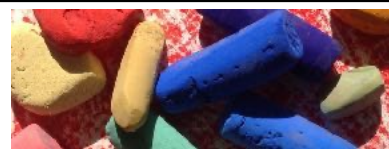




NEWSLETTER



Departments

News from the President p.1

President Robin McCondiche provides updates about the PSWNY

Meet Our Members p .2

This is an opportunity for members to get to know each other. Please submit the member questionnaire to marienwt@aol.com so that you can be included in this section.

Upcoming Events p. 2, 17-18

This section provides information about and links to workshops, artist opportunities, gallery events, etc. If you are aware of any events, please send your information to marienwt@aol.com

Chris Ivers Article pp. 12-16

This section provides information about artists, techniques, or any topic that might be of interest to our members. If you are interested in writing an article, or if you have a suggestion for a topic, please email marienwt@aol.com and write "Newsletter-Article" in the subject.

Member Activities & Accomplishments pp. 3-11.

This is a section to celebrate the accomplishments of our members, or to provide photos, tips or suggestions. If you have been featured in a gallery, have won a recent competition, or have a tip, please send the information to Marie Costanza at marienwt@aol.com

Newsletter Editor:

Marie Costanza

marienwt@aol.com



A Note from our President Robin McCondiche

Happy summer days! When I read notes from presidents of other art organizations, it makes me appreciative of the involved, contributing, and

supportive membership of PSWNY. It's really wonderful to work with a group of artists who are sincerely interested in sharing and participating. Thank you, each and every member, for your involvement at whatever level fits for you. PSWNY is nothing without its membership!

I also want to thank the PSWNY Board, which meets monthly to plan our activities, even through Covid! A special thanks to Jay Costanza for organizing our now annual Plein Air event. There was a great turn out, a wide range of approaches shown in the demonstrations, and sunny, though cool, weather. This event pulled together several art groups in the Rochester and Buffalo area, building a sense of the art community in western New York. Watch for more Paint Outs as Jay and Colette Savage announce each one through the summer - check online or your email for more information.

August 27 will be an opportunity to gather in person! Our annual summer gathering will be at **Webster Park in the Holt Lodge beginning at 10:00 am**. Our program will be a Paint Around with Denise Rizzo, Karlene VanDeusen and myself. This will be entertaining to see how each artist works on the other one's painting to enhance the image! (Should offer a few chuckles!) Bring your lunch....PSWNY will provide beverages. Rain or Shine, we'll get to see each other again!

Registration has opened for the Christine Ivers workshop in September. I hope you can take advantage of having Christine lead us through a nocturne scene! Christine is a very experienced and excellent teacher. On the night before the workshop begins, she will be pointing out qualities to consider when choosing a scene.

The PSWNY Board is in the process of lining up a 2023 fall workshop - more information as soon as it is definite. Exhibition venues for 2023 are established: Barnes and Noble in the Spring and Kenan Center June-July.



Members Virtual Gallery

To view, click here: [Virtual Gallery](#)

To participate, email a photo to Denise Rizzo drizzo28@gmail.com

You may only participate if your 2021 membership is up to date.

UPCOMING PSWNY EVENTS

July 17 ,2022

Daylily Paint Out *p. 18*

August 27, 2022

PSWNY Summer Gathering at Holt Lodge in Webster Park, 10:00 am featuring a "Paint Around" *p. 1*

September 2022:

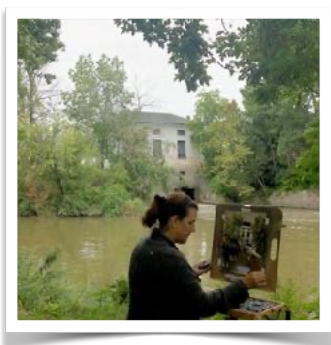
PSWNY Show at Barnes & Noble in Pittsford, New York *p. 18*

September 16-18, 2022

Christine Ivers Workshop *p. 17*

July 2023:

Juried Show at the Kenan Center in Lockport, NY. This is a lovely building with several galleries. We will have space for several paintings.



Meet Our Members: Stacy Mayou

I would like to introduce myself—I am Stacy Mayou. I was raised in Palmyra, NY where I met my husband Jim. We were married one year after he joined the Air Force. We had no idea that it would take us over 30 years to get back to Western New York, and in fact, Palmyra, but here we are! Jim retired from the Air Force and now teaches Avionics around the world; our three children are grown and off doing wonderful things in the world, and I get to spend my time painting! I am primarily a landscape artist, and my medium of choice is pastel; they are so immediate and vibrant!

I joined PSWNY in 2020 just before the pandemic hit and feel cheated that I have not had the opportunity to get to meet and know the members of PSWNY yet. I hope this changes very soon! I saw the beautiful work at The Arts Center of Yates County, and I am eager to work with and learn from all of you.

I am also a member of the Western Wayne County Arts Group; they had their annual show at Liberia Art in Palmyra on April 6-9. I was thrilled to receive an award for first place in the Drawing category for my pastel *Buck Bond Marsh*, as well as the Judges Choice for *August on 5th Lake*. Sally Wood Winslow was the Awards judge.

I was also accepted into the 8th Annual Adirondack National Exhibition and hope to see some of your beautiful work there.

I have 12 pastel paintings up at Fratelli's Restaurant in Avon, through the end of August. It is a great space to display, and the food is delicious too!

I am very excited to have my first solo show at Nu Movement in Rochester, June 4-August 5, with receptions during the First Fridays in July and August.

I have enjoyed being a member of this pastel society, and I hope to get to know the membership over the next year. Until then....Happy Painting!

Proud Member Moments



Congratulations to **Lana Grauer** whose piece entitled *Iris Farm*, received the Gordon Coe Dick Memorial Award at the Catharine Lorillard Wolfe Art Club 125th Open Exhibit in the Salmagundi Club, New York, NY.

Congratulations to **Stacy Mayou**, whose piece entitled *Buck Pond Marsh*, received the first place award in the Drawing category and her painting entitled *August on 5th Lake*, which received the Judges Choice Award in the Western Wayne County Arts Group.



Congratulations to **Karlene Van Deusen** whose piece entitled *Foxglove* (left), was awarded 2nd Place Pastel at the SPRING Art Show in Sackets Harbor, NY. *Heirloom Peonies* (right) was juried into the Art of NY: Annual Juried Show at the Arkell Museum & Regional Galleries, 2 Erie Blvd; Canajoharie, NY; May 13- July 24.

Proud Member Moments

Congratulations to **Gabriele Lodder**, who is a featured artist at the Pittsford Fine Art Gallery during the month of July. Gabriele is one of the owners/members of the gallery.



Most times of the year, Penfield bears little resemblance to Alaska’s glaciers. But Penfield artist Gabriele Lodder found some of her recent artistic inspiration in a long land and sea excursion to the Mendenhall Glacier near Juneau. There she said she found “the ruggedness, the crystals and the deep blue to almost purple were beyond what I imagined.”

The result is “Blue Ice Floe,” a series by the artist that will be part of her show as the featured artist in July at Pittsford Fine Art, the artists-run gallery in the center of Pittsford. Lodder, one of the gallery’s newest members, will be present in the gallery during its First Friday event on July 1, from 5

to 8 p.m. She will share the spotlight with guest artist Yong Hong Zhong, whose watercolors will also be on display. Zhong will give a watercolor demonstration during the reception.

Lodder developed her painting skills relatively late in life, studying under locally and internationally known artists. She began with watercolor, moved to oil, and now works mostly in pastels. Though landscapes figured prominently in her work, her new passion is abstracts.

“The true joy of painting is when you share that work with other people,” says Lodder.

A founding member of the Main Street Artists and Gallery, where she maintains a studio, Lodder is a past president of the Penfield Art Association, a signature member of the Rochester Art Club, and a member of the Pastel Society of Western New York.

Pittsford Fine Art is open Tuesday through Thursday, noon to 5 p.m.; Friday, noon to 8 p.m.; Saturday and Sunday, 11 a.m. to 5 p.m. Parking is available in front of the gallery, at 4 North Main Street, or at the nearby public parking lot. Follow Pittsford Fine Art on Facebook at facebook.com/PittsfordFineArt and on Instagram at [@pittsfordfineartgallery](https://instagram.com/pittsfordfineartgallery).

The most recent work by Lodder and the gallery’s other artists is on display and sold at the gallery and on the gallery’s website at pittsfordfineart.com.

Proud Member Moments

Congratulations to.....

Kathy Houston whose piece entitled *Cascades* received an Honorable Mention in the Wayne County Arts Council Member Show. Kathy's painting called *Where Eagles Dare* received a Merit Award from the Penfield Art Association in their PAA Spring Show 2022.



Diane Bellenger currently has her piece entitled *Green Bridge Mist* (left) on display in the 8th Annual Adirondack Pastel Society Exhibit at the View in Old Forge. Additionally, her solo exhibit, which features six acrylic paintings of the View's Wetland Walkway is on display until July 31st. *Song Sparrow* (right) is one of her paintings in this exhibit.

Proud Member Moments: 8th Annual Adirondack Pastel Society Exhibition

Congratulations to the following artists whose pieces received an award at the 8th Annual Adirondack Pastel Society Exhibition at the View Center in Old Forge, New York; June 11-July 31.



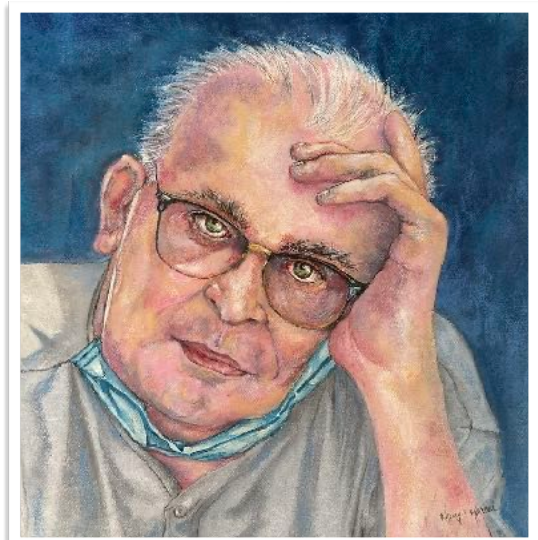
Ryan, by **Andrea Tasevski**, received the honor of Best of Show (sponsored by Margaret Huskins.)



Early Bird Gets the Worm, by **Karlene Van Deusen**, received the honor of Second Place (sponsored by Margaret Huskins.)



Wetlands Walk by **Diane Bellenger**, received the Dakota Pastels Award.

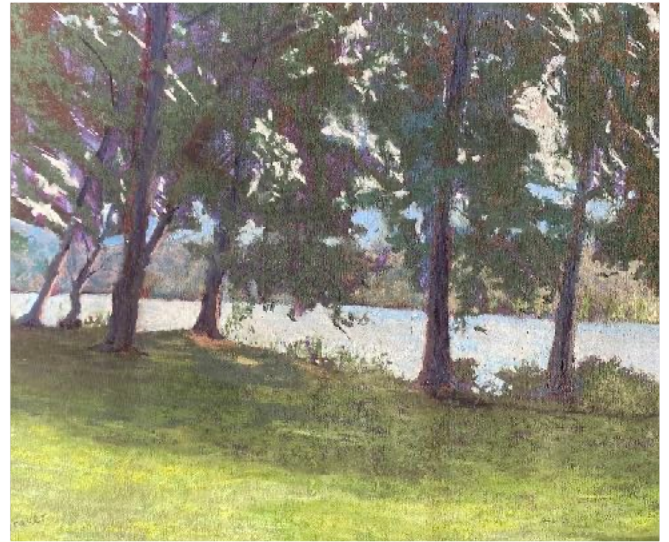


Georgie, by **Nancy Mariani**, received the Pastelists Studio Portrait Award, (sponsored by Corey Pitkin).

Proud Member Moments: 8th Annual Adirondack Pastel Society Exhibition



Emanate, by **Robin McCondichie**, received the Pan Pastels Award.



Summer Shade, by **Lana Grauer**, received the Terry Ludwig Pastels Award.

Robin McCondichie will be showing two paintings, *Mill Run* (top right) and *On the Way* (left), in the ***Nature in the Finger Lakes Exhibit*** at the Fort Hill Performing Arts Center in Canandaigua, July 14- August 20. Additionally, Robin is showing *Candid* (bottom right) with Arena Group at the Genesee Valley Council on the Arts in Mt. Morris, July 10- August 28.



Scenes from the 2nd Annual Plein Air Expo



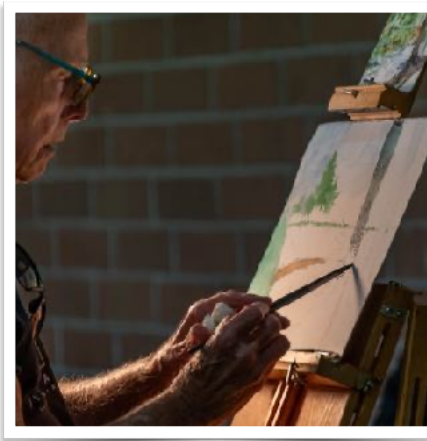
Scenes from the 2nd Annual Plein Air Expo



Scenes from the 2nd Annual Plein Air Expo

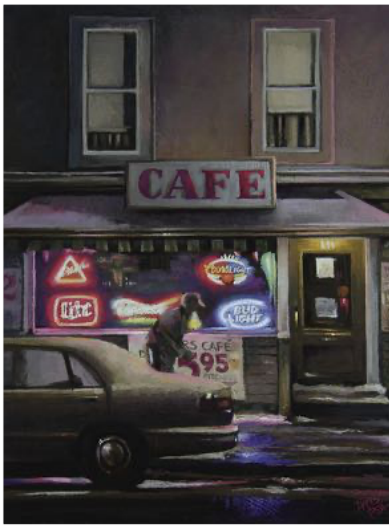


Scenes from the 2nd Annual Plein Air Expo



Chris Ivers on Scaling Up and Painting the Dark Side in Pastel

Source: [How to Pastel:Chris Ivers Blog](#)



I had been asked by my friend Gail to write a blog for *How to Pastel* on how I approach painting complicated nocturnal scenes, and why I enjoy “playing in the dark” with my pastels.

First off, let it be known that I am a Pastel Junkie!! So with that being said, I begin this story with my first night painting. To be totally honest with you, it was a complete accident that I fell into one night after having dinner with my family at a local Italian restaurant, where one of my daughters waitressed.

It had been raining and I was toting my big SLR camera (I was still working at an ad agency, so I regularly dragged the thing around). When we came out of the restaurant, it seemed as if everything was gleaming! The

street and sidewalks were reflecting streetlamps and headlights, and it was a gorgeous sight. The cars glistened; and because the building was yellow, it was gorgeous. To add to the fun of the scene, I had actually designed the logo and signage for the restaurant! I ran across the street and took cover under an awning to take a few photos of the scene and when I came home, it was all I could do to get started painting this “Nightcap.” I was pretty pleased with this painting and still have it today to always remind me where I started to get the bug to paint the night. That started a long line of paintings that to this day still allow me to explore the night with pastels.

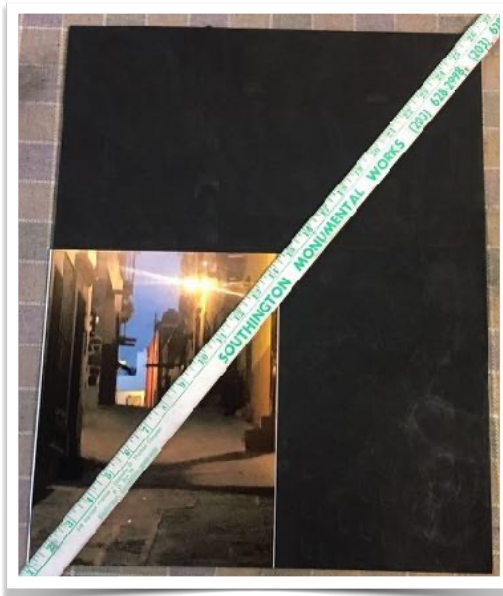


Many artists ask me how I can capture such complicated information in a painting and still get the proportions correct from the photo to the paper or panel. (Yes, I work from photos!). So I’m going to bring you through the steps that I use to get to a finished painting starting with a grid that we used to use in my ad agency to make sure the scale of any photo we were enlarging for a sign would be correct.

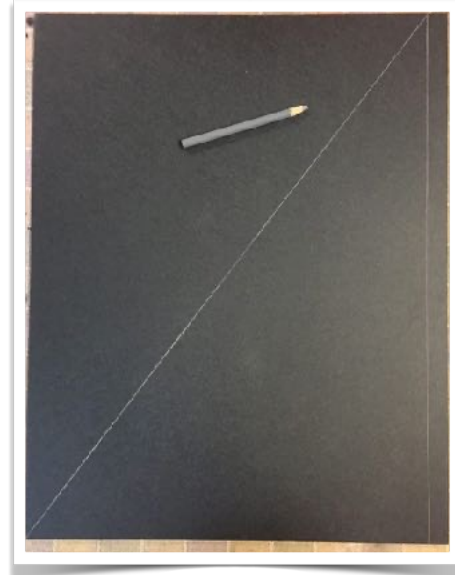
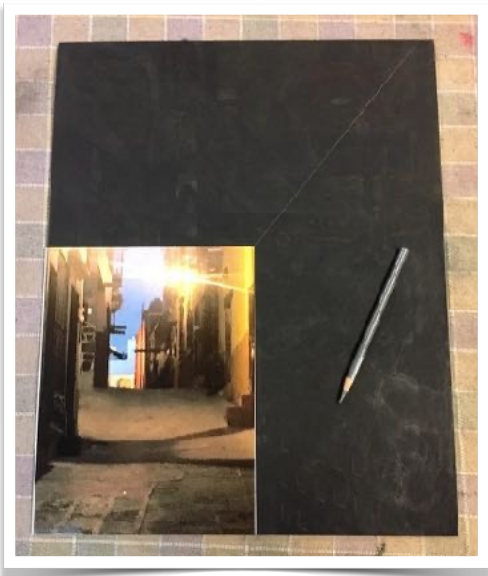
This scaling method can be used to scale correct proportions up or down. This “grid” is simple and can be created in less than two minutes once you learn it, and it can be created without measuring a thing!

Finding the Correct “Live Area” of Your Painting

So the first thing to do is to choose your photo and print it once in color and once in gray scale (black and white). Get yourself a yardstick or any straight edge, a pastel pencil and a Sharpie. In this example I am working off an 11 x 8 1/2 inch photo and will be transferring that photo to a 24 x 18 inch prepared black Gator Board. The board has been coated with black gesso pumice that I either make or buy already prepared.



Once the board is dry, I start the process of scaling the photo to the board. I place the photo in one corner of the board and lay a yardstick diagonally from one corner of the photo to the opposite corner. I then take a pastel pencil and lightly run it across the board. As you can see the diagonal line doesn't quite run to the corner of the board. This tells me that I will have to add to the painting or cut the board. Since I pretty much paint to frame these days, I will always opt to add



to the painting instead of paying the premium for a custom built frame. After removing the photo and continuing the line to the opposite corner, I then drop a line to indicate the area of the painting that I will have to add to the painting.



Next I draw the other diagonal to complete an "X." This will be my "Live Area." The completed "X" lets me know the correct proportion for the scaling up of the photo. By laying the ruler or straightedge flush to the bottom of the board, I place it right next to the center of the "X" and put a mark on the ruler. I DON'T MEASURE A THING! I simply make a "note" as to the center of the board which means you could



conceivably use any size paper or board and find the center without calculating a bunch of numbers. Then I just use that mark to place a dot somewhere outside of the "X," which gives me a guide to make another line. Since two points



make a line, I just connect the dot to the center of the "X." I repeat this mark making to find the center of the vertical line, also just by marking the straightedge with the pastel pencil. I then draw the vertical line. Next I connect the vertical and horizontal center lines to make a diamond. Again no measuring necessary! Next I connect the center "dots" of each of the small "X's" to complete the grid system I use.



Since I work on prepared Gator Board, I can easily flip the board to the smooth side and



mimic the grid system by using the same steps on the photo I plan to paint. I mark the grid on both the black and white photo and the color photo. What I might not be able to see on one, I usually can pick up from the other. Note that I have two black and white versions of this photo because I wanted to see as much detail as possible to recreate the scene, and the first black and white seemed too dark. This is easily done with any photo editing program and can save you a lot of angst while drawing.





I use a pointed black Sharpie to draw the grid on both photos. This allows me to see better than anything when it comes to picking up detail.

Now I am ready to transfer the drawing using the grids as my guide. This is a complicated perspective so following the grid in this case will help in big way.



Here is the completed drawing (left middle). In some cases I use a different color pastel pencil so as not to be confused by the grid. If I make a mistake, I will also use a different color pencil to correct the issue and to make sure I am aware of the drawing mistake.



Now I'm ready to paint! I usually make a point of placing all of the high key colors in first. From the street lamps and reflections to windows that might be picking up light from various sources, I lay in all the bright light colors first. This is because it is easier to keep them bright from the beginning on any surface that I work on than to try to capture the vibrancy after the fact. Many times I start my work from the top with a lighter night sky or lamps so that the lighter pigments won't drift over the darker pigment that is usually closer to the foreground.

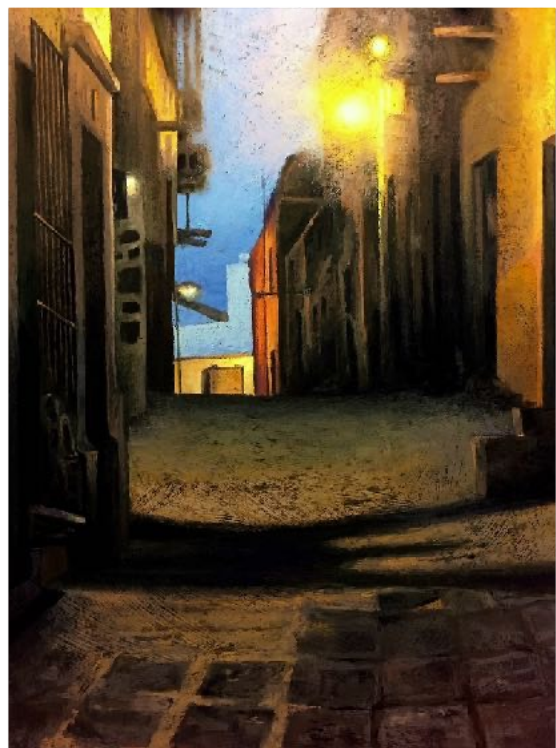


Using an array of pastels by many different manufacturers I have never been one to worry about whether I am using a hard stick for my foundation or using a soft stick as my final layer. I always look for the color! Whatever works is what I use. I love to leave a lot of my crazy texture showing to give the painting a little bit of an edge. And of course, I'm looking to tell a story in the dark. At this point you can still see some of the drawing peaking through the layers I have added.



Color Temperatures

After blocking in large masses of flat color, I can start to blend the cools and warms that will give depth to the painting. As a teacher, I have always found explaining color temperature to be the most difficult to get across to new painters and even those who have worked for years with this medium or others. The difficulty rests from the fact that while one color looks cool next to another, in a different setting that cool color could look warm next to pigment that is actually cooler. Called simultaneous contrast, it is the relativity of any one color situated next to another and how it changes its behavior. Understanding color temperature is as important as having a good drawing to start with. It can push and pull locations in any painting and it allows us, as illusionists, to make a two-dimensional surface seem three-dimensional to our viewers. I love playing with the warms and cools within the same value range in order to make the larger blocked in areas vibrate.



Chris Ivers, *Right up My Alley*, pastel on textured Gator Board, 24 x 18

I am often asked if I use fixative on my work. I never use it! I destroyed a commissioned portrait early on when fixative darkened every color on the piece. I was under deadline, and I had to do the whole thing over from scratch. I was not a happy camper.

Since I work on the stiff surface of Gator Board, I have developed a system to keep my paintings from “shedding” pigment. I take my paintings out into my driveway, and while holding them firmly at the edges, bang them on the pavement upside down to release any loose pastel. My driveway is sometimes multicolored, but I never have to worry about the dreaded “drifting” pigment when I frame or when I ship. Then I just pop the ridged board into a frame and voila! Done and ready to go.

I hope this article gives you some insight into how I handle drawing my complicated NightScapes. As always, happy painting!

Christine Ivers

Chris attained a BGA in painting and two dimensional design from Hartford Art School in 1973. She is the past president of the CT Pastel Society, where she also holds Signature Artist Membership. She is a Master Pastelist of the Pastel Society of America, an Elected Artist Member at Lyme Art Association, Allied Artists of America, Audubon Artists, and with Academic Artists of America. Other memberships are with CT Women Artists, Salmagundi Club NYC and numerous other art organizations.

Chris has won numerous awards and has paintings in private collections throughout New England. Her paintings were chosen by the International Association of Pastel Societies as one of eight finalists worldwide in two of the IAPS cover competitions and placed First in Pastels in the Richeson 75 Landscape Show, WI.

For additional information about Chris, click her to see her website:
[CHRISTINE IVERSON](#)



Coming Soon: A Special Event with Christine Ivers

<https://www.christineiversartist.com>

Sponsored by the Pastel Society of Western New York

Workshop Details

The focus of this workshop is on “Night Scenes” from the Rochester area. Participants will take their own photos from a predetermined site on Thursday evening and use these photos in the workshop. Chris will do a demonstration each morning and offer individual assistance to participants while they are painting in the afternoon, following the lunch hour. Chris is also going to do a public demonstration in the evening during this event. The evening demonstration date will be shared in the near future.

Prior to the workshop, a materials supply list will be provided.

Registration

Registration begins on **June 25, 2022 for PSWNY Inc. members only** and ends August 31st 2022 at midnight. Non-members of PSWNY Inc. will begin registering on 8/1 - midnight 8/31/2022. To register click here: [Chris Ivers Registration](#)

Artist Statement

“Finding what lies between the shadows of darkness and reflective lights is what drives my excitement to paint the night. Explorations of the colors that are imperceptible to the naked eye are endless. When that barely visible layer collides with light, the creativity begins! Pigments, transitions and reflections all play their part. My goal is to have my viewers fall into that world to discover what they normally wouldn’t take time to see.”

Details

When: Thursday Evening 9/15/2022 meet with Chris.

Workshops are Friday 9/16/2022 – 9/18/2022, 9 am – 4 pm

Where: Hungerford Bldg./Studios in Rochester, New York.

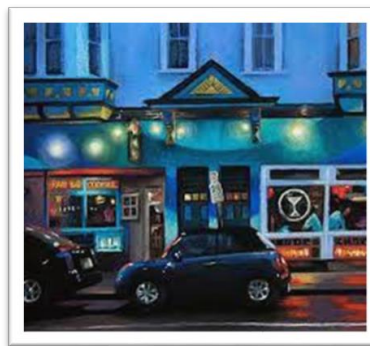
Cost to Members of PSWNY: \$350.00.

Cost to Non-members: \$395.00

Limited Number of Seats This workshop is limited to 16 participants.

When is Registration for PSWNY Members Only? June 25 – July 31, 2022.

Non-members Registration is August 1 – August 31, 2022. [PSWNY members can still register]



UPCOMING EVENTS, OPPORTUNITIES and REMINDERS

PSWNY Exhibition

We will be exhibiting at Barnes and Noble in Pittsford. We have reserved the month of September 2022. **Drop off will be on Monday, September 5 from 5-7, with pick up on Saturday, October 1.** This is a large room, so please start planning some paintings. Stay tuned for more details.

The PSWNY is Invited to Paint the Daylillies!



Paint Out: July 17; at Cobbs Hill Daylily Garden; 1 Hillside Avenue (right off Norris Drive) next to the Monroe County Water Authority. Parking is across the road from the garden, in the parking lot of school #15 (Children's School of Rochester). Please don't park in the owner's driveway. Bathrooms and porta potties can be found in Cobbs Hill Park, as well as in area businesses and restaurants.

Please bring food, drink, painting equipment and possibly an umbrella for shade. Judy and Charlie Zettek are very welcoming to all. They also offer many varieties of day lilies for sale, in case you might be interested.

Please let **Colette Savage** know if you will be attending. cmsavage31@gmail.com

Plein Air Pastel Event Winners of the Drawings

\$50 Gift Card: Donna Hale

\$25 Gift Card: Judith Schroff

\$15 Gift Card: Rochelle Duszynski

\$10 Gift Card: Jackie Fegan

A Note from the Editor, Marie Costanza

The next newsletter will be published in September. In order to celebrate you, the members of the Pastel Society of Western New York, please continue to send me information about your pieces that have been in a show, on display in a gallery (online or live), or have won an award. Additionally, if you would like to share information about a technique you have used, a resource that has been helpful, images you have from recent Paint-outs, or anything else that you believe might be of interest to other members, please email me at marienwt@aol.com. If it is easier for you to mail me the information, my address in 1611 Loughrea Terrace; Webster, NY 14580. My cell phone number is 585-749-1138. Please send me information any time over the next two months, but no later than the next deadline listed below.

DEADLINE FOR SEPTEMBER/OCTOBER ISSUE: AUGUST 30 , 2022

When you have some time, please stop by the Image City Photography Gallery, located at 722 University Avenue; Rochester, NY. As a partner, I have monthly exhibits at the gallery. Gallery hours: Tuesday-Saturday, 12:00-6:00; Sunday 12:00-4:00. Check out the gallery by clicking here: [IMAGE CITY PHOTOGRAPHY GALLERY](#)