 78
Pam Swanson in a 2022 portrait.

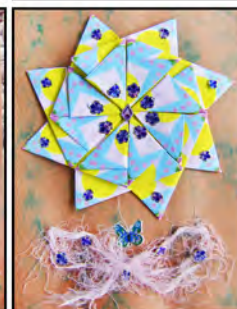
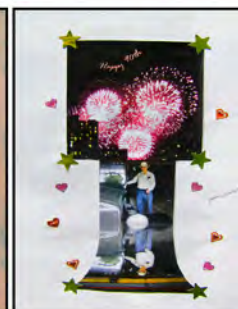
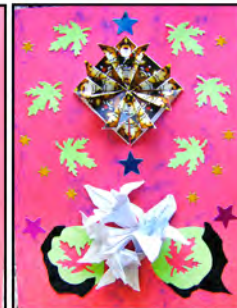
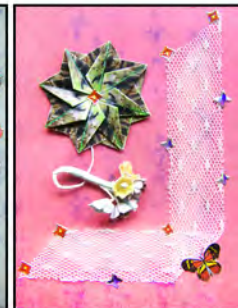
2007

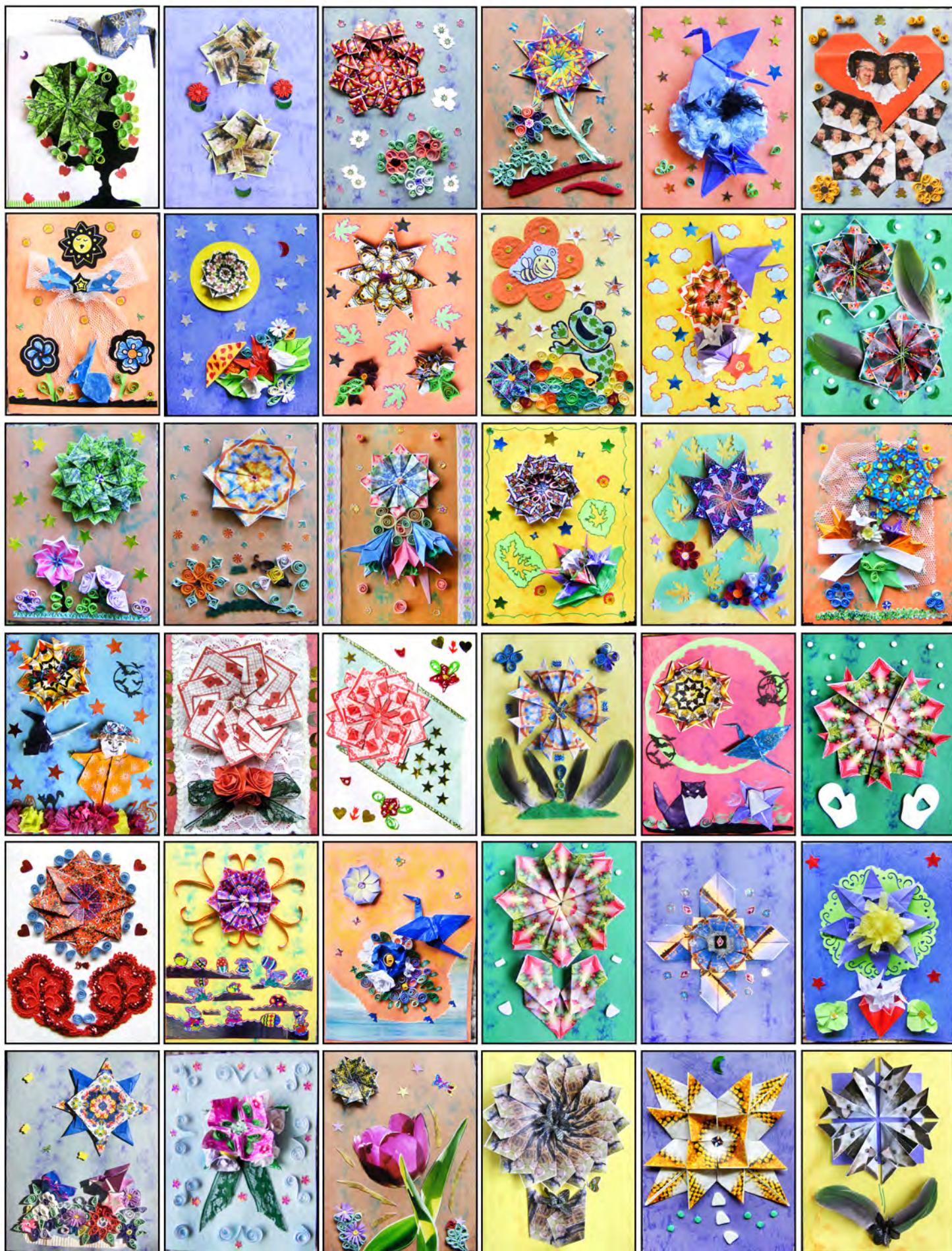


2007
XMAS



2008









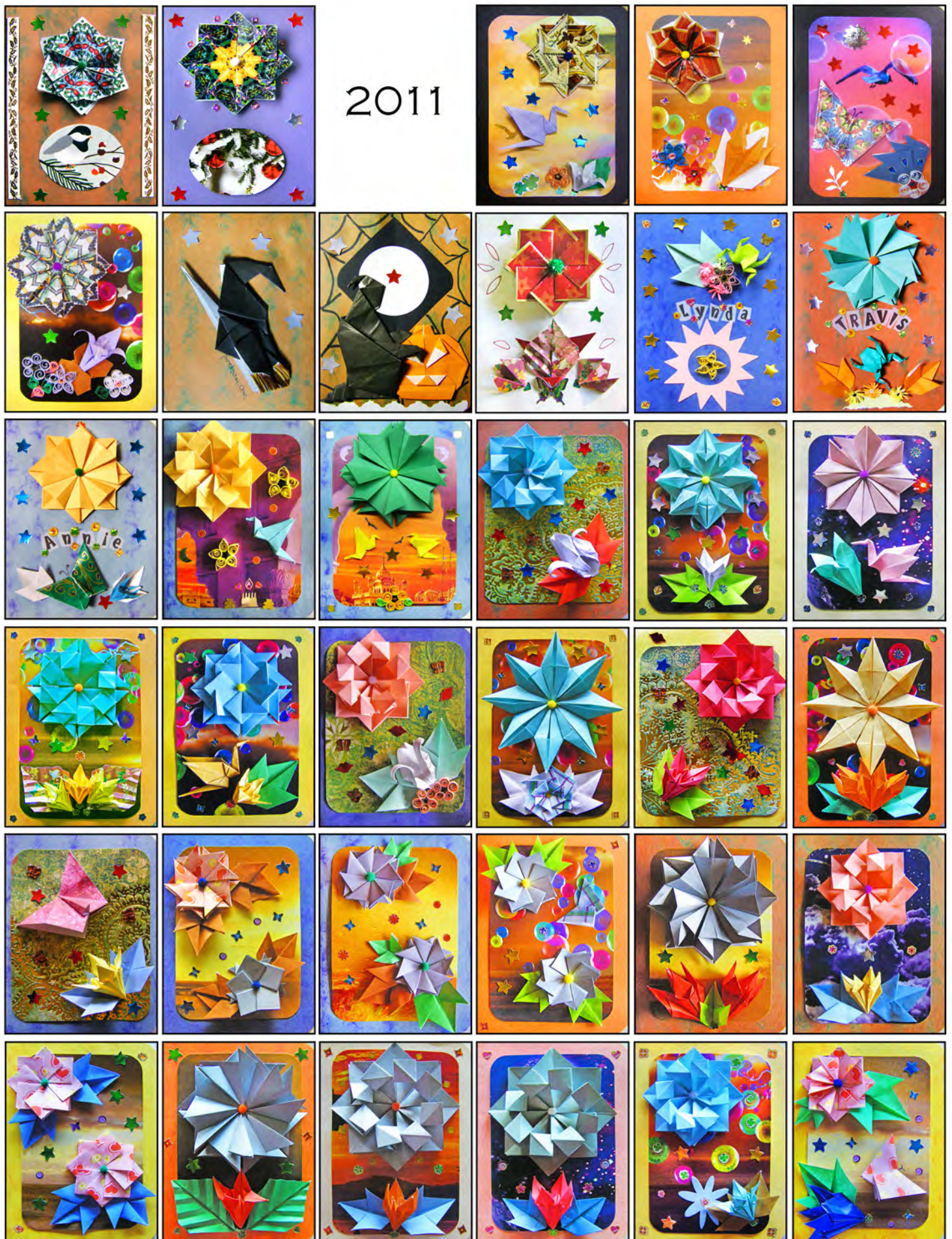


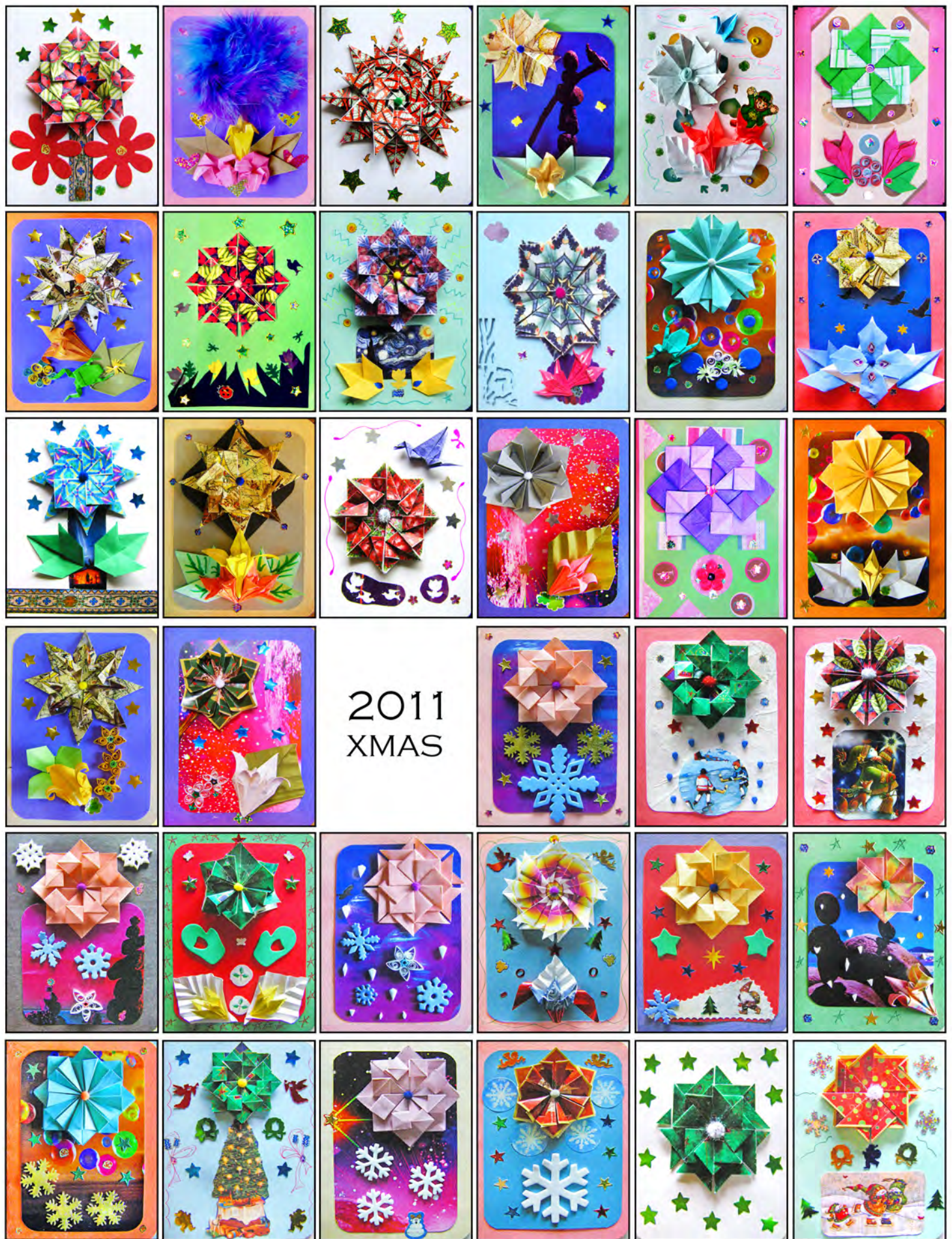


2010









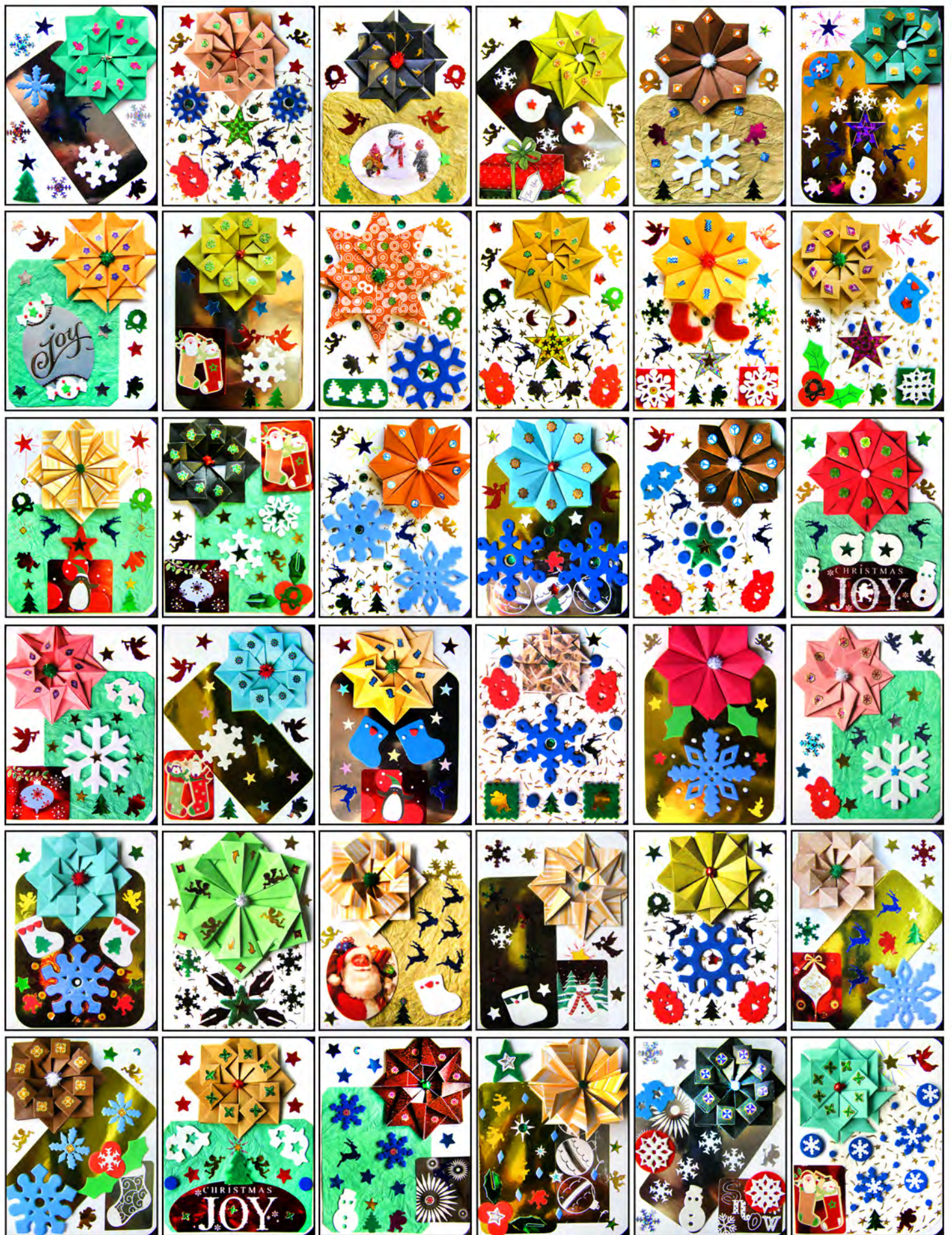
















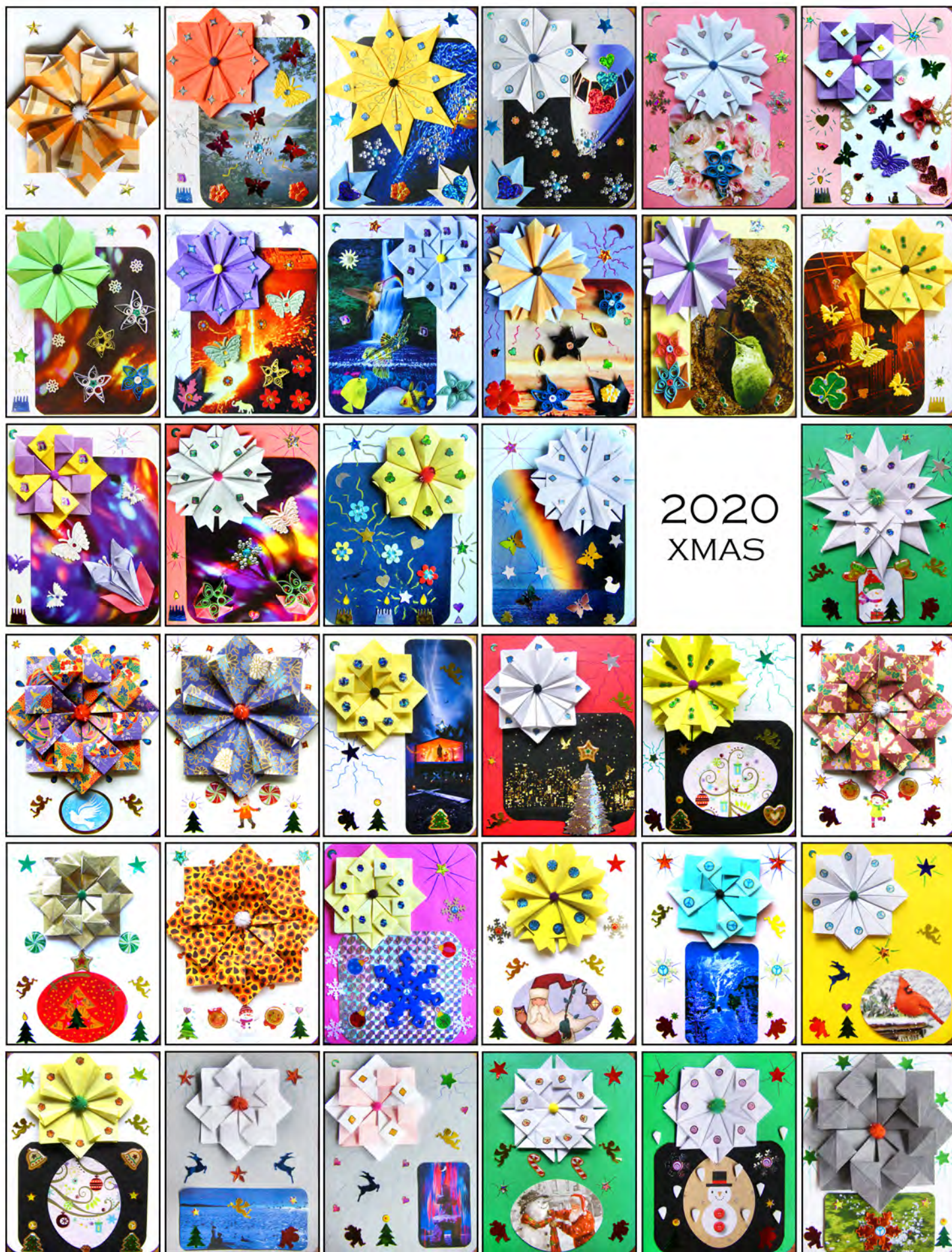














2021
XMAS





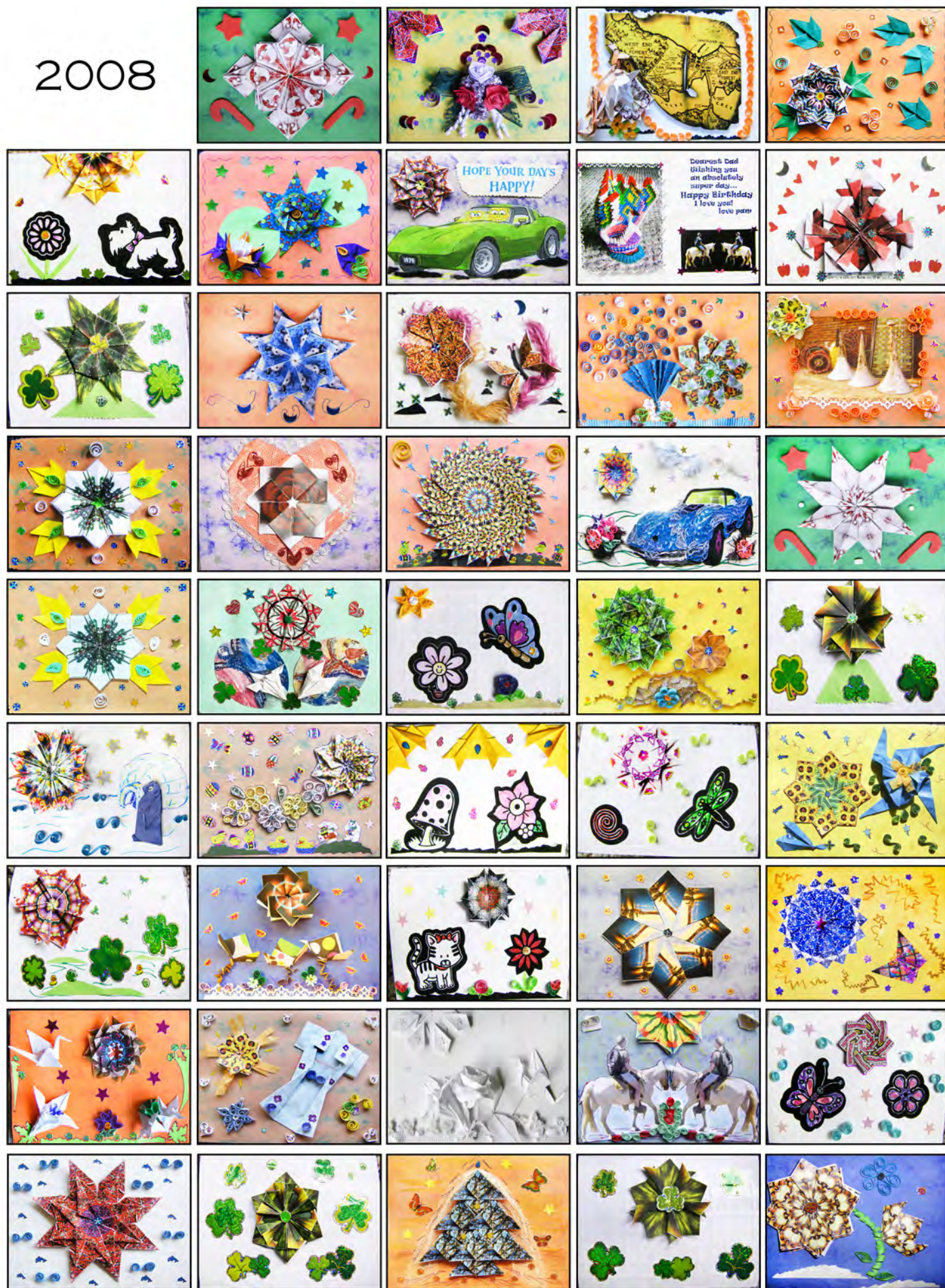




2024 XMAS



2008

















2013
XMAS



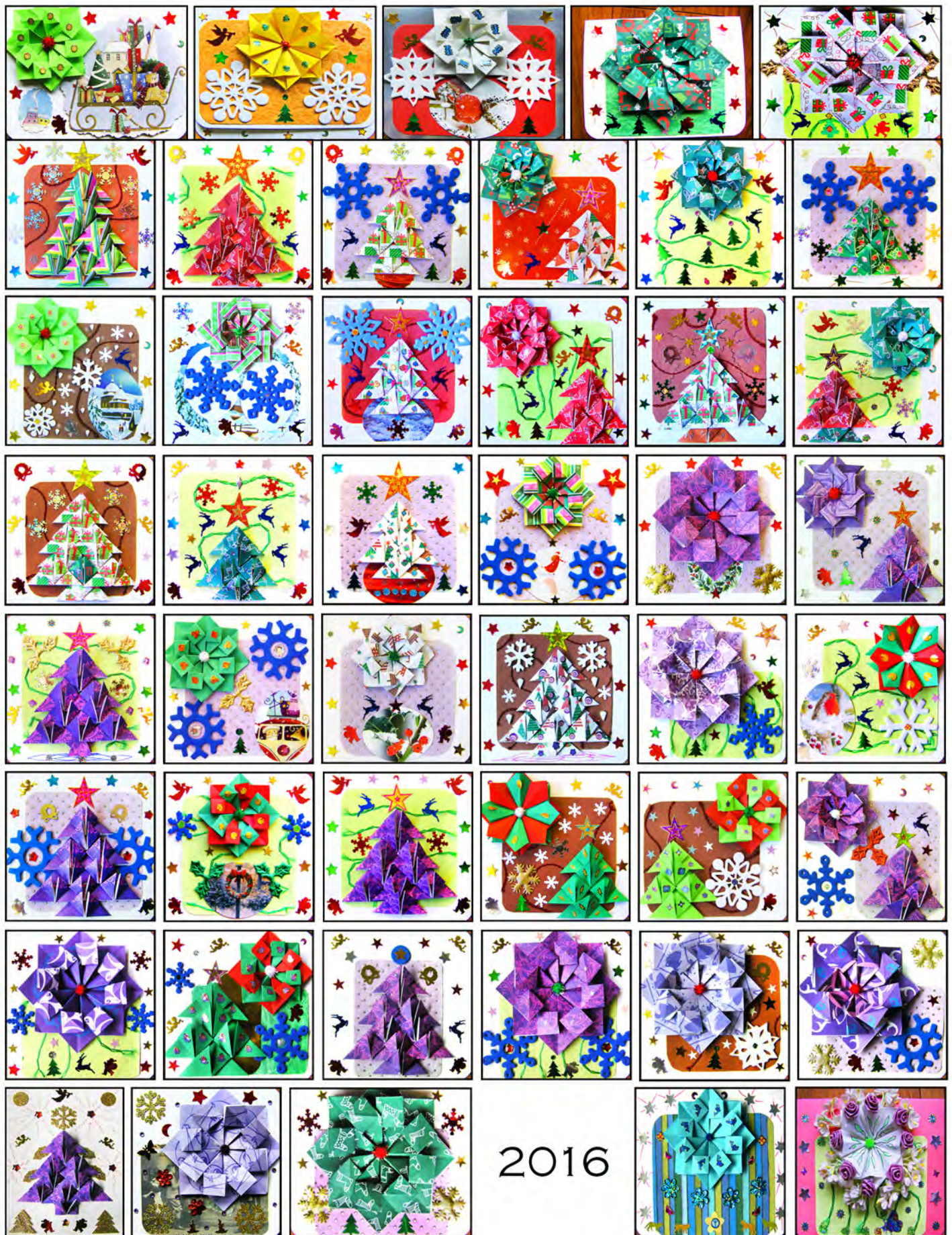
2014



2014
XMAS

















2024 | PAMELA SWANSON | ORIGAMI CARDS PORTFOLIO | PLATE N° 46
Square and horizontal cards | Some cards were re-scaled to fit the grid.



2019

2019
XMAS



2020

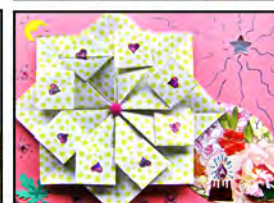
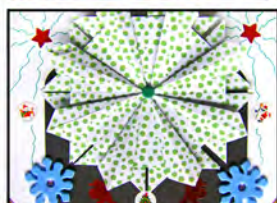
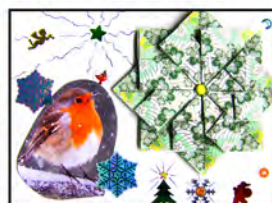
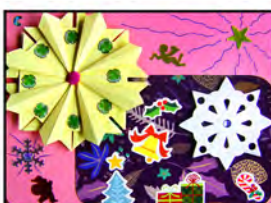


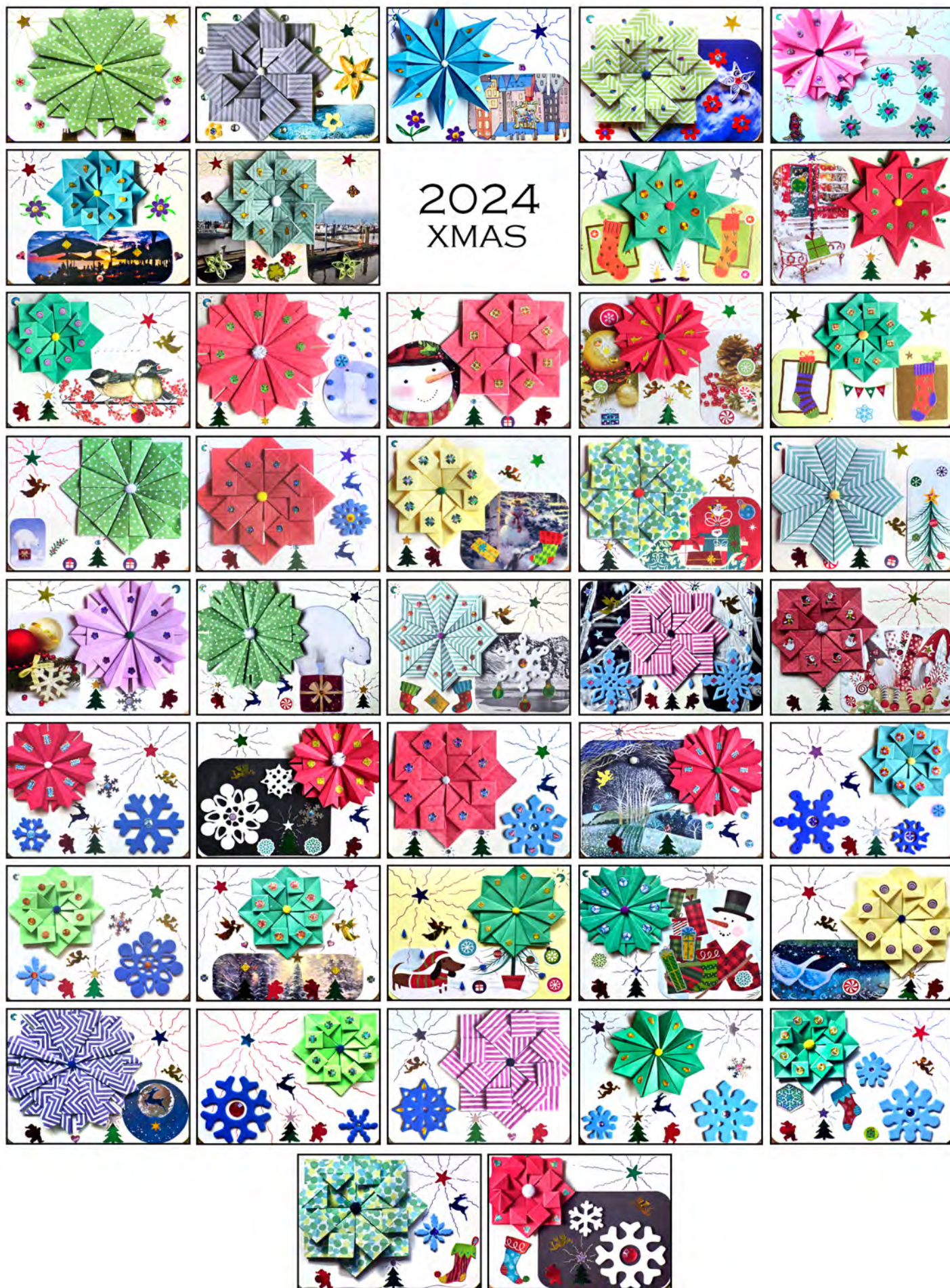






2023
XMAS





Kusadamas are another kind of origami flowers. Here's how they are defined online (kusadama.me): "The kusudama is a paper model [made by] connecting multiple units together. The individual pieces may be glued, sewed or connected with themselves. The complete kusudama may be decorated with tassels, beads, feathers and anything you can imagine."

Pam got into origami kusadamas around the same time we met, in 2007. Before that, while I knew what origami was, I certainly had no appreciation of the time and effort put into those paper creations; that I learned from Pam; about the Zen of paper folding. Like any other Zen, origami can be a way of meditating.



Pam shows off one of her 12-part kusadamas | Vashon Island studio lounge | 2008



Top and side views of 4-sided (blue) and 12-sided (red) kusadamas. Each side of the kusadama is a 'flower' composed of either four petals – for a six-sided (blue) – or five petals, for twelve-sided designs. Twelve-sided kusadamas require three times the work and materials, compared to six-sided versions. That's a lot of petals.



Since 2020; our Christmas Trees are festooned with Pam's kusadamas.

PAMELA SWANSON | ORIGAMI KUSADAMAS | PLATES N^{os} 1 - 4

Pamela Swanson Arts & Crafts | © Pamela Swanson and Douglas Mesney 2024-2025



2009 - 2011 | PAMELA SWANSON | ORIGAMI KUSADAMAS | PLATE N° 1

Rainbows | 2009



2009-2011 | PAMELA SWANSON | ORIGAMI KUSADAMAS | PLATE N° 2

Blue | 2010



2009 - 2011 | PAMELA SWANSON | ORIGAMI KUSADAMAS | PLATE N° 3

Gray | 2010



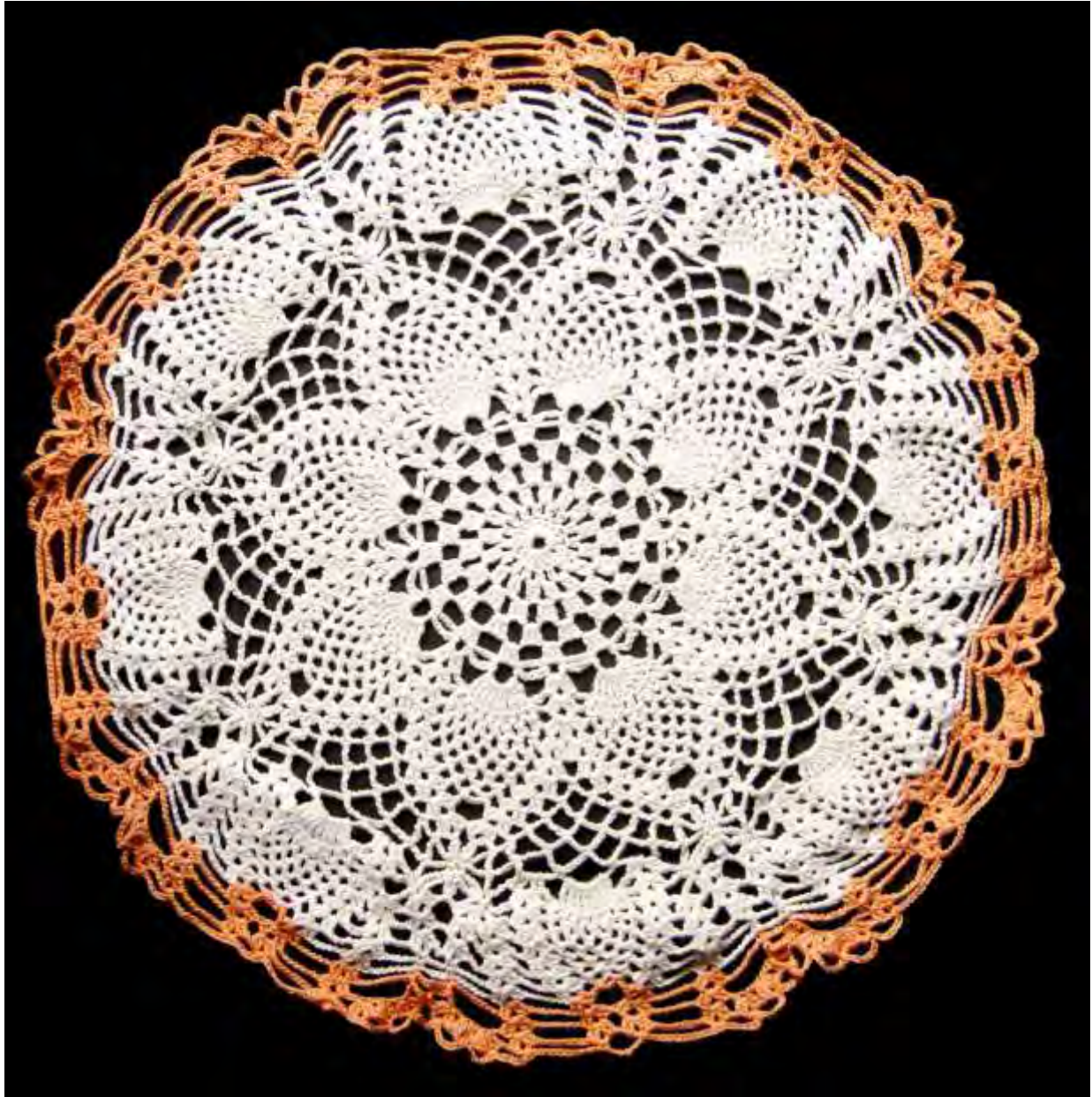
2009-2011 | PAMELA SWANSON | ORIGAMI KUSADAMAS | PLATE N° 4

Brown | 2010

CROCHET FOOD ART

Crochet is another craft mastered by Pam, since early childhood.

There's more to crochet than meets the eye. Look closely and you can see there are many different 'knots' woven into one continuous chain, from start to finish.



Pam's crochet work is nothing like the traditional doilies that Granny made back in the day, shown above. (Pam made the doily pictured in 2024; long after the works in the portfolio that follows.) Back in 2016, it was Pam's young nieces and nephews that inspired her crochet work; making 'toys' for them.

PAMELA SWANSON | CROCHET FOOD ART | PLATES N^{OS} 1 - 26



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 1

Crochet Food | Watermelon



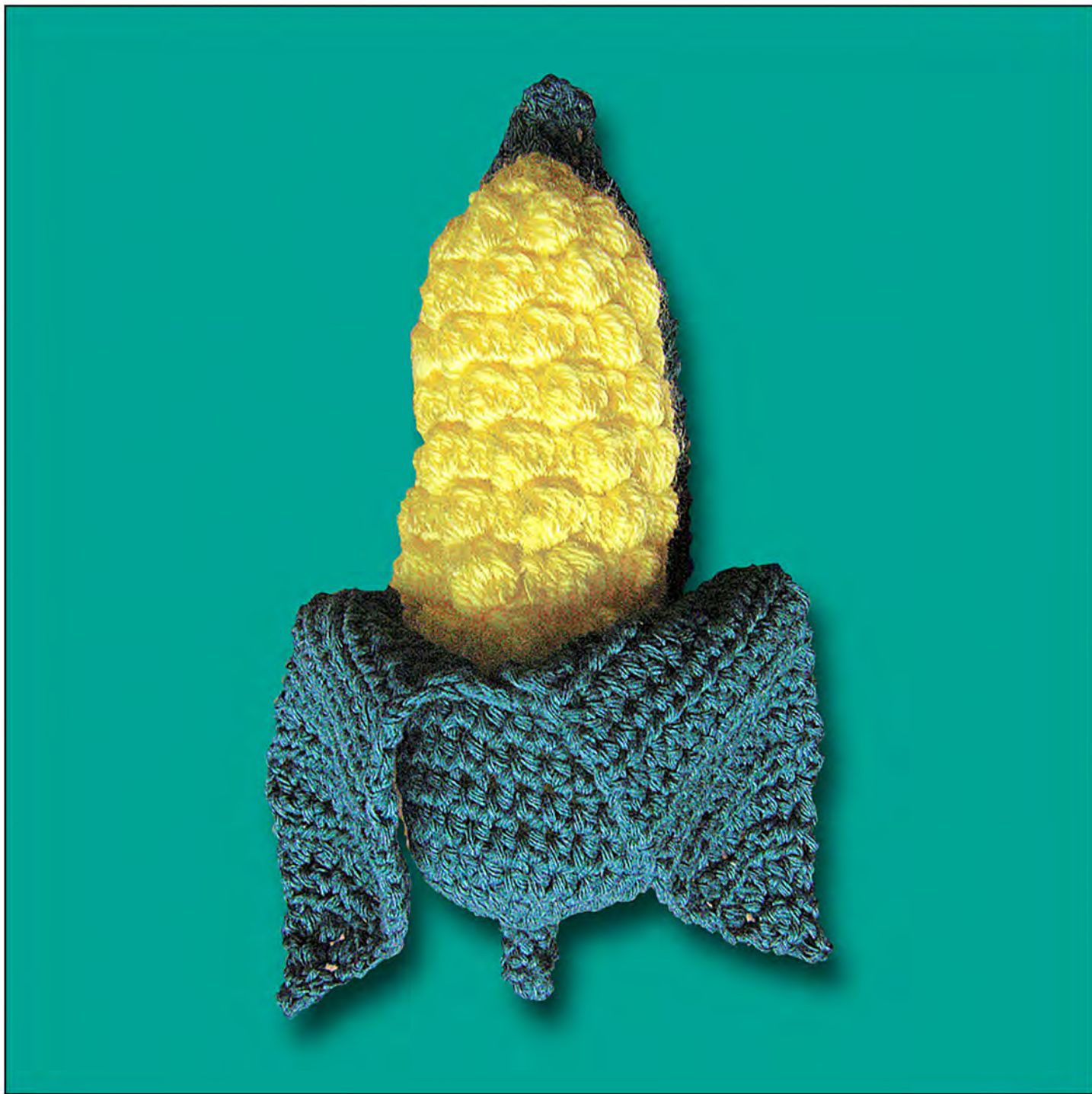
2020 | PAMELA SWANSON | CROCHET ART | PLATE Nº 2

Crochet Food | Avocado



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 3

Crochet Food | Mexican Chili



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 4

Crochet Food | Corn



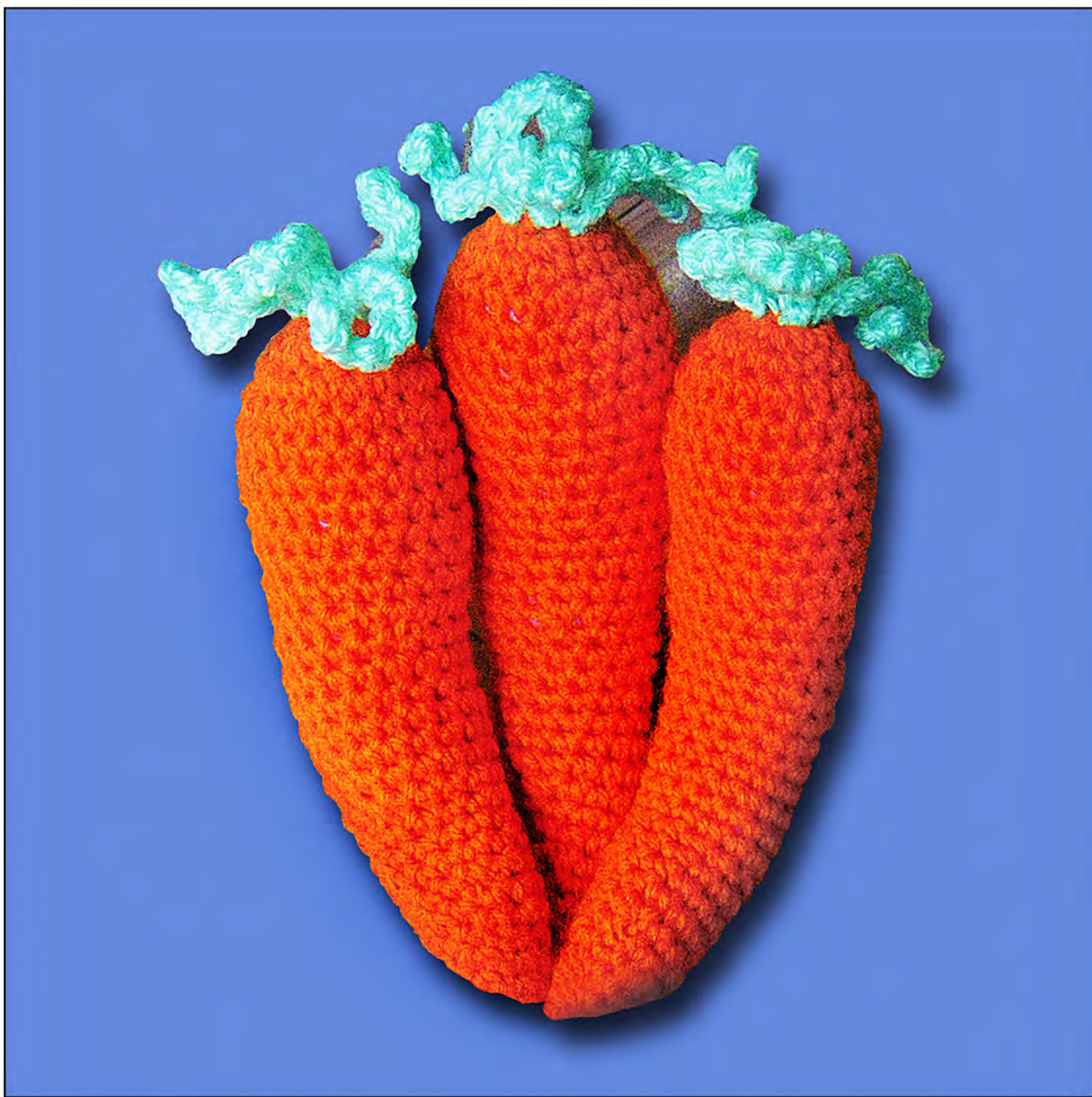
2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 5

Crochet Food | Eggplant



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 6

Crochet Food | Bok Choy



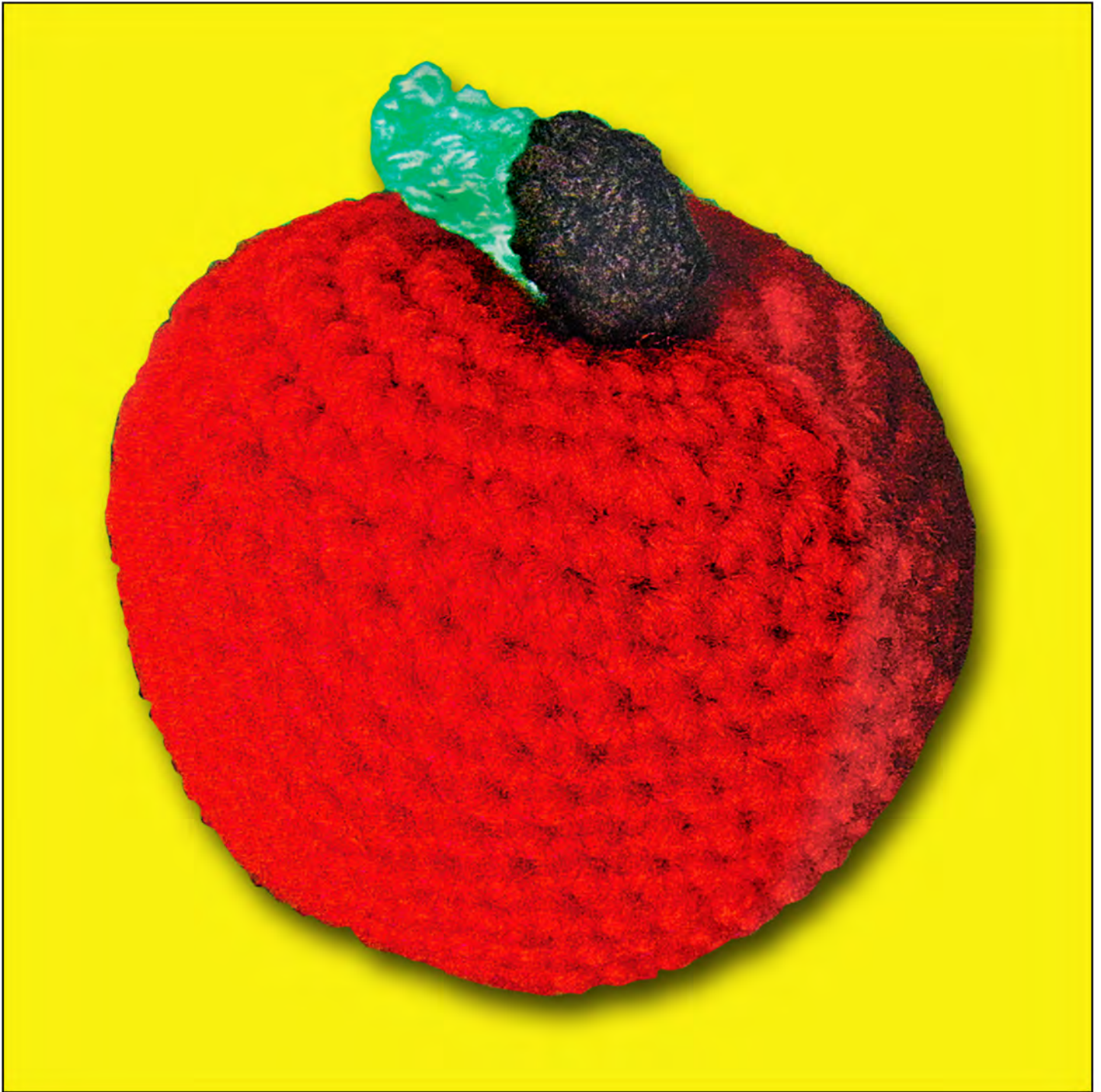
2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 7

Crochet Food | Carrots



2020 | PAMELA SWANSON | CROCHET ART | PLATE N°8

Crochet Food | Bananas



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 09

Crochet Food | Apple



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 10

Crochet Food | Watermelon





2020 | PAMELA SWANSON | CROCHET ART | PLATE Nº 12

Crochet Food | Sandwich











2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 17

Crochet Food | SLemon Merange Pie



2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 18

Crochet Food | Cherry Pie

















2020 | PAMELA SWANSON | CROCHET ART | PLATE N° 26
Pam calls it a shawl; but it is as big as a blanket | shown lying on Pam's bed.

MONEY BOXES AND DECOUPAGE

Over the years, when I (your Editor) came home from trips abroad, the loose change got thrown in a jar. After a couple of decades, the jar got bigger. It ended up weighing nearly 10 pounds [4.53 kilos]. In addition to the coin collection, I had a shoebox full of outdated paper currencies, particularly old Russian rubles. Pam used those for a *decoupage* tabletop and tray table (Below).



PAMELA SWANSON | MONEY BOXES | DECOUPAGE TRAYS | PLATES N^{OS} 1 - 2

Pamela Swanson Arts & Crafts | © Pamela Swanson and Douglas Mesney 2024-2025

Decoupage or découpage is the art of decorating an object by gluing colored- paper cutouts onto it in combination with special paint effects, gold leaf, and other decorative elements. Each layer is sealed with varnishes (often multiple coats) until the "stuck on" appearance disappears and the result looks like painting or inlay work. The traditional technique used 30-40 layers of varnish which were then sanded to a polished finish. [Wikipedia]





we are — we are — both aliens
remembering that once ago
when we prayed the ghosted fields
into songs of indigo —

from that deep of evening light
when the thistles were in silk
we swam out of a hidden earth
into a new born radiance —

and there — the promises of love
that we made before our birth
illuminated shooting stars
streaking through the universe.

Starting in 2011, using my worthless fiat currencies, Pam transformed more than 200 plain wooden boxes in all shapes and sizes to *objets d'art*. She calls them 'money boxes.' This portfolio presents Pam's pictures of her bejewelled keepsake boxes.

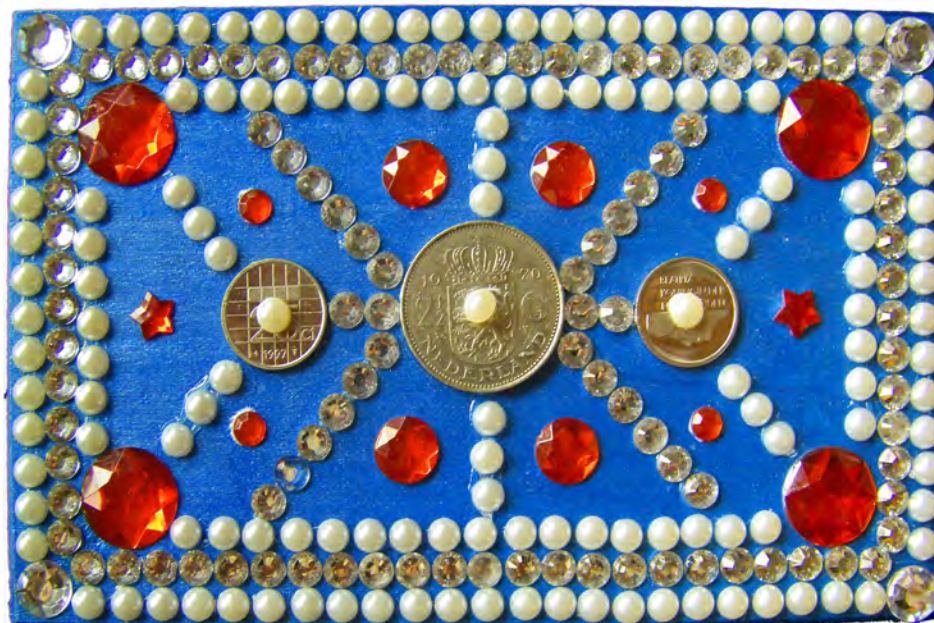
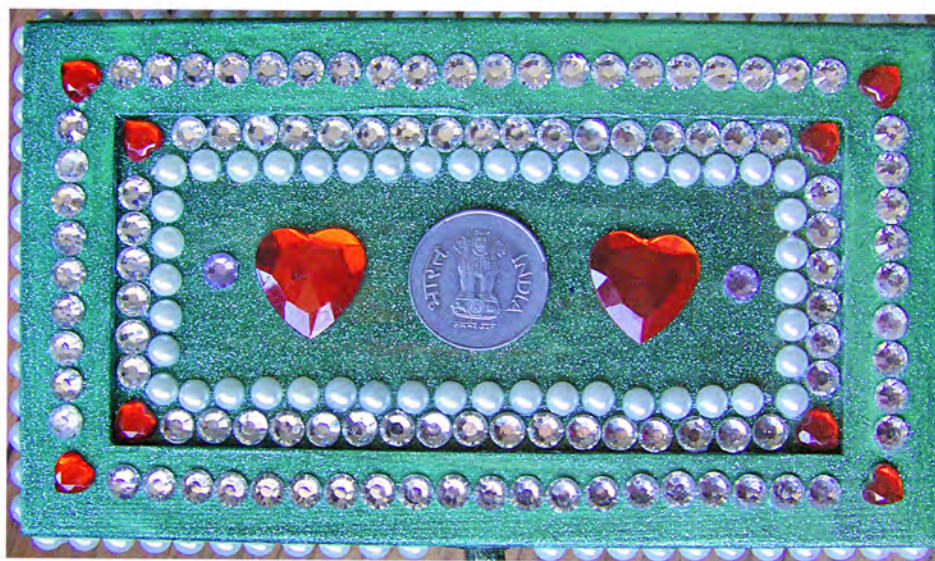


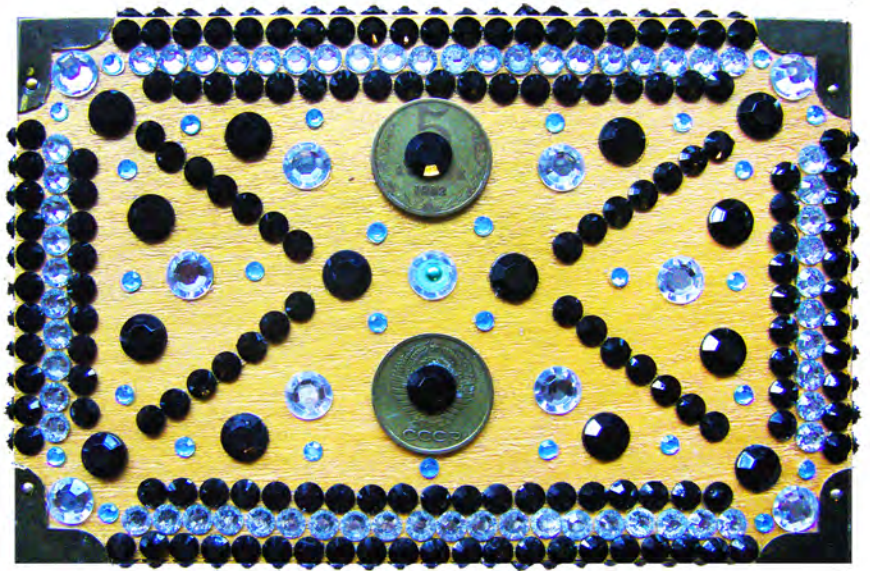
PAMELA SWANSON | MONEY BOXES | PLATES N^{os} 1 - 60

Shown life size.











2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 5

Notable Boxes | Jeweled exteriors | Decoupage interiors.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 6
Geometric patters | Jamaican coins and colors | Large red hearts | 2016.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 7

Notable Boxes | Geometric patterns | 2013



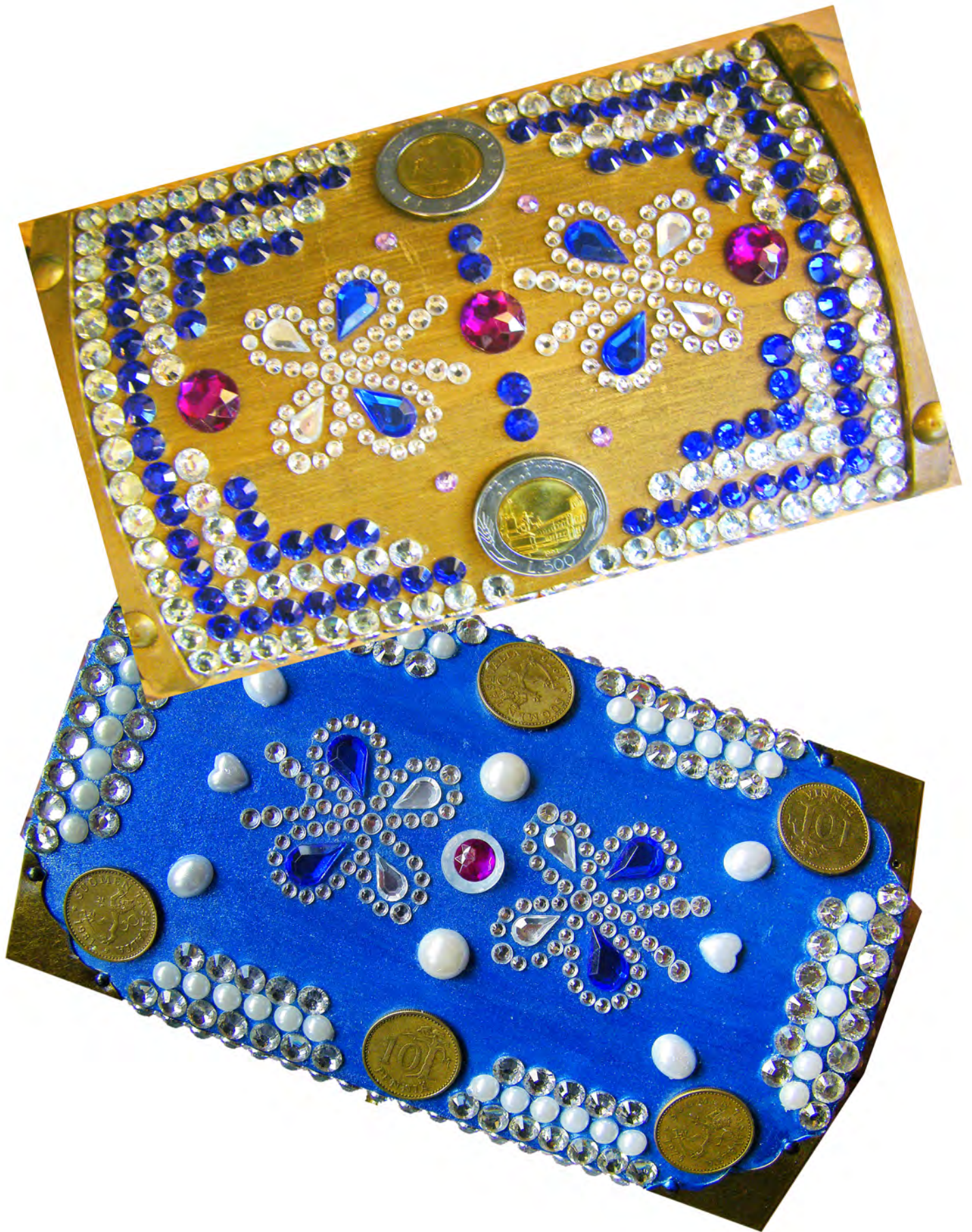
2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 8

Notable cards | Non-geometric patterns | 2014



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 9

Geometric designs with Swedish coins and 'butterfly' motif | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 10

Geometric borders with featured 'butterflies' | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 11

Free-form 'floral' motif | A step away from geometric designs | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 12
Decorative floral motifs | Gold with rubies and crystal starlets | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 13

Valentine box | 2015





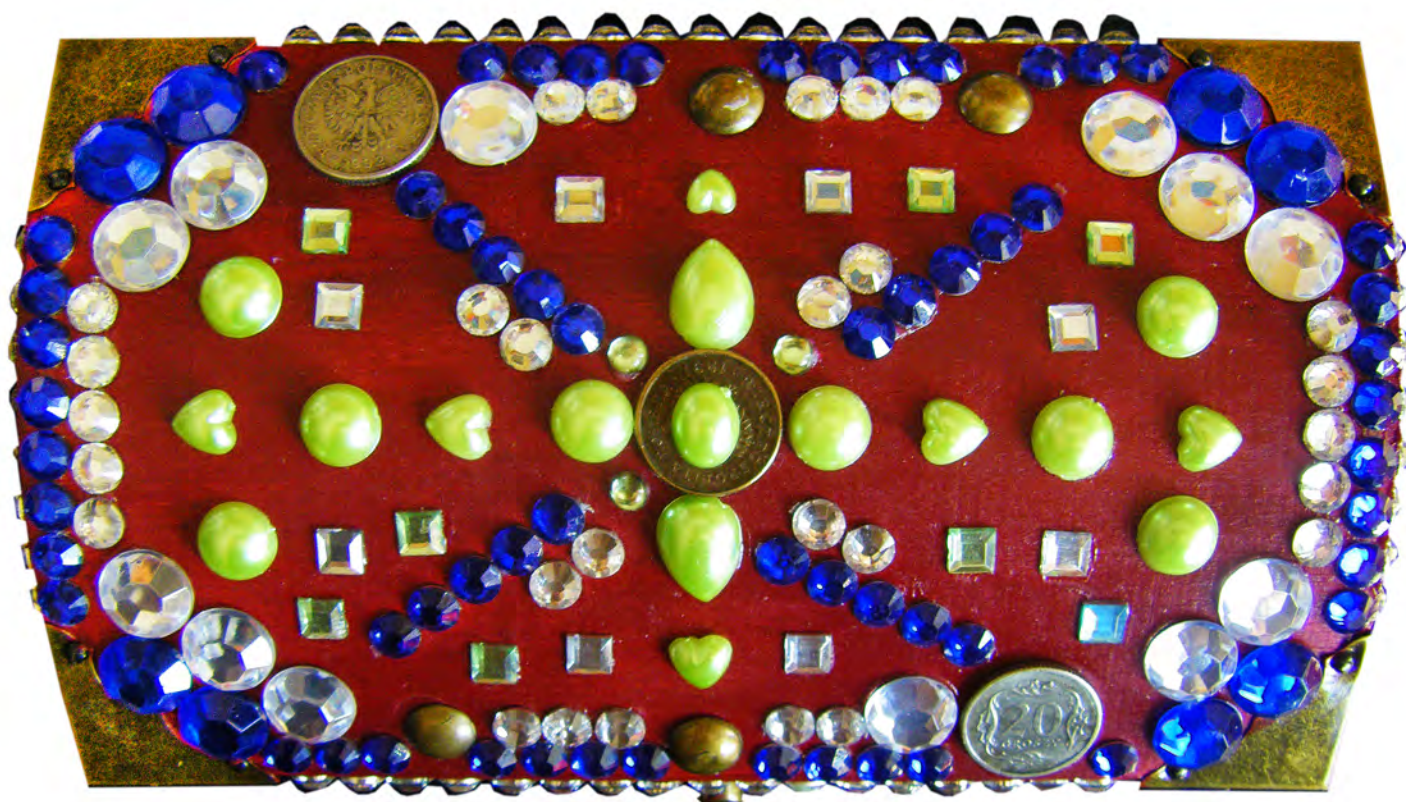
2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 15

Free-form spirals motif | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 16
One of the first boxes | Featuring a British Columbia 'Moose' emblem | 2013











2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 21

Minimalist style contrasts Pam's ornate extravaganzas | 2015



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 22
Minimalist 'all-coin' design | 2016 | Belgian and German coins.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 23

Valentine box | Pam and I smooching at the Revlon "Love is On" billboard in Times Square | 2016



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 24

Rotating box displays four of Pam's nature pictures.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 25

Box with drawer and mirror | 2016

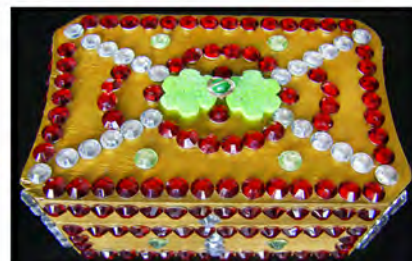
2011



2012



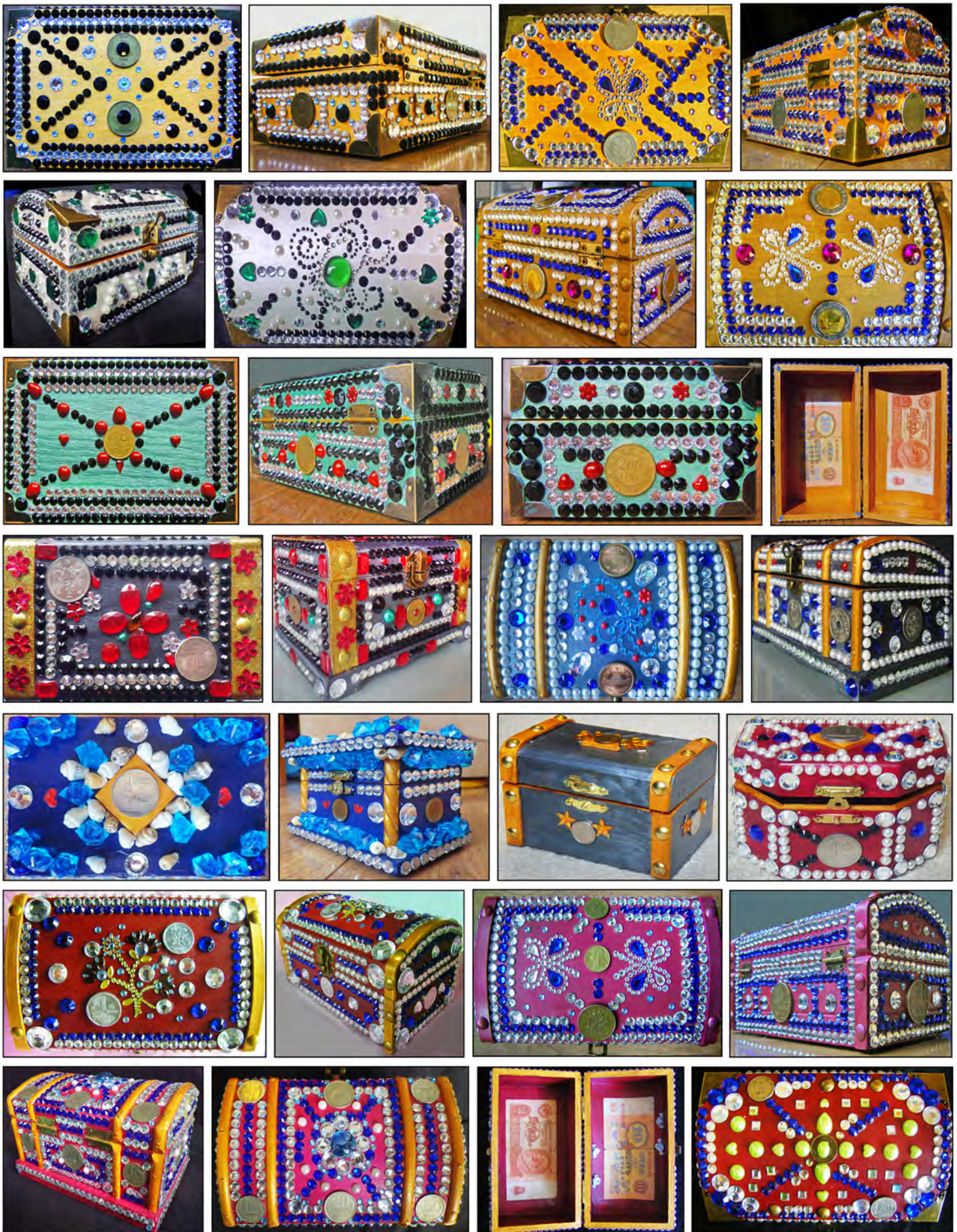
2013



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 26

Portfolio of boxes | Some boxes were rescaled to fit the grid.





2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 28

Portfolio of boxes | Some boxes were rescaled to fit the grid.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 29

Portfolio of boxes | Some boxes were rescaled to fit the grid.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 30

Portfolio of boxes | Some boxes were rescaled to fit the grid.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 31

Portfolio of boxes | Some boxes were rescaled to fit the grid.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 32

Portfolio of boxes | Some boxes were rescaled to fit the grid.





2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 34

Portfolio of boxes | Some boxes were rescaled to fit the grid.

*‘Shadow boxes’ are framed boxes
that display three-dimensional objects
like medals, memorabilia, or keepsakes.*





2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 36
Portfolio of boxes | Shadow Boxes | 2010 | Kathy Mesney's dogs - Niku and Saki.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 37
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | Friend Edie's cat, 'Herbie'.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 38
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | Dawn and the late Martin Mohr.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 39

Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | Richard Legault & Alex Skribinski.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 40
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | Susan O'Connor and Brandy.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 41
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | A Vason client's new arrival.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 42

Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2011 | Incredible Slidemakers promotional buttons.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 43

Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2010 | Pam's dad on the Red Bridge in Kamloops, BC



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 44
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2011 | 'Esmay' - a close friend's cat.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 45
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2011 | Origami goose.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 46
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2011 | Origami owl.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 47
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2013 | Hummingbird



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 48
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2013 | Hummingbird





2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 50
Portfolio of boxes | Specialty Boxes | Shadow Boxes | 2016 | India | Details





2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 52
Portfolio of boxes | Specialty Boxes | Pencil & pen containers | 'Penny Boxes'.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 53
Portfolio of boxes | Specialty Boxes | Pencil & pen containers | 'Penny Boxes'.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 54
Portfolio of boxes | Specialty Boxes | Pencil & pen containers | 'Penny Boxes'..

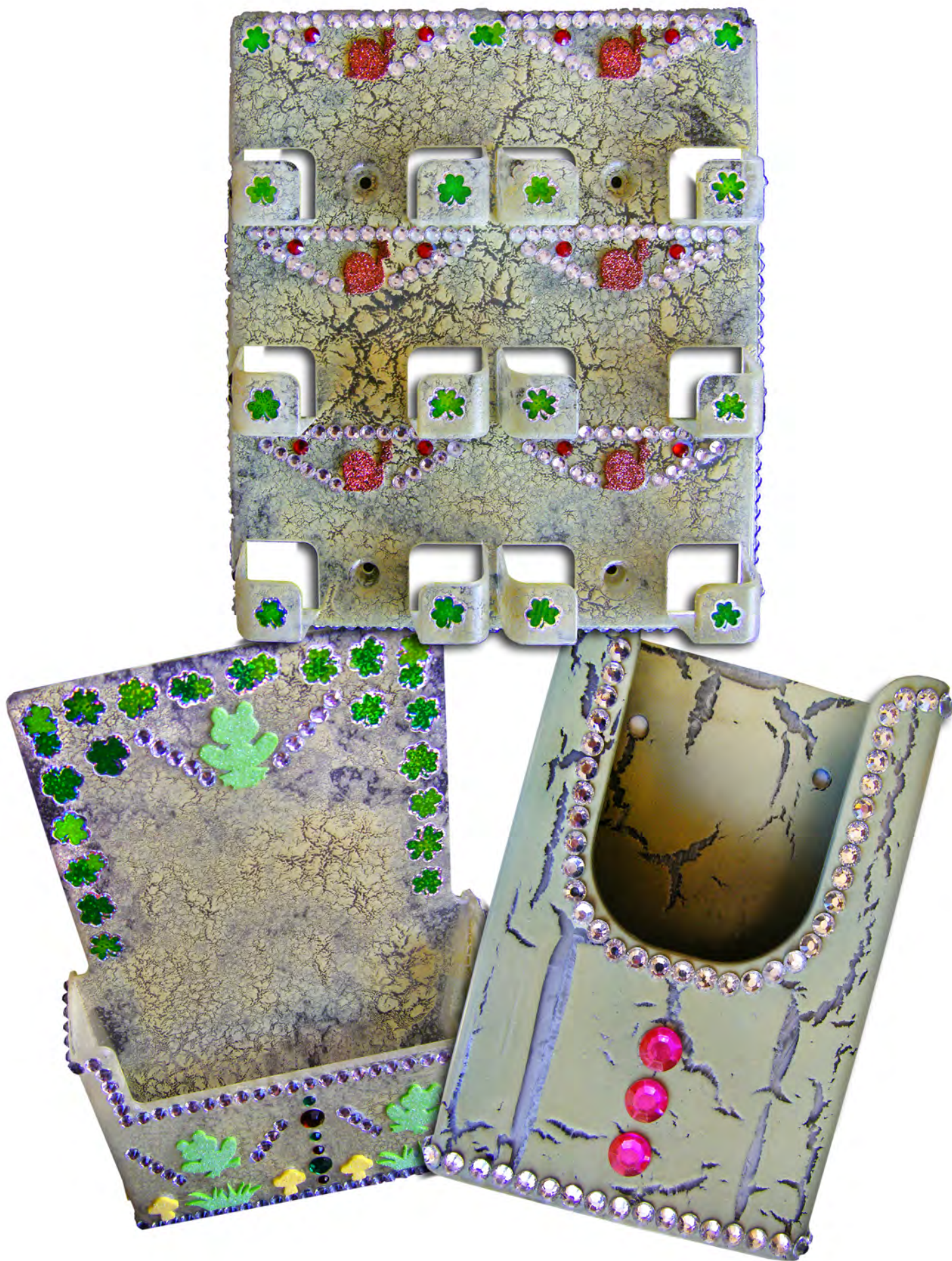




2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 56
Portfolio of boxes | Specialty Boxes | Pencil & pen containers.



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 57
Portfolio of boxes | Specialty Boxes | Halloween Coffin Boxes | 2016



2011-2024 | PAMELA SWANSON | MONEY BOXES | PLATE N° 58
Portfolio of boxes | Specialty Boxes | Business Card & Brochures Holders | 2013





2011-2024 | PAMELA SWANSON | PRIVACY DOOR SIGN | PLATE N° 60

Sign on door to Pam's room at Vashon Studio | Above means 'stay out' | Below means 'OK to come in' | 2013

ROCK PAINTINGS

Painting rocks is another of Pam's many avocations.

It all began when Pam return to Canada after a nearly 10-year hiatus, working in Saudi, Arabia first, and then England. As Pam explains...

After leaving England, and moving to West End Vancouver in mid 1996, the next few years were primarily focused on work, and reconnecting with family and friends... I continued with poetry writing, but after throwing out so many canvases and drawings, plus supplies, I was hesitant to start again.



Among the early rocks were these – Raccoon, Bunny and Fish -- 2007

Around the end of 2005, I began picking up rocks and seeing potential images in them, which gradually took off and I painted and gave away some 50 painted rocks over the course of the next year; but i didn't take pictures of them because I didn't have a camera until 2007.



In 2007, there was a work pamphlet put out for those with mental disabilities, handicap, and I made the logo for it; called 'Lettuce Be Healthy'.



Pam continued painting rocks until 2020. Although the pace of production slowed as the years went by, the sophistication of her work did not. Using shadows, Pam's images became 3-D and more detailed. Instead of creatures, rocks became canvases, like 'Fish' (above); and she began experimenting with pigments that glowed when lit by ultraviolet (UV) 'blacklight', like 'Parrot' (below); both made in 2020.



2007-2024 | Pamela Swanson | Rock Paintings | Plates N^{os} 1 - 45

Pamela Swanson Arts & Crafts | © Pamela Swanson and Douglas Mesney 2024-2025

Most rocks are shown larger than life size.

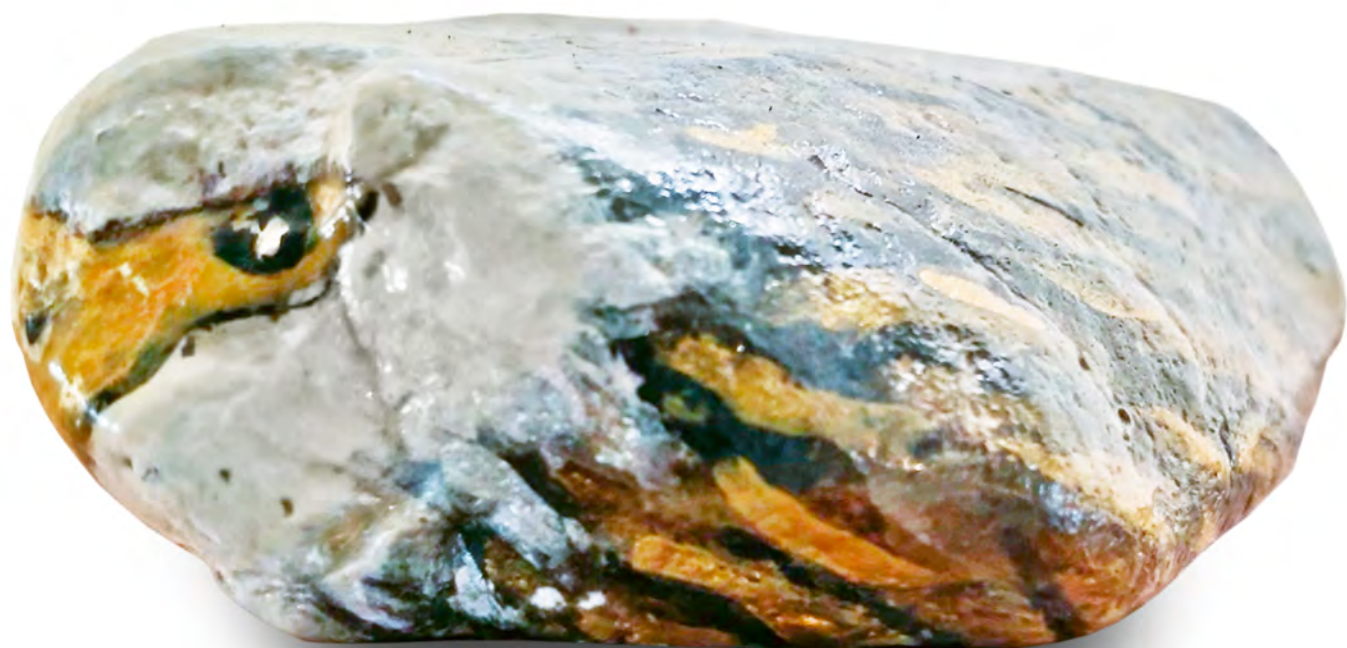




2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 2

Squirrel | 2008





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 4

Eagle | 2011



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 5

Badger | 2010









2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 9

Hippo | 2008





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 11

Dog | 2009



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 12

Face | 2009





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 14

Owl | 2010



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 15

Leopard | 2017



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 16

Tiger | 2017





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 18

Buffalo | 2008





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 20

Elephant | 2008





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 22
Penguin (above) and Puffin | 2008





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 24

Siamese Cat | 2008



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 25

Yellow Daisy | 2011





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 27

Lady Bugs | 2019







2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 30

Elephant | 2008



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 31

Ladybug | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 32

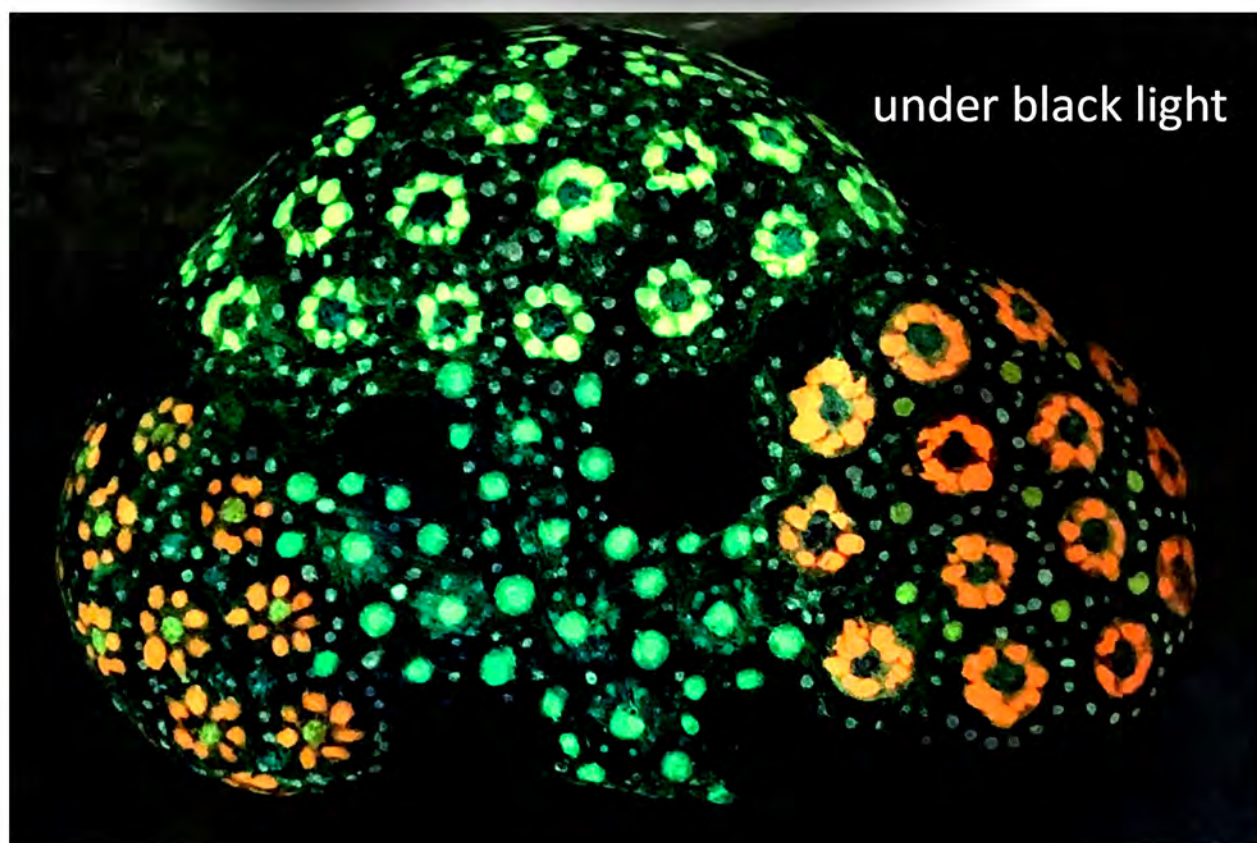
Ladybug | 2020





2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 34

Unicorns | 2007



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 35

Dot Flowers | 2020



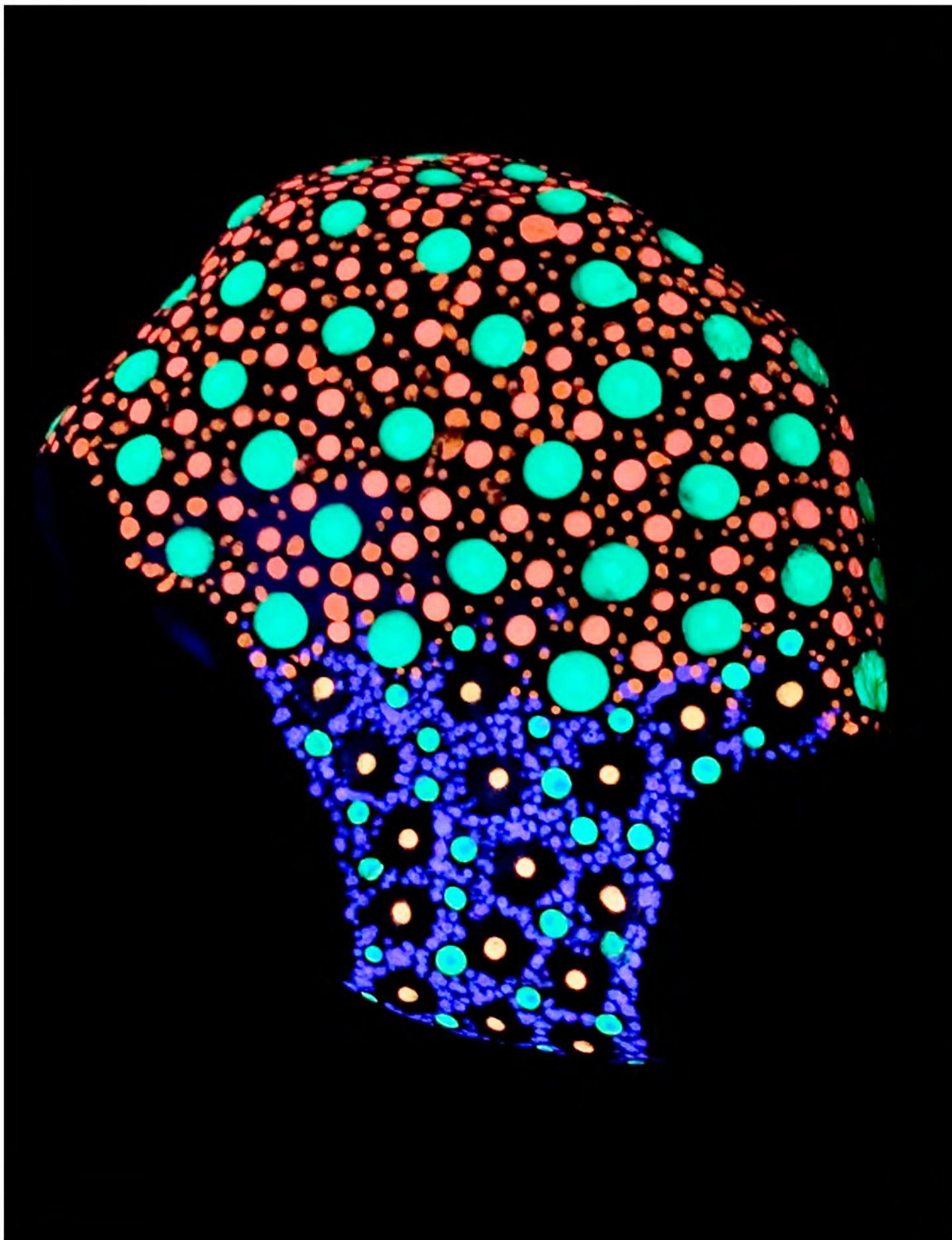
2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 36

Dot Rocks | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 37

Dot Tree | 2020



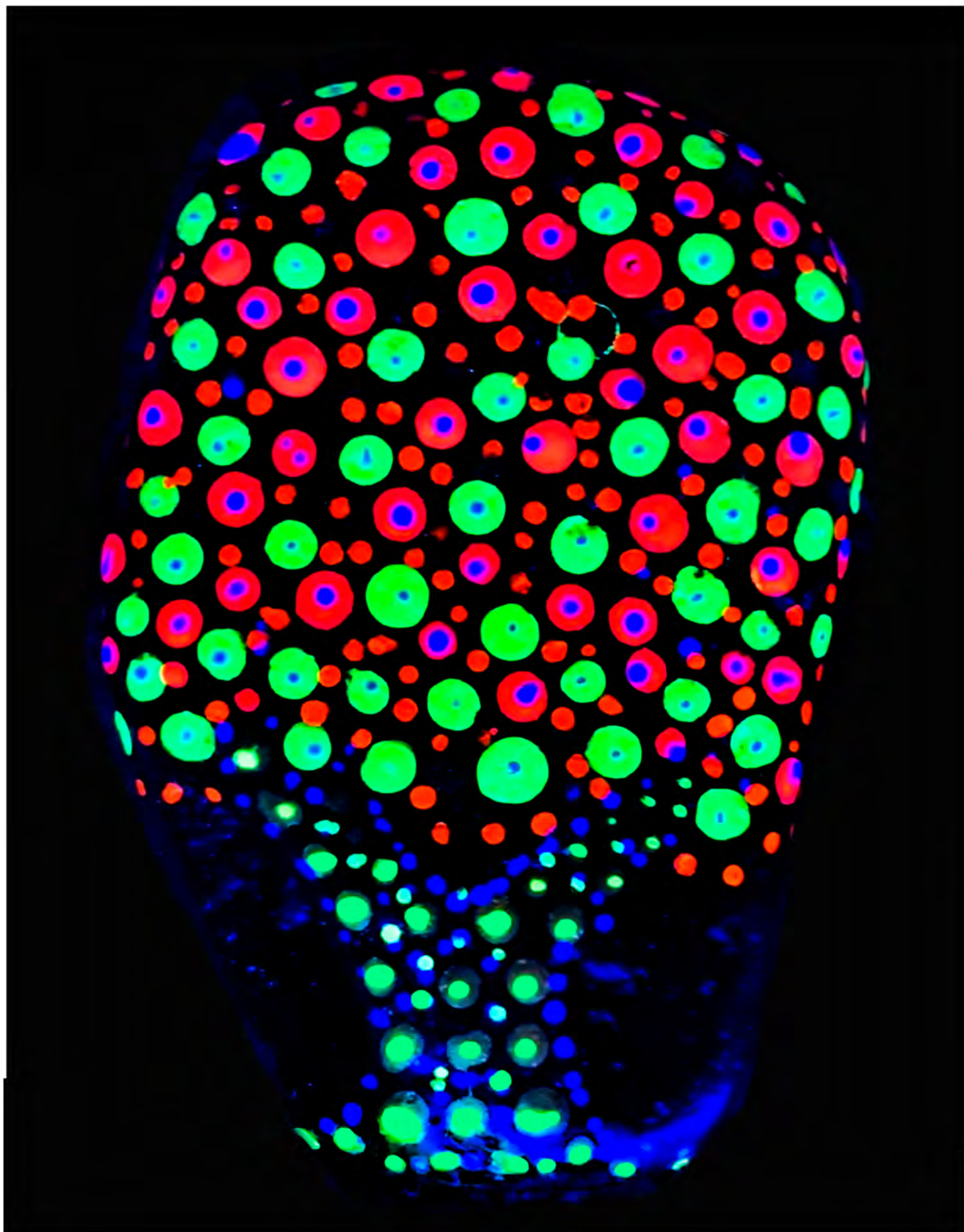
2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 38

Dot Tree lit with 'black light' (UV) | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 39

Dot Tree | 2020



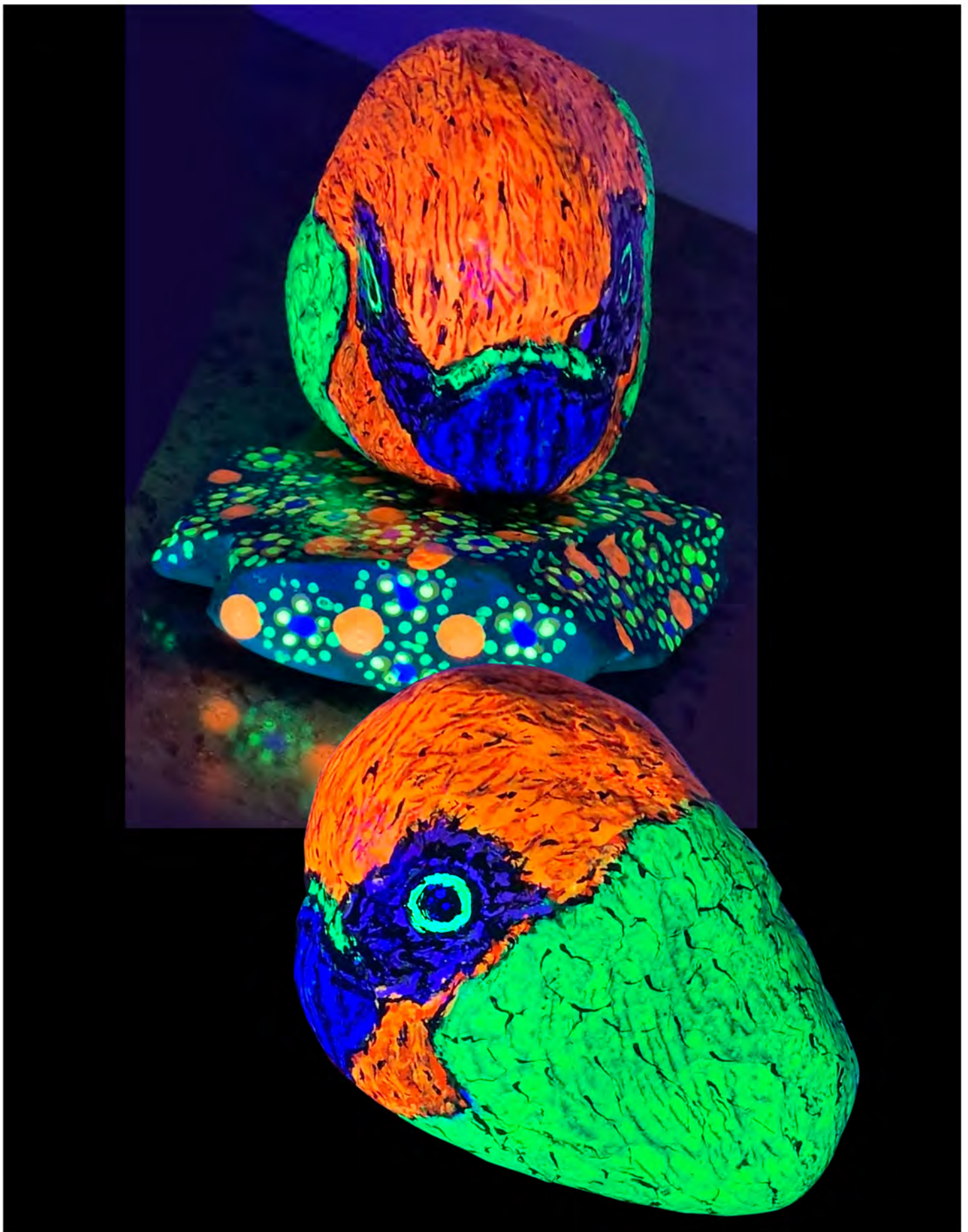
2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 40

Dot Tree lit with 'black light' (UV) | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 41

Parrot Base and Parrot | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 42
Parrot Base and Parrot lit with 'blacklight' (UV) | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 43

Mandala | 2020



2007 - 2024 | PAMELA SWANSON | ROCK PAINTINGS | PLATE N° 44

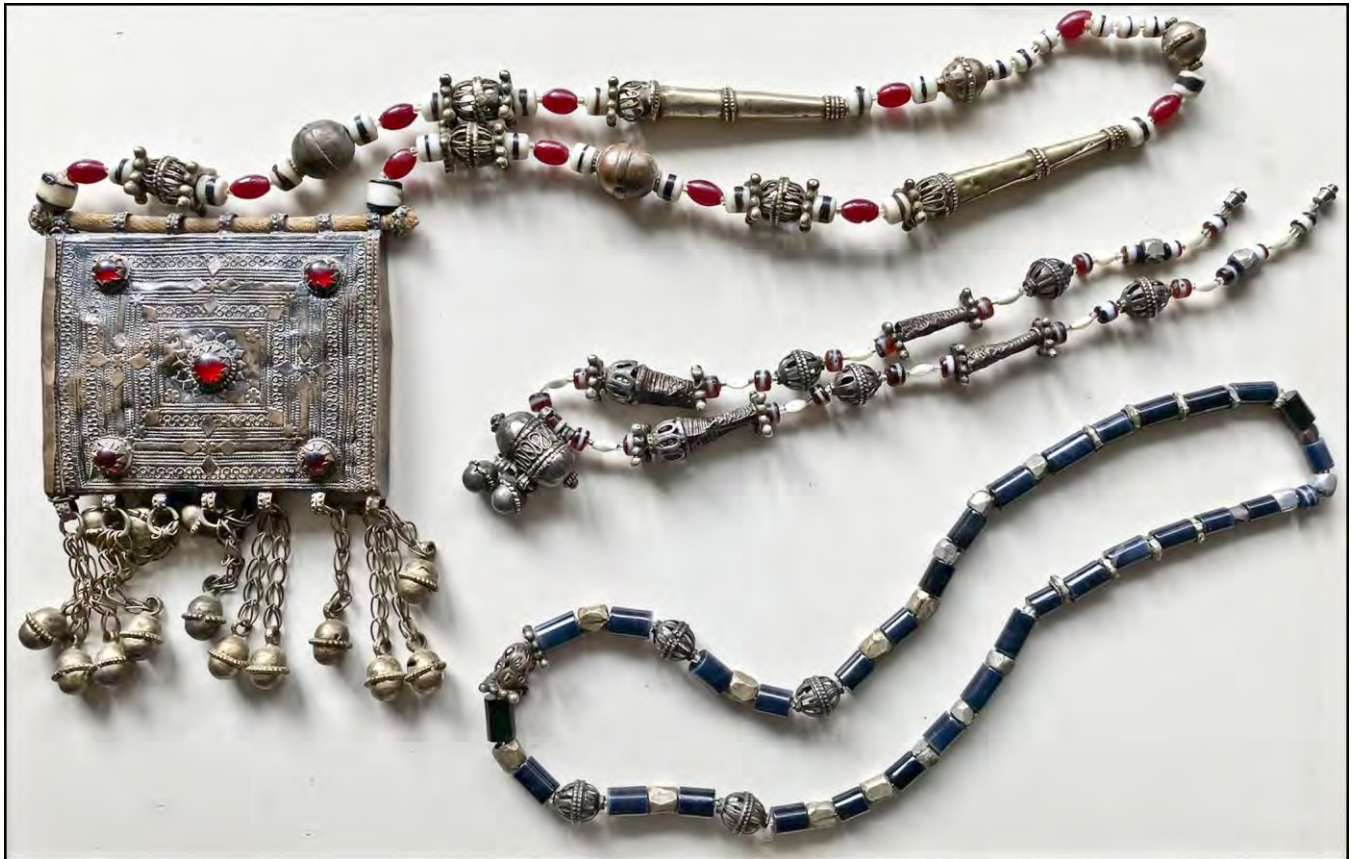
Seahorse } 2020



DIVERSE DESIGNS

As if illustrations, decorated boxes, crochet and rock paintings weren't enough; Pam has worked with other arts & crafts.

During the spell she was in Saudi Arabia, she'd buy second hand jewellery from the souqs in Taif, and would re-bead and fix the necklaces she collected into wearable pieces – most of which were given away over the years.



In 2011 and 2013, Pam made miniature sculptures.

In 2013, she also made decorated Easter eggs festooned with jewels and pearls; possibly even more bling than the famous Faberge eggs.

And in 2016, she even dabbled in T-shirt designs.

PAMELA SWANSON | DIVERSE DESIGNS | PLATES N^{OS} 1 – 25



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 1

Sculpture | 'Boy With Cap' | 2011



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 2

Sculpture | 'Boy With Cap' | 2011



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE Nº 3

Sculpture | 'Girl' | 2011



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE Nº 4

Sculpture | 'Girl' | 2011



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE Nº 5

Sculpture | 'Indian Girl' | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 6

Sculpture | 'Indian Girl' | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 7

Sculpture | 'Squirrel' | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 8

Sculpture | 'Squirrel' | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 9

Easter Egg #1 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 10

Easter Egg #2 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 11

Easter Egg #3 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 12

Easter Egg #4 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 13

Easter Egg #5 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 14

Easter Egg #6 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 15

Easter Egg #7 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 16

Easter Egg #8 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 17

Easter Egg #9 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 18

Easter Egg #10 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 19

Easter Egg #11 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 20

Easter Egg #12 | 2013



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 21

T-Shirt #1 | 2016



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 22

T-Shirt #2 | 2016



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 23

T-Shirt #3 | 2016



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 24

T-Shirt #4 | 2016



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 25

T-Shirt #5 | 2016



2011 - 2016 | PAMELA SWANSON | DIVERSE DESIGNS | PLATE N° 26

Pam in February 2017 | photo by Anne Gordon

PHOTO PORTFOLIO



The avocation that Pamela is second-most passionate about is photography. Although she had been taking photographs before we met, she got more involved after we got together – me being a photographer.

Naturally, I wanted to encourage Pam's picture making. I had plenty of gear and unlimited advice, most of which she listened to but didn't hear. It's taken all these years for me to learn why.

2014 candid portrait of Pam with her Pentax.

Pam isn't a 'photographer' in the traditional way people use the word. The quest for most photographers is the 'perfect picture' – in the 'artistic' sense. No. Pam is a reporter, using pictures to tell stories about the world she lives in, which is centered on Lost Lagoon in Vancouver's expansive and forested Stanley Park.



Her picture stories are about the flora and fauna that live there, shot 'reportage' style. 'Run & Gun' is another term for reportage shooting. It is a technique often used to capture images of elusive subjects, like wild creatures – moments in time that often last just seconds.

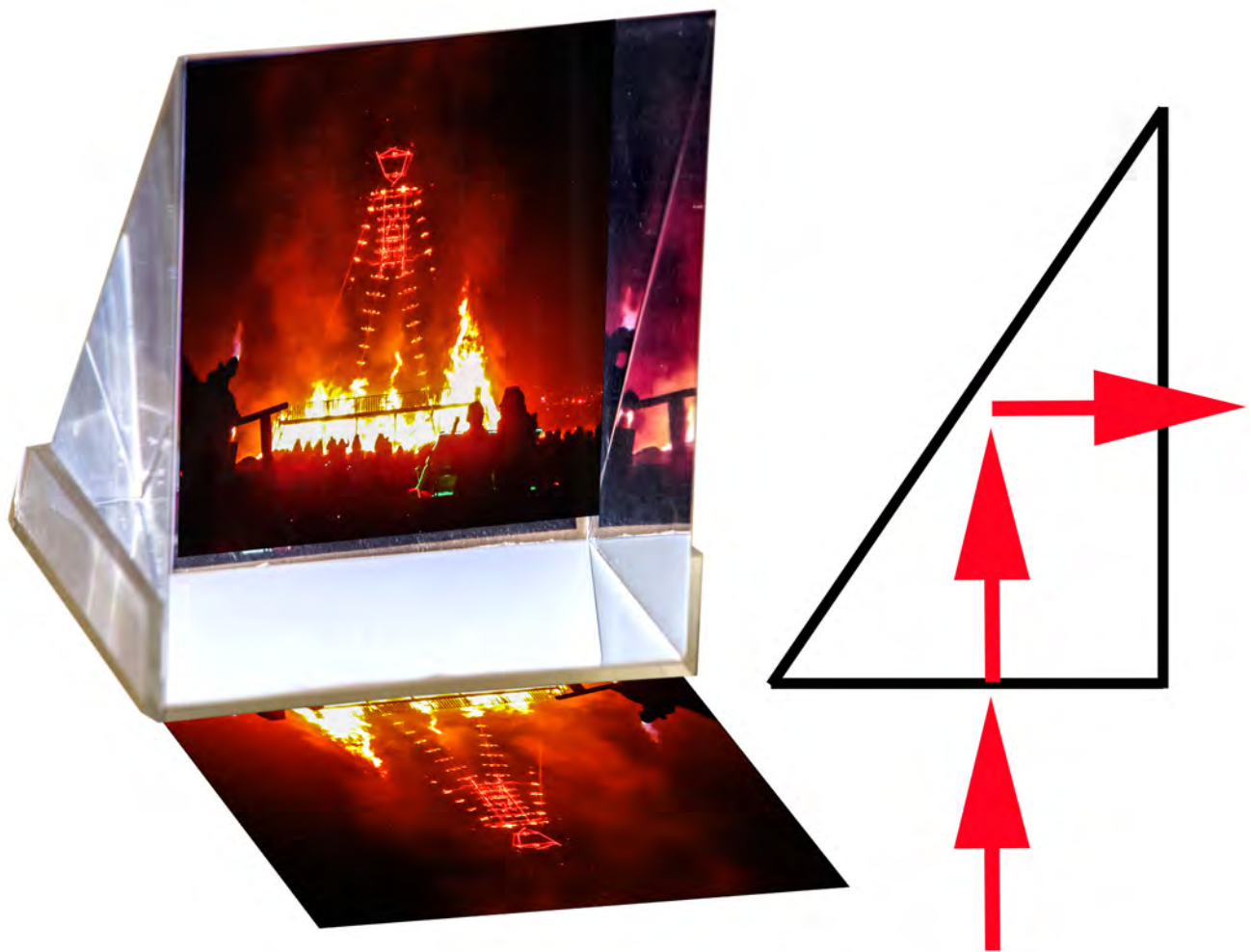
The portfolios of Pam's pictures that follow fall into two categories: 'before' and 'after'. The first group was assembled by yours truly back in 2015, when Pam and I tried to make some money at a neighborhood Christmas Crafts Fair (right). We didn't sell a single thing at that event, which was a shame; it put Pam off on all things 'commercial'. We gave away all the stuff.



For the second group, 'Diary of Lost Lagoon', literally thousands of pictures were edited down to those appearing on the plates that follow.

PAMELA SWANSON | CRAFT FAIR COLLECTION | PLATES N^{OS} 1 – 26

PAMELA SWANSON | **DIARY OF LOST LAGOON** | PLATES N^{OS} 1 – 54



2015 | CRAFTS FAIR COLLECTION | PLATE N° 1

Images in this collection are square, for display in acrylic 'prisms' | Below: prisms display at Crafts Fair.



2015 | CRAFTS FAIR COLLECTION | PLATE N° 2
The Man burns at Burning Man 2015



2015 | CRAFTS FAIR COLLECTION | PLATE N° 3
Burning Man | 2015



2015 | CRAFTS FAIR COLLECTION | PLATE N° 4
Dinosaur at PNRE (Pacific National Exhibition)fairgrounds | 2015



2015 | CRAFTS FAIR COLLECTION | PLATE N° 5
Portrait of Emray





2015 | CRAFTS FAIR COLLECTION | PLATE N° 7
Lost Lagoon fountain | 2015



2015 | CRAFTS FAIR COLLECTION | PLATE N° 8
Goldfinch on thistles | 2012



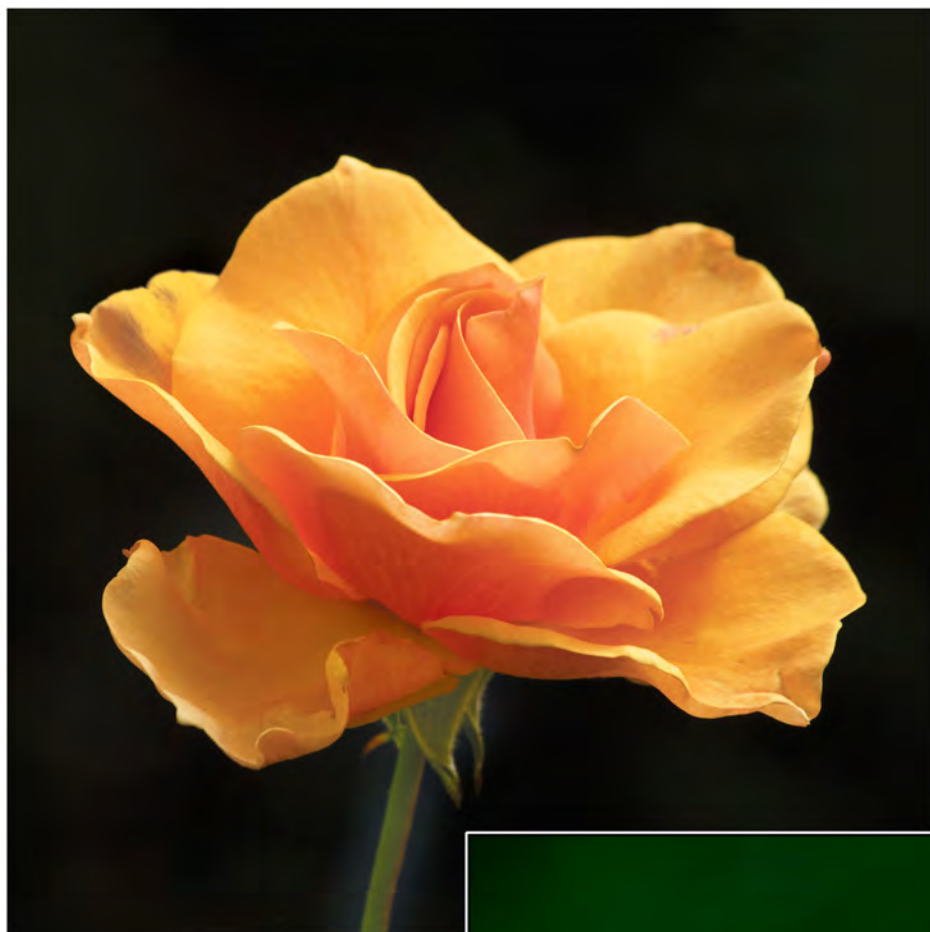
2015 | CRAFTS FAIR COLLECTION | PLATE N° 9
Dragon Flies | Top and center 2013. Bottom 2014



2015 | CRAFTS FAIR COLLECTION | PLATE N° 10
Above" Bee on thistle flower 2015 | Below: Thistle seed 2011







2015 | CRAFTS FAIR COLLECTION | PLATE N° 13
Orange rose 2015 | Red Rose 2011











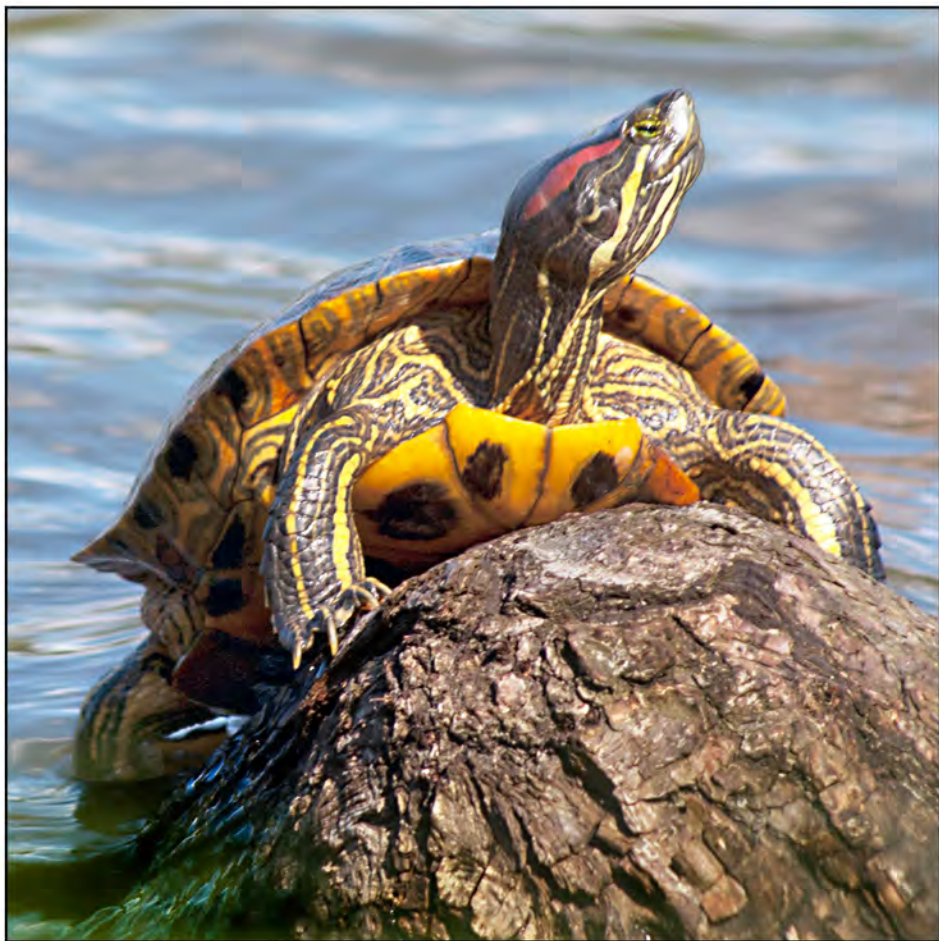
2015 | CRAFTS FAIR COLLECTION | PLATE N° 18
Aheron (above and Coot | 2015









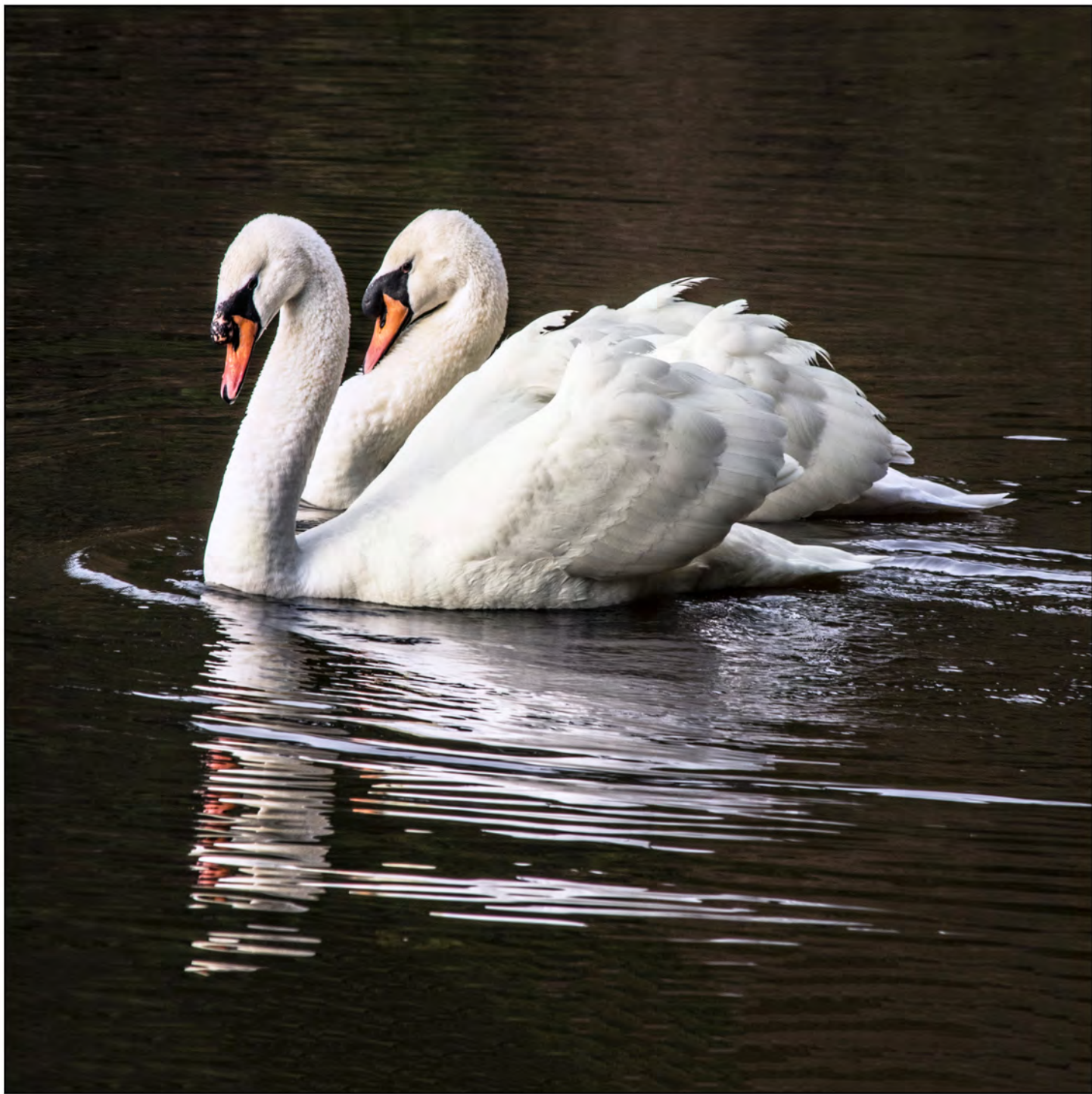


2015 | CRAFTS FAIR COLLECTION | PLATE N° 23
Turtles | 2011 (above) and 2015



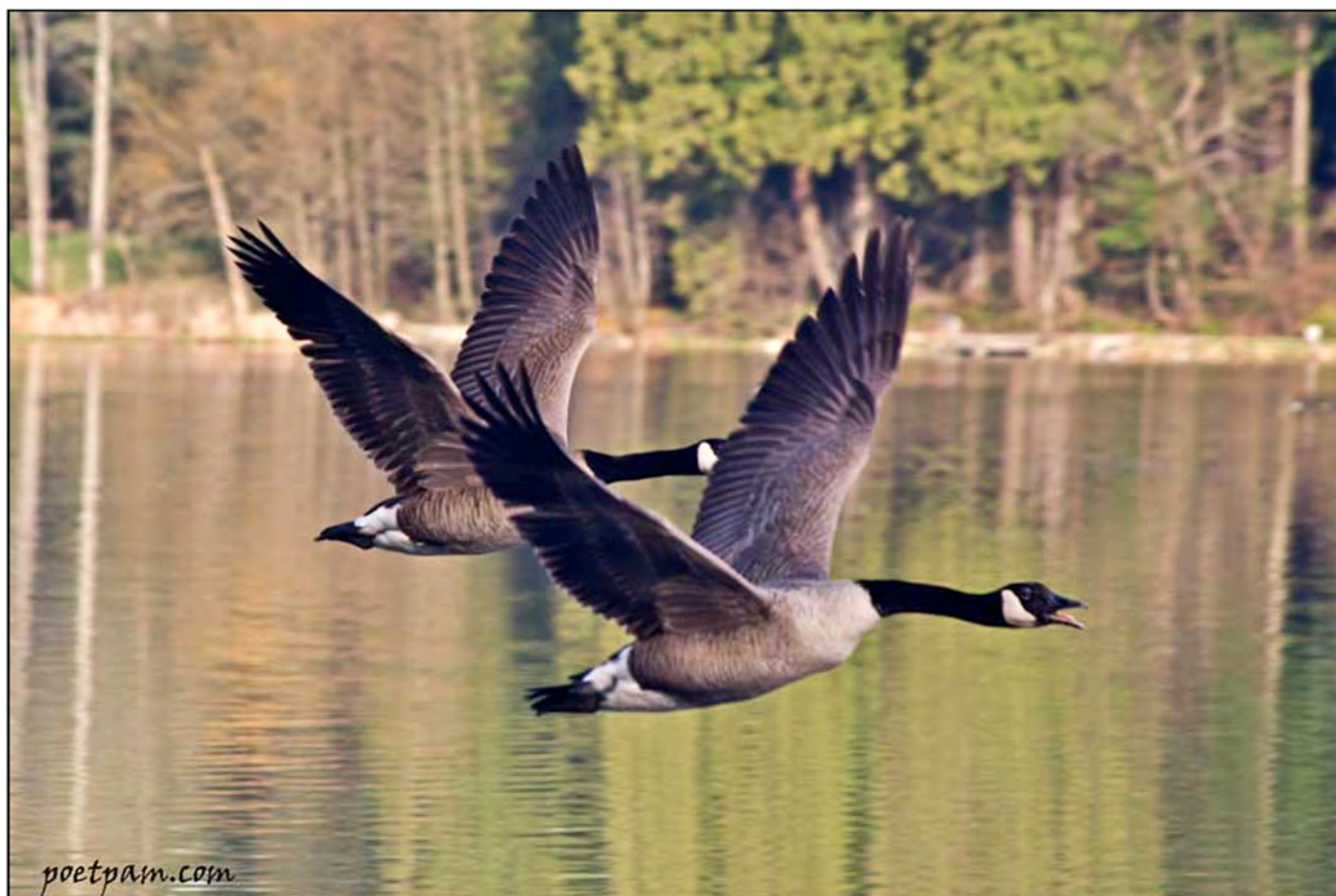
2015 | CRAFTS FAIR COLLECTION | PLATE N° 24
Douglas Squirrel (abpve) and black squirrel | 2015















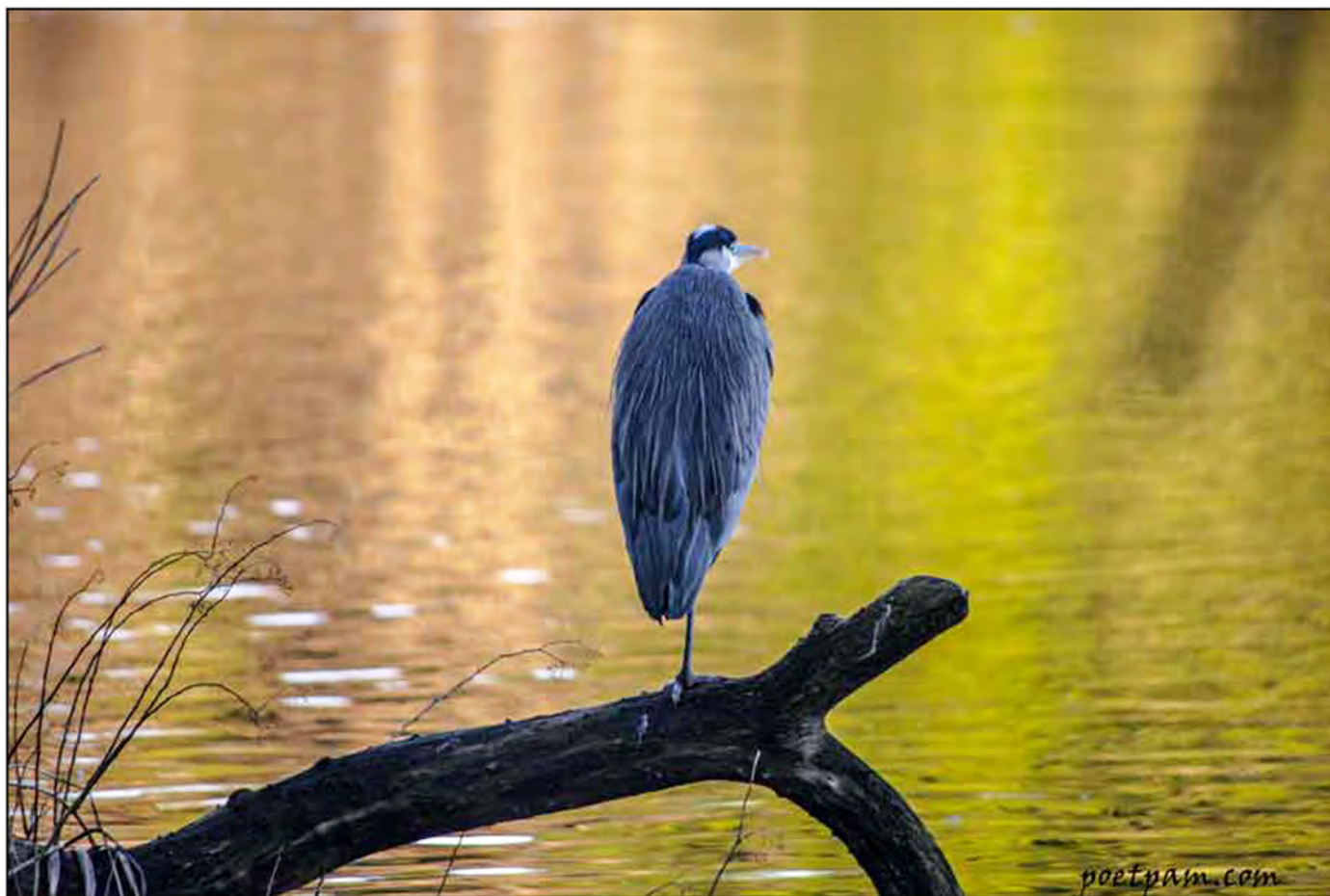


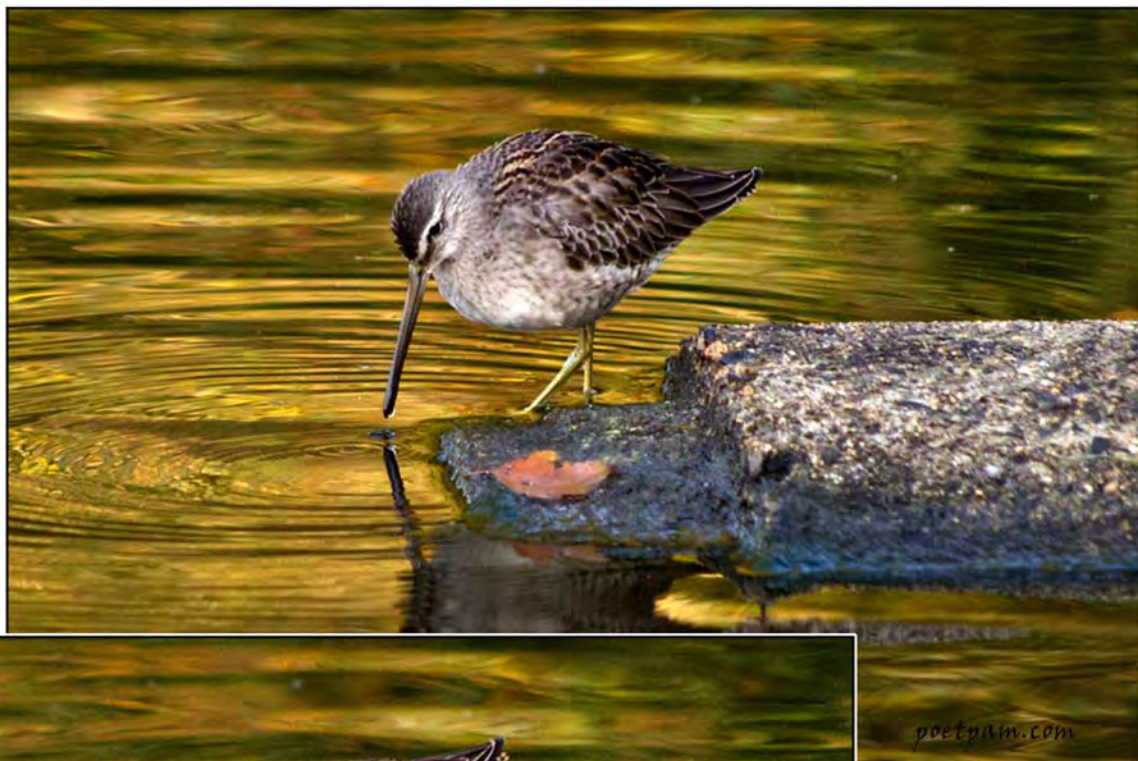




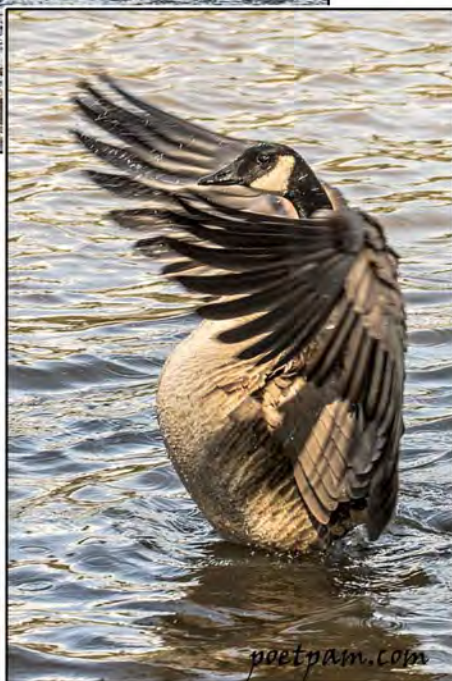






















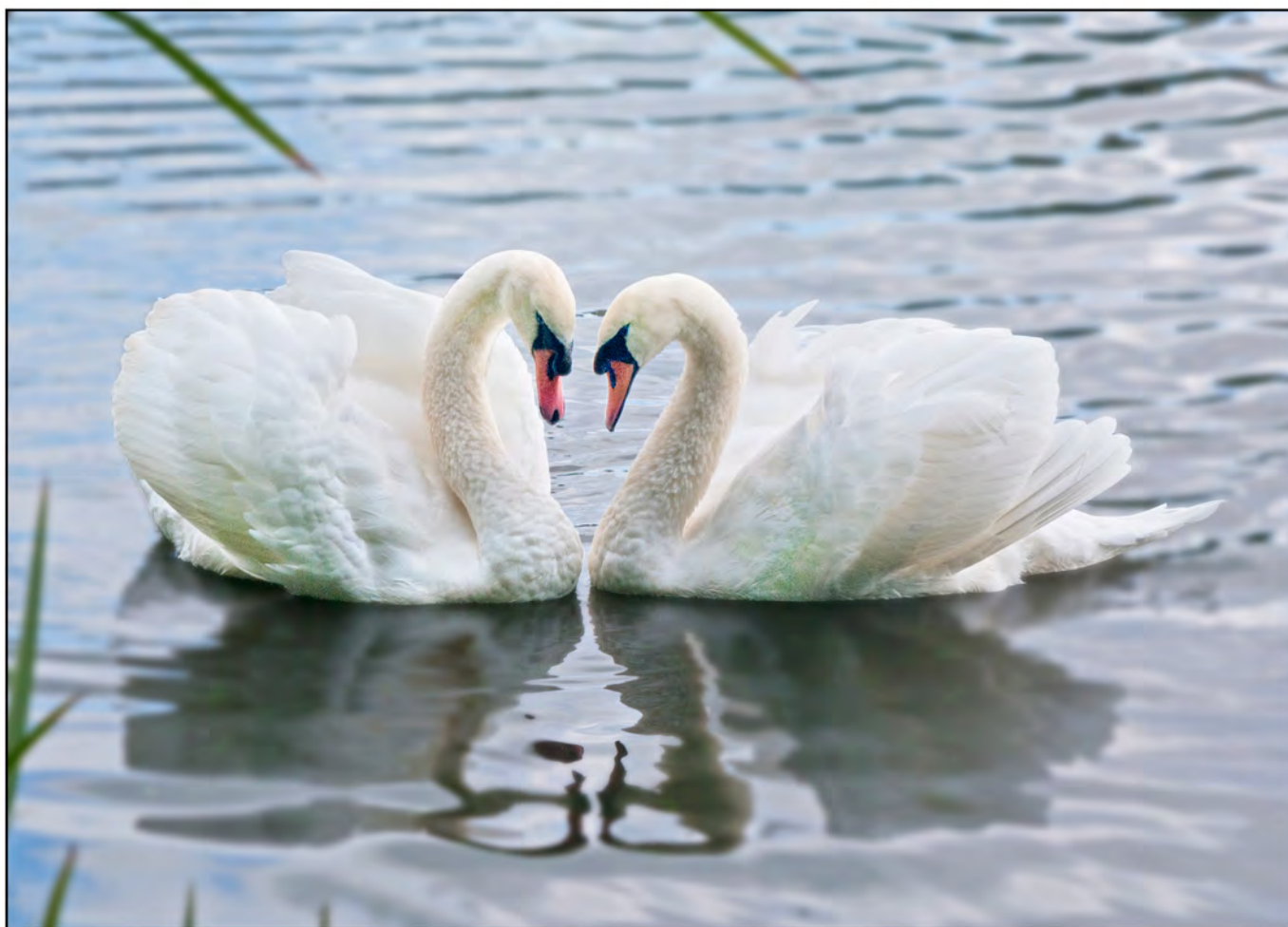






















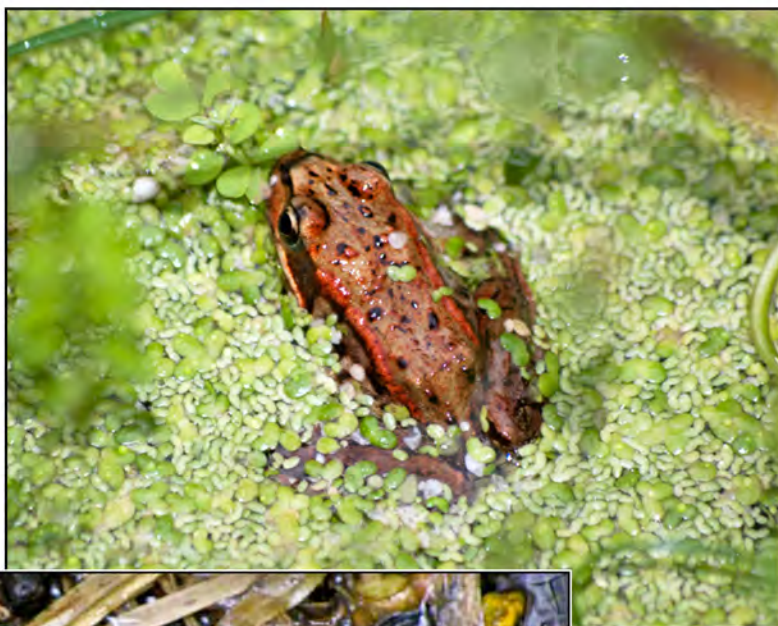


















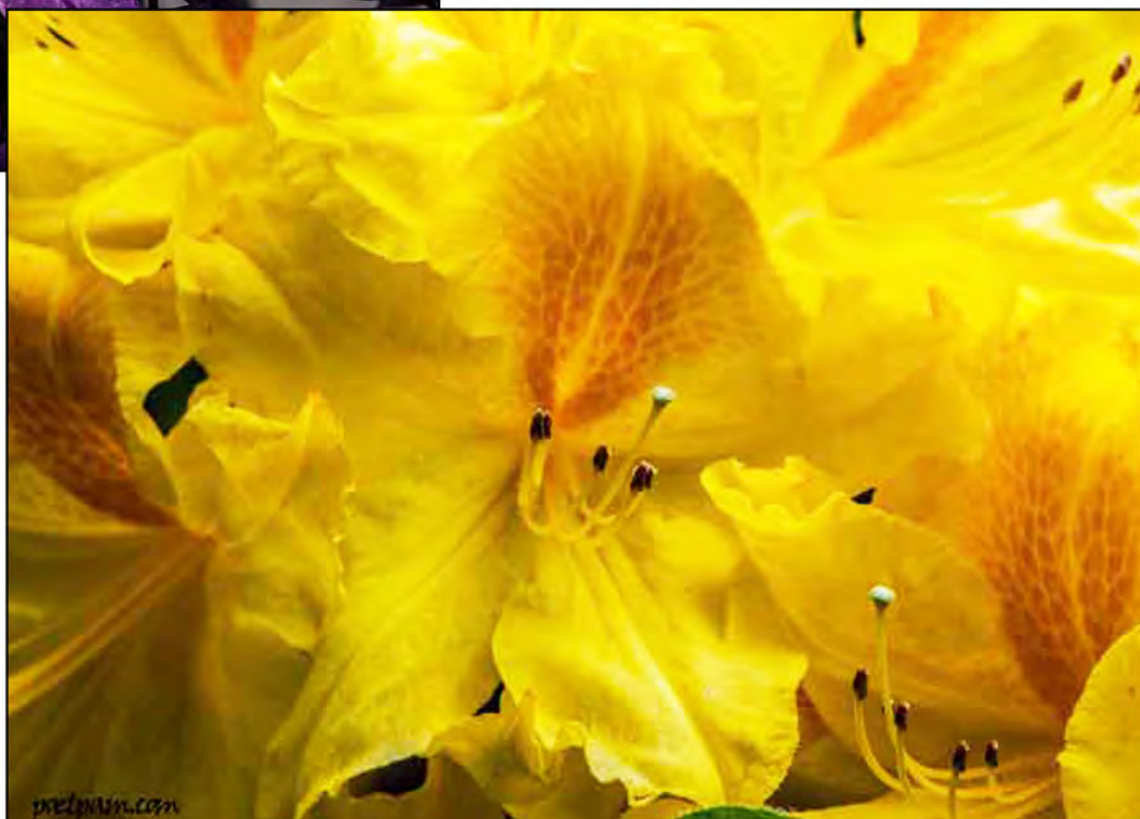










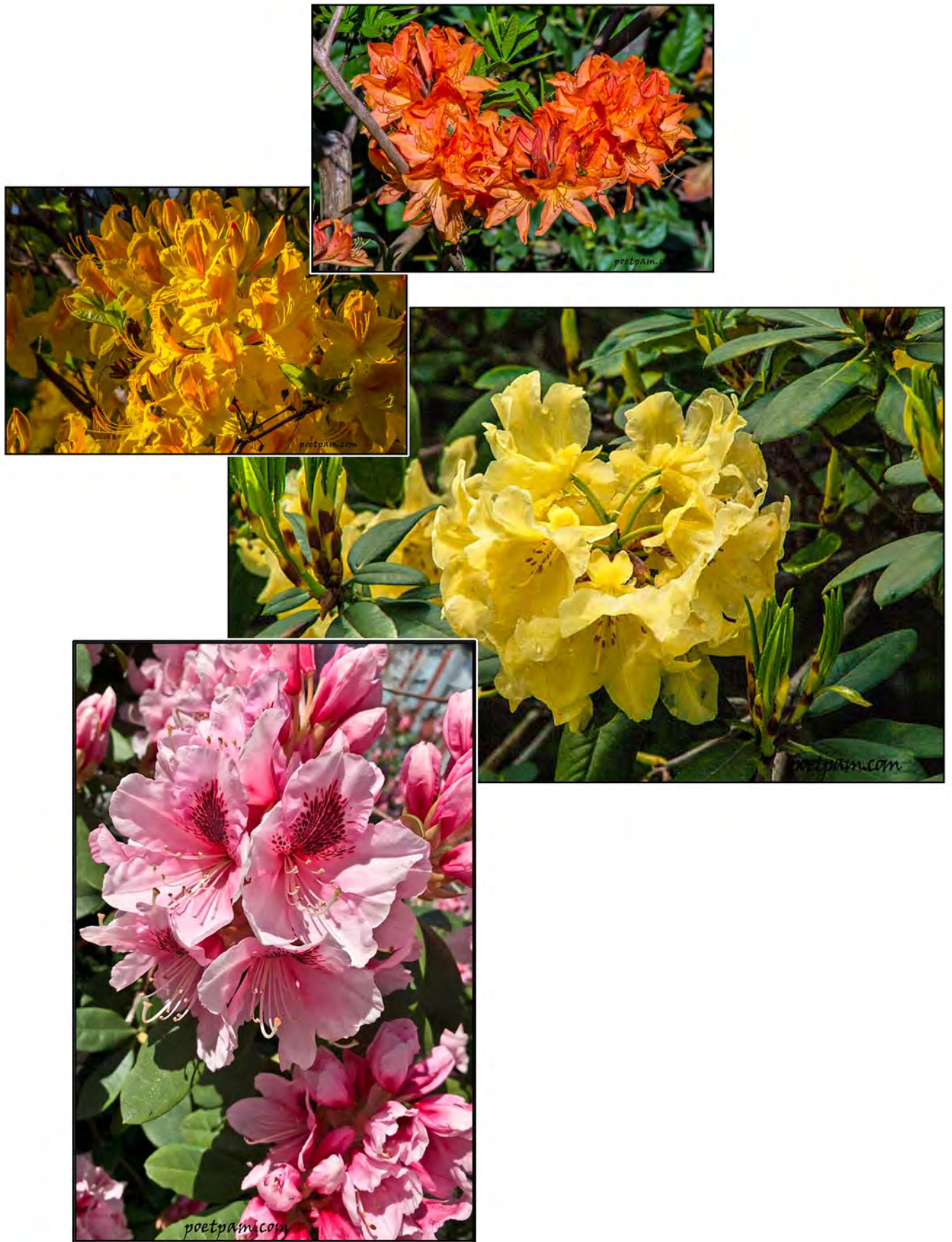








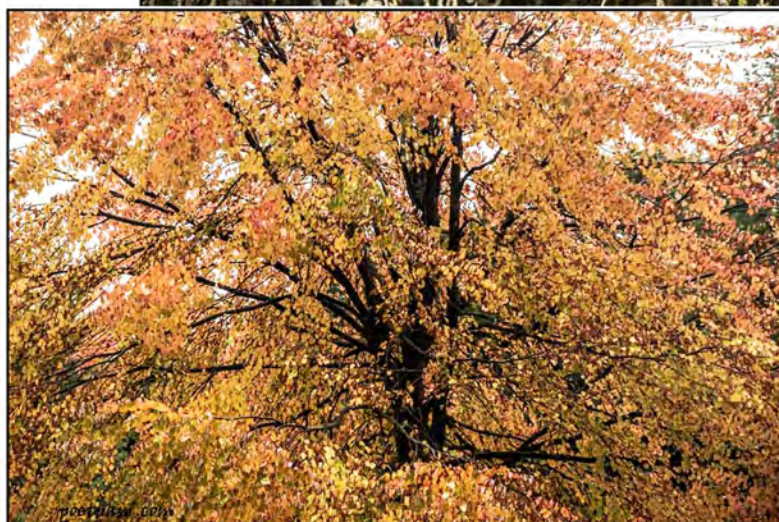
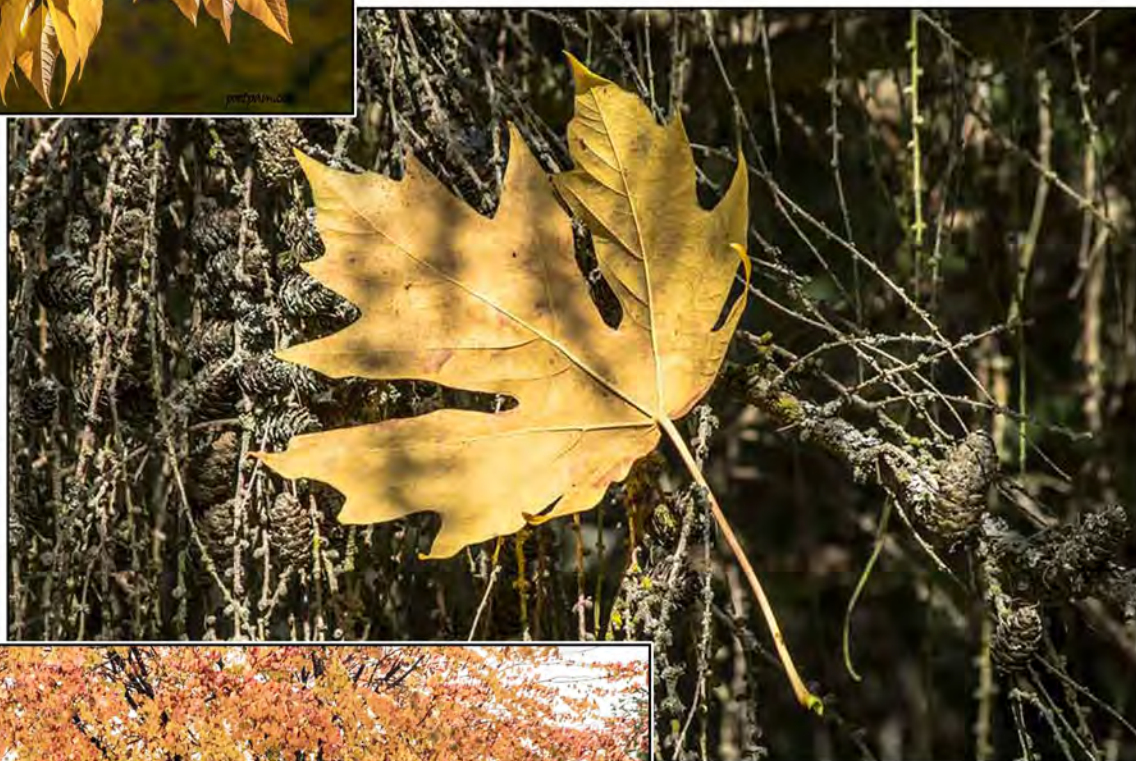




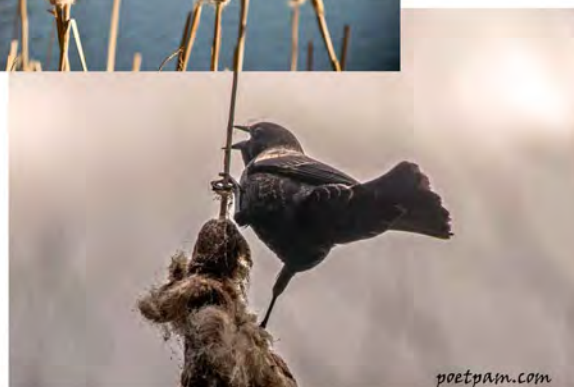
2011 - 2025 | DIARY OF LOST LAGOON | PLATE N° 50
Rhododendrons | 2019 (top two), 2017 (center), 2025



2011 - 2025 | DIARY OF LOST LAGOON | PLATE N° 51
 Top down: Clematis (2015), Hydrangea (2022), Dandelion & bee (2024), Camelia (2018)



2011 - 2025 | DIARY OF LOST LAGOON | PLATE N° 52
Autumn leaves | 2018 (top two), 2016 (center), 2020 (bottom)





'MY STORY' | BY PAMELA SWANSON



I wasn't born an artist; at heart, I am a poet. My first poem was written in 1961, at the age of 8, from which point, poetry writing became an ongoing part of my life.



Pam, age 6 | Montreal

I was born in Ottawa, January 12, 1953, and christened in Montreal, three months later. My father, William "Bill" Swanson, was a civil engineer, who took various jobs across the country during those years, and my mother grew up in Vancouver, meeting and marrying my father, when he returned to Vancouver after the second world war.

My father moved around a lot, and by the end of 1954, we were living in Ocean Falls, where my brother, David, was born.

We then moved to Papineauville, Thurso, then back to Montreal, where my sister, Elaine was born in 1957, later to be diagnosed with brain damage due to vitamin K issues.

The family moved to Toronto in 1959, where my sister Ann Marie was born in 1960, and my youngest brother, Lloyd, born in 1964.



Clockwise from left: Elaine, Pam, Dave, Ann | 1962

In 1960 my older brother, John became increasingly unmanageable, and was placed in an Orillia institution, 84 miles north of Toronto, where we visited monthly until his death December 26, 1964. When we spread his ashes from a country bridge, I saw the ashes turn into golden flakes when they hit the water. It was many years before I realized no one else saw what I saw.



Above, clockwise from upper right: Pam, Elaine, Ann, Lloyd and David | Right: Bill and Beverly Johnson Swanson |1965



1967

I always loved the arts and crafts, learning embroidery, crocheting, drawing, writing, and whatever else caught my fancy while growing up. I also babysat from a young age, getting lots of experience, with my younger siblings, Elaine, Ann and Lloyd.

After Elaine's diagnosis of mental handicap and John's death, my mother had a nervous breakdown, and was in and out of hospital over the next year. Per doctor's advice, my sister was institutionalized in Palmerston, also a long drive out of Toronto. From that point Elaine began to withdraw from the world, and deteriorate in the institutional prison atmosphere that became her life.

While growing up, I did a lot of babysitting and volunteer work, and was encouraged into nursing, which seemed a natural direction for me. In those days, the arts were considered a past-time, not a vocation.



In 1967 our family moved to Vancouver, then Beach Grove, Tsawwassen, and back to Vancouver, where, after four high schools, I graduated in 1971 (left).

At the end of Grade 12, I immediately volunteered with "SOS Volunteer Action for Social Change", which paid my way Toronto, plus room and board for the summer, where I worked with a social action group connecting physically handicapped adults with a support group for making accessibility changes.

At the end of the summer, a friend and I hitchhiked back to Kamloops (where the rest of the family then lived). I enrolled in the 3-year nursing training program at Royal Columbian Hospital, in New Westminister, becoming a registered nursing in 1975 (right). 1975 was also the year that my parents separated, with my father taking on the care of my youngest brother and sister, who were still in school.

As a registered nurse, I chose mostly to work part-time positions, because my creative side (poetry and arts) were as important to me – or more – than making enough money to live on.



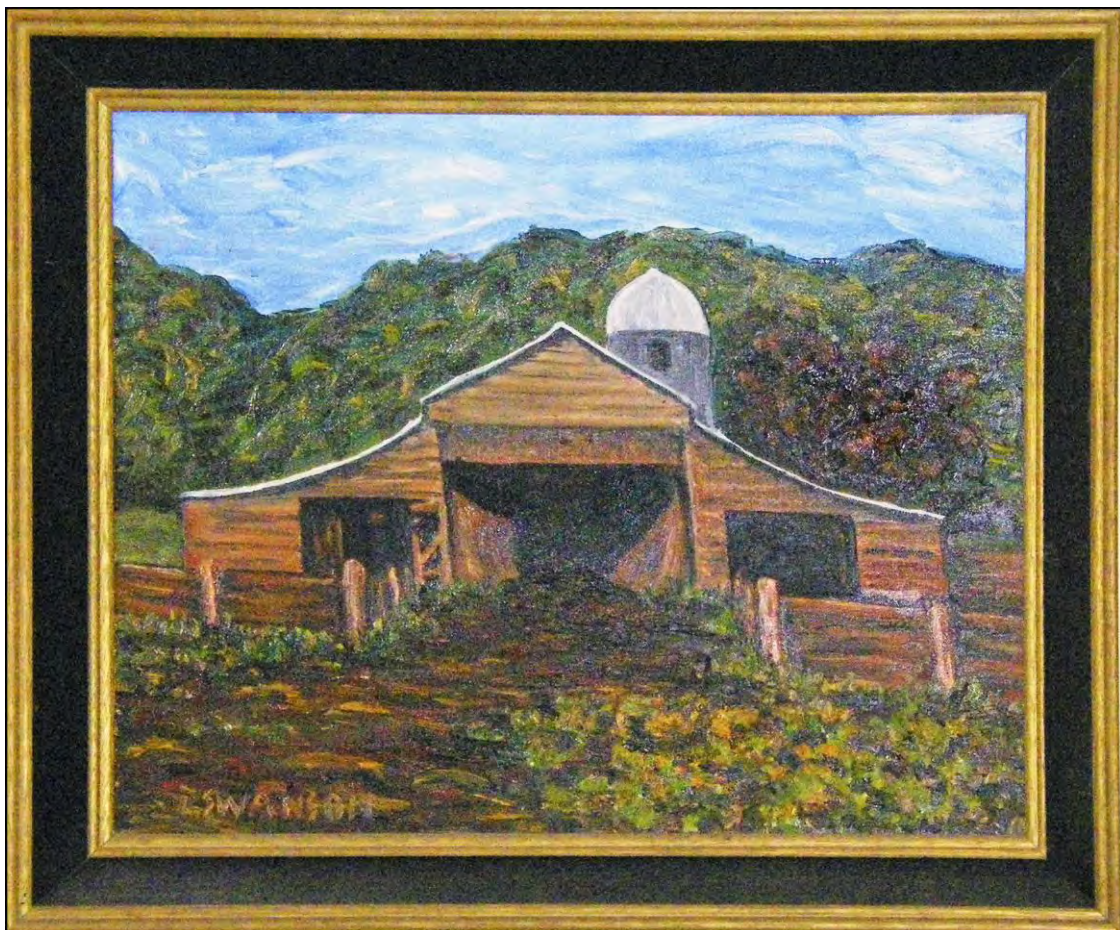
Looking back, I realize that I intuitively rebelled against a medical system more focused on drug care, than health care. In those days it felt like a 'wrongness' I couldn't properly articulate.

On my days off, I sketched and painted from old photographs.



1980 illustrations | Left: Emilio & Sue Andolini | Right Kate & Alfred Swanson

After graduation, I also had the amazing opportunity to help on my cousin, Bob's country farm near Aldergrove. He had a small herd of Jersey cattle where I eventually learned enough to take over milking the herd for 10 days, while my cousin and his wife had their first holiday away from the farm in 17 years.



Bob Anderlini's barn | 2008



Most of my sketches and paintings of these era were either given away, or thrown out (a pattern that continued over the years). Above: two survivors from 1980

I moved around a lot, working a variety of part-time and temporary positions between Toronto, Kamloops and Vancouver. Elaine, my handicapped sister, was eventually transferred to the Tranquille institution, in Kamloops, and I worked there for a spell, assuring myself that the nurses gave the best care they could considering the size and prison-like setup of the institution.

Due to inner issues around my sister's deterioration and the family breakup, I went through a personal breakdown, that led me back to Vancouver, where I worked for the next couple of years at GF Strong Rehabilitation Centre – a place that focused on the rehabilitation of individuals with spinal cord and brain injuries.

In the summer 1982, my brother, David and I drove to Manitoba for Lloyd's graduation from St. John's School – a boarding school in Selkirk, Manitoba that David had also attended for most of his high school years. During this same spell, my sister, Ann Marie, who married her high school boyfriend, Blaine the year before, had their first child.



After picking Lloyd up, post-graduation, we returned to visit our new niece in Kamloops, then headed off to visit my father in Papua New Guinea, where he was working for CUSO, helping with building roadways through the highlands and back country.

Dave, Lloyd and Pam in Kerema, PNG | 1982

Back in Canada, I moved to White Rock, where I determined to live as cheaply as possible for at least six months without working, so I could focus on painting and writing. Several months later, my father visited from PNG, and purchased a house in Kaslo, so he would have a base in Canada (he'd sold his business and home in Kamloops before joining CUSO). That gave me the opportunity to house-sit his place in Kaslo when he returned to PNG, which also allowed me to focus on writing, drawing and painting for the next two years, while living off savings.

PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATES N^{os} 1 - 15

It was during this spell that I also became involved in the transfer of my sister, Elaine, from the Tranquille Institution in Kamloops, to the Glendale institution near Victoria as Tranquille was closing, and Elaine was considered too 'medically fragile' for a group home.

By 1985, AIDS was a big news item, creating a lot of public reaction, which retriggered my interest in nursing. In September 1985, I moved back to Vancouver, having been accepted as a part-time AIDS-testing nurse at the ATEC (AIDS Testing and Counseling) clinic, operating out of Vancouver's STD (Sexually Transmitted Diseases) Clinic. At the same time, I continued with my painting and writing.

PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATES N^{os} 16 – 22



In mid-1986, I applied for and eventually accepted a nursing post in Taif, Saudi Arabia. I left Canada in September, a couple of weeks after my youngest brother, Lloyd, married his sweetheart, Sabrina. During my first year of Taif, I worked full time plus overtime in a rehabilitation unit – an amazing and wonderful learning process.

Clockwise from upper left: Gassia, Kevin, Janet, Hazel, Ingrid, Pam, Mavis | 1987

At the end of my first year, I visited the UK with a friend, travelling up to and across Scotland. During this time, I decided to reapply for two Saudi, after which, I should have saved enough money to get a place in England.



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 1

'Barn'; | 1982



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 2

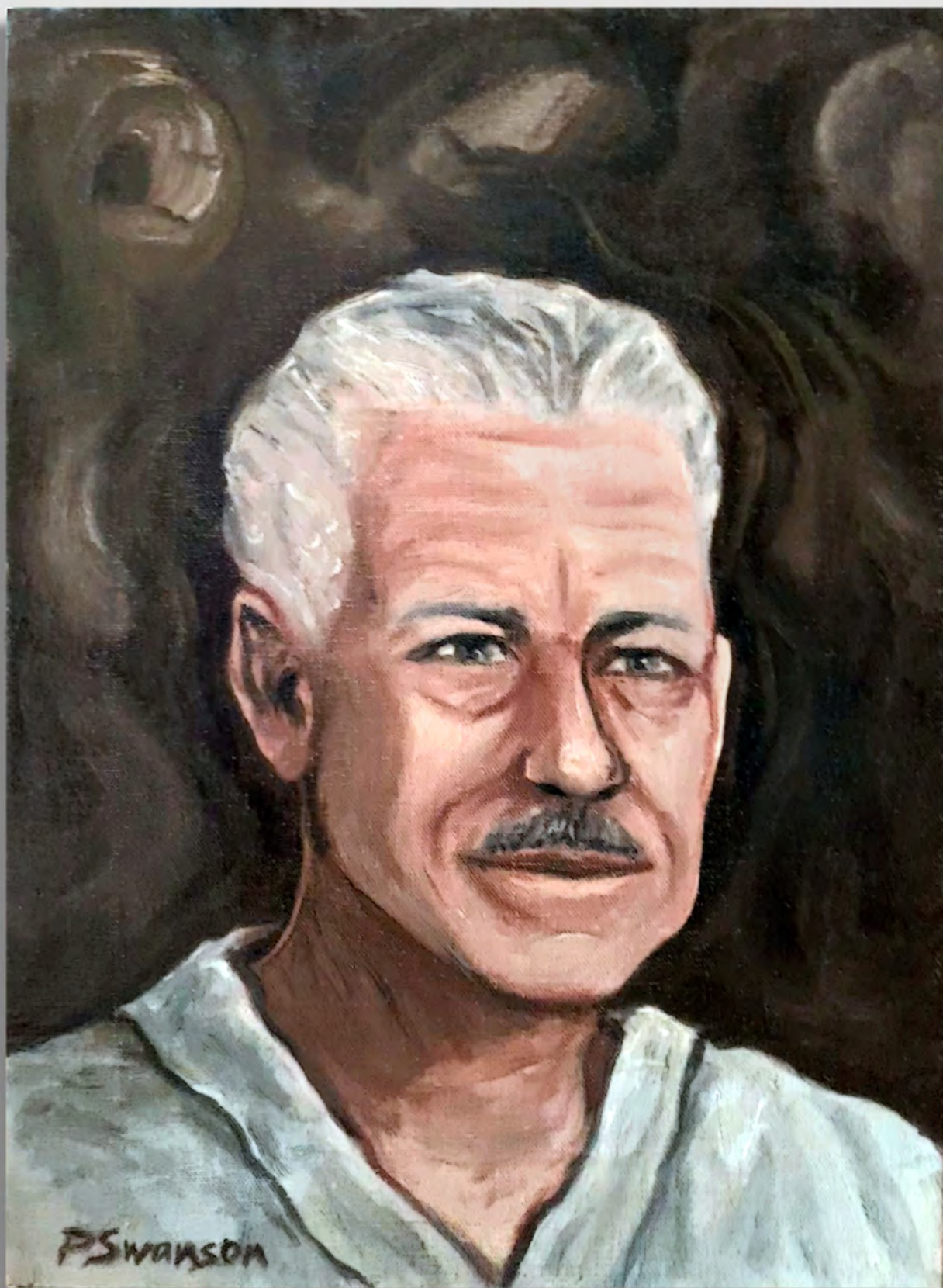
'Daffodils; | 1982



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 3
'Window' | 1983



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 4
'Ocean' | 1983



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 5

'Dad' | 1983



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 6
'PNG (Papua New Guinea) Child' | 1983



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 7

'PNG (Papua New Guinea) Cult House | 1984



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 8

'Starvation' | 1983



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 9

'Back of Head' | 1984



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 10

'Temptation' | 1984



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 11

'Girl' | 1984



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 12

'Nuns' | 1984



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 13
'Coat' | 1985



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 14

'Old Ladies' | 1985



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 15

'Old Man' | 1986



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE Nº 16

'Lady Cane' | 1992



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 17

'Peace' | 1993



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 18

'Elf' | 1994



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 19

'Stone Face' | 1994

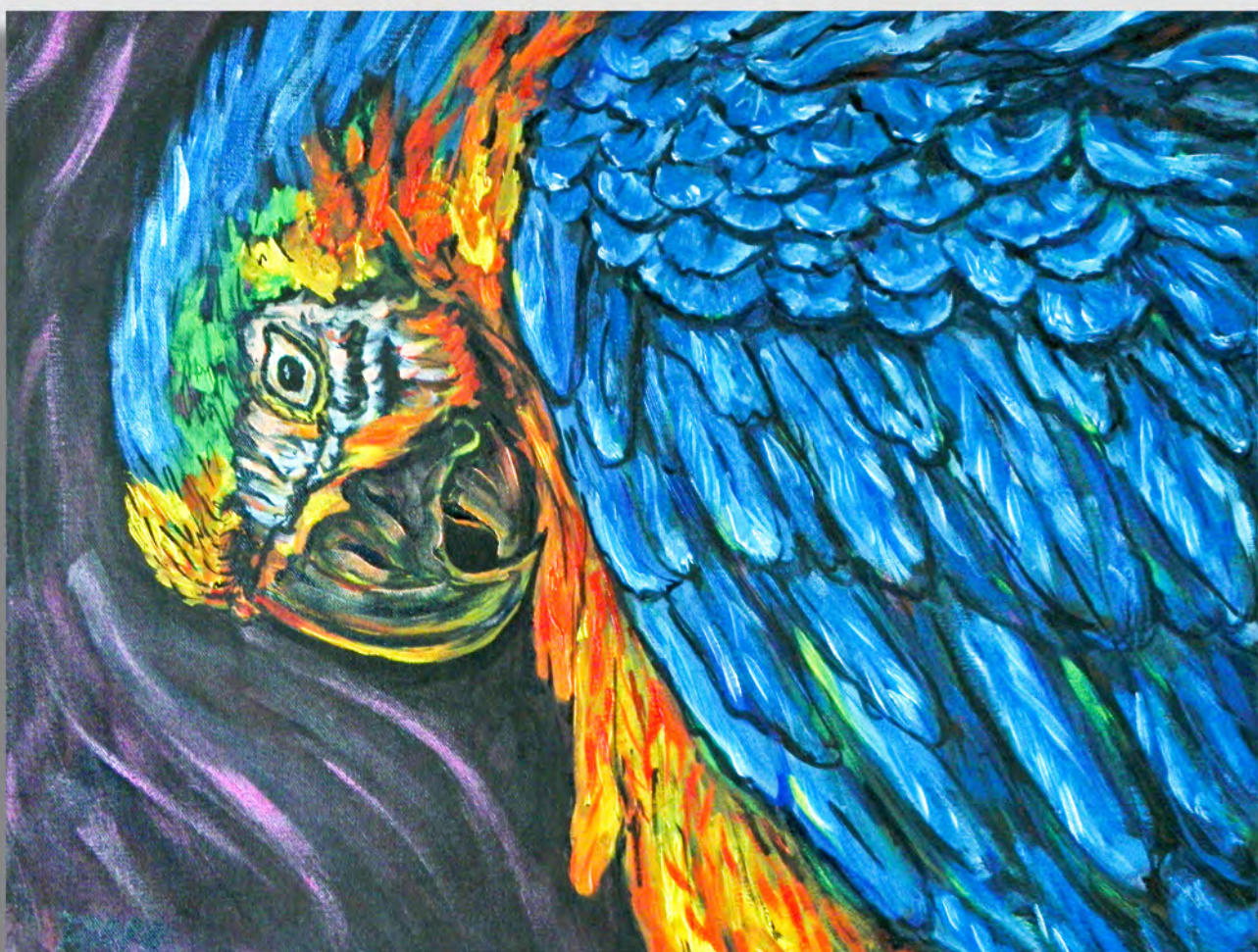


1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 20

'Rabbit' | 1994



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 21
'Lady' | 1995



1982 - 2012 | PAMELA SWANSON | OIL & ACRYLIC PAINTINGS | PLATE N° 22

'Parrot' | 2012

Because I had a grandmother born there, I could become a settled resident, and began researching the information I needed to move in that direction.



Left to right: Nora; Pam; Lumen; Mercy | 1988

I returned to Taif, Saudi Arabia at the beginning of 1988, and worked on the kidney unit at Al Hada Hospital; eventually becoming head nurse of the unit during my second year there.

On the sidelines, I applied for and received my UK nursing license. I departed Saudi at the end of the September 1989, taking a trip to Berlin on my way home, and eventually obtained my settled residency, and found what I called 'the cheapest house I could find that didn't need a lot of work', in Oldham, just north of Manchester (right). After getting settled in, I obtained a part-time position, working at the Coppice Nursing Home. After getting settled in, I began to write and paint again, as well as enjoying visits from my father on a few occasions, as he visited different countries of the world after his retirement. I also invested in my first computer, and learned word-processing, so that I could record and save all my writings to date.





Manchester, 1995

By 1993 I decided to leaving nursing completely, and got a brief position reading tarot cards on the phone lines, (having used and studied tarot cards, since student nursing days), while taking more computer courses, which led me into world of computer-based clerical work. I eventually got a wonderful position with a small Accountancy firm, Slade and Cooper, which worked a lot with non-profit and charity organizations in Manchester. During the time I lived in the UK I was fortunate to be able to visit Greece, Turkey, Portugal and Spain during vacation times.

By the end of 1995, I was ready to return to Vancouver – so put my place up for sale, and began to pare down belongings, which meant giving away or throwing out most of my paintings and drawings. I shipped a few crates of belongings back to Canada to get me started again. By then, my writings were saved to computer discs, so they, and a small number of rolled-up canvases, travelled with me, which finally remounted on stretcher frames 25 years later.



At the end of April 1996, I was in Vancouver's West End, staying with friends, beginning to look for a place to live, and on my way to getting re-connected to the working world in Canada.

My first few years back were mainly work-focused, plus reconnecting with family and friends, and taking more computer classes at Langara College. I held numerous part-time and temporary positions working for Vancouver Richmond Health Care, which morphed into Vancouver Coastal Health.



In March 2002, my sister, Elaine, passed away. During the past several years, she was living in a Kelowna group home after the Glendale institution closed, and looking happier in that caring environment, than I'd ever seen her in institutions. The Red Bridge in Kaslo, was largely constructed via donations and hosts many memorial plaques. My father had a memorial plaque made for her, to put beside a memorial plaque he put there for my brother John. In recent years, a plaque for my mother and father have also been added.



Poetry writing and drawing/painting gradually resurfaced in my life. By 2005, I was also collecting and painting rocks, as was going through past writings, and writing poetry again.

On 7/7/2007, I met Douglas Mesney, at a local thrift shop, where I volunteered on Saturday mornings. We saw each other sporadically to begin with, and more seriously by 2008. By the end of 2007, I was restless, and looking for new challenges. I changed jobs and began work at Women & Children's Hospital covering temporary and holiday positions, where I later joined a writers' group that met weekly at lunch hour.

'Lettuce Be Health' logo, for Vancouver Coastal Health | 2007

During 2008, Douglas and I began to see each other regularly, with me travelling with him to his other home on Vashon. As a photographer, he reignited interest in photography, and introduced me to the computer program Adobe Photoshop, which has since become a part of my life.

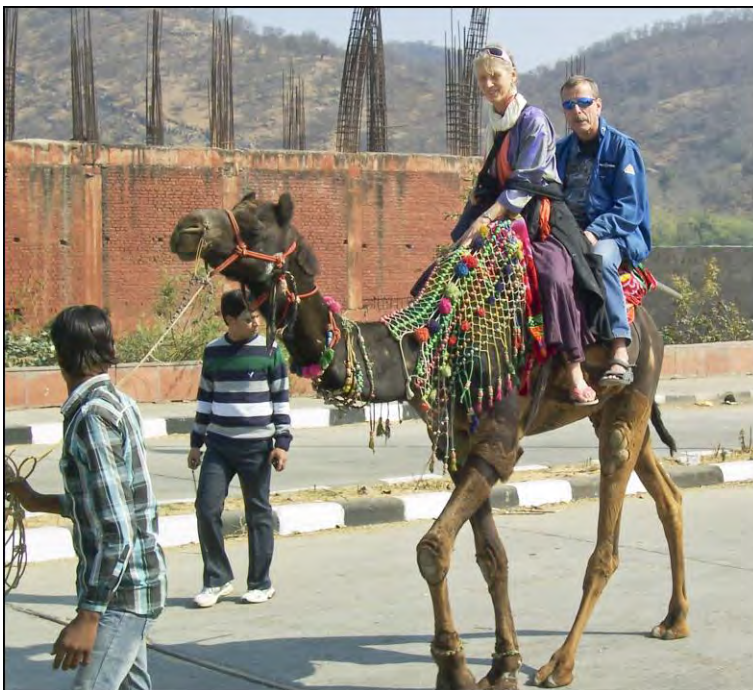
We were married at English Bay, on the beach in front of the Syliva hotel, on 9/9/2009, and visited Vashon for our honeymoon. After our marriage, we moved into a shared West End apartment, with Douglas gradually spending more and more time creating a printing business on Vashon, as the gallery where he sold his pictures in Vancouver went bankrupt.



I split my time between visiting Douglas on Vashon, and working in Vancouver. On the sidelines, I became fascinated with paper folding, card making and origami – and got more and more fascinated with photography. Around 2009, I began teaching myself websites, and, eventually got my 'poetpam.com' website online. As I became more proficient, I took over on Douglas's websites as well.



For the next few years my time was spent between work in Vancouver, visiting Douglas in Vashon, and also being available as my parents became increasingly fragile. My mother passed away in 2010, and my father in 2013.



In 2012, I retired from work, and because of a long-term connection that Douglas had with a family in India, (he'd taken photos of the daughter's wedding in 2008), I had the opportunity to visit and to attend wedding of two of the sons.

Douglas was unable to go, so I travelled with my brother, David, on an extraordinary visit which included travelling around various states in northern India.

Pam and David, India | 2012



Over the next few years, Douglas and I had some amazing travel adventures, which included an extended drive through the western States; visiting Sweden– where Douglas had lived and worked for some years, and where my grandfather was born.

Left: Douglas at Paul Bunyan memorial.
Right: Pam aboard a Swedish ferry.



The next year, we travelled to Thailand and Cambodia. Then, in January 2015, Doug and I visited New York city (where Douglas was born and grew up) – another fabulous experience for me.



We continued short trips to the States over the next few years as well as two extraordinary Burning Man experiences.



In Canada, my brother David visits annually, and when he drives out, we all travel to Kamloops to visit Ann (sister) Blaine, plus their children and grandchildren. [Ed., see following seven plates.]

We've also visited Sabrina and Lloyd (brother) in Springbrook, Alberta, and cousins in Williams Lake among other explorations, with future travel plans always on the back burner.

For a couple of years, Douglas and I signed on with Hollywood North, as extras – which gave us some fun insights into the making of movies.

Pam as a background performer (aka 'extra') in 2018.



Pam and Douglas celebrating his move to Sechelt, at the Cozy Court Motel | 2019

Over the years, Douglas and I found that having our own apartments worked best for each of us to have our own creative spaces, and in the fall of 2019 Douglas decided to move into a Sechelt condo, while I kept my place in Vancouver, which meant the opportunity for both of us to explore the sunshine coast, and the village of Sechelt, as Douglas and I visited back and forth between both places via the BC Ferries. He returned to Vancouver; and we're much happier to be living in the same building again.

I continue on with photography, travelling, sketching, origami, card-making, poetry-writing as well as going through and editing past writings and looking forwards to whatever adventures may await.



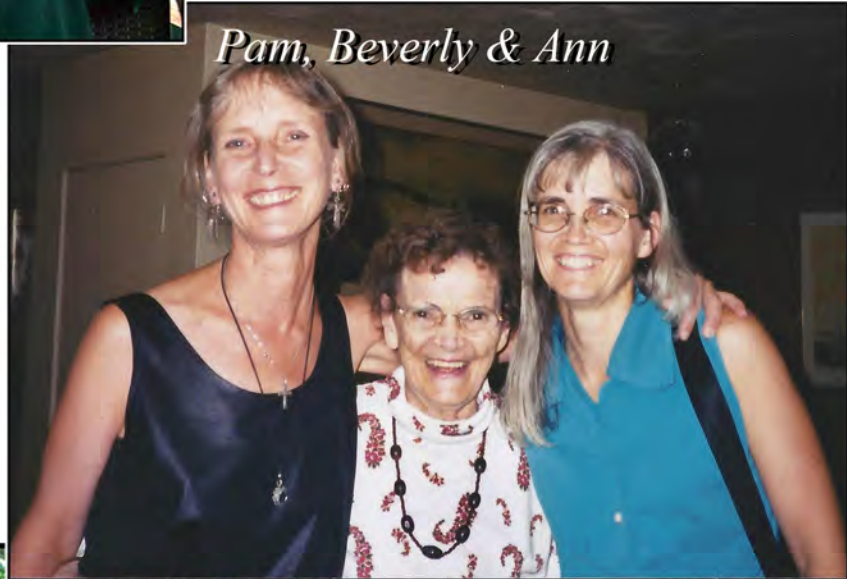
[Editor: Visit Pam's website – www.poetpam.com – to see her latest work. There, you will also find her lifelong poetry collections, well organized by year.]

2007-2025 | A Swanson Family Album | Plates N^{os} 1 - 7



Pam & Lloyd

2018



Pam, Beverly & Ann

2011



David, Sabrina, Pam, Lloyd, Ann, Blaine

2013



Ann & Pam

2017



2016



2019



2020



2020



2022



Charity, "Bill", Travis

2013



Blaine, Ann, Annabell

2023



Ryan, Riley

2023



Max, Maggie, Riley

2022



Davis, Blaine, Douglas

2017



2007-2025 | A SWANSON FAMILY ALBUM | PLATE N^o 4
David and Pam playing pool with "Bill" in Kaslo | 2012



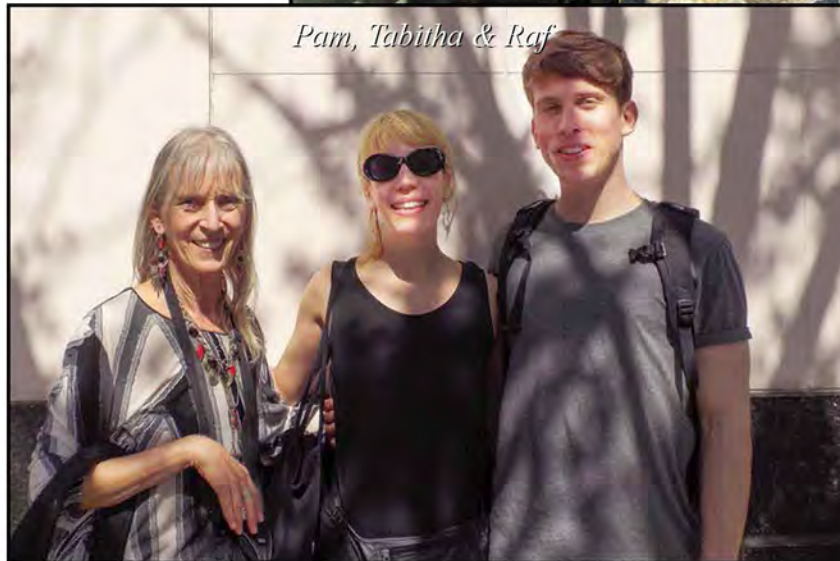


Pat & Tony Pomman

2024



Douglas, David, Pam, Walt Cobb & Lynette Swandon



Pam, Tabitha & Raf

2024

2018



2007-2025 | A SWANSON FAMILY ALBUM | PLATE N° 7

Portrait wearing '7-7-7' gold earrings (commemorating our meeting on 07/07/07) | 2011



PAMELA SWANSON | ARTS & CRAFTS

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