



NINTH BIENNIAL CONVENTION

JUNE 2-5, 2011

HOTEL ALBUQUERQUE • ALBUQUERQUE, NEW MEXICO

PRE & POST-CONVENTION WORKSHOPS JUNE 1-2 & JUNE 6-7

Welcome to the Ninth IAPS Convention!

Since 1995, pastel artists have been gathering together every two years for the IAPS conventions. The convention has grown and expanded each time, and now includes a wide variety of activities for pastel artists. Even if you've attended every previous convention, please take a minute to read about what's new and improved for the Ninth Convention.

New in 2011 will be three Showcase Demonstrations featuring top-name pastel artists whom everyone wants to see. To avoid disappointment when popular demonstrations fill quickly, the Showcase Demonstrations will be in a larger room with audio-visual so more people can attend and everyone will be able to see details of the painting in process on a large screen.

We're also adding a couple of outdoor sessions during the main convention, both in the beautiful garden and patio area at the hotel, with convenient access to hotel facilities. (Meeting rooms will be available in the hotel in case of bad weather — while



we don't expect that in New Mexico, you can never predict weather!)

Other changes for 2011 include juried master classes designed for more advanced artists, and additional full-day workshops each day of the convention. For those choosing the shorter two- and three-hour sessions, we've structured the schedule to allow for a full hour break between sessions, so you have time for both lunch



and shopping. The hotel will offer a more streamlined sandwich lunch service than in 2009, so you won't waste precious pastel time sitting in a restaurant.

The trade show (affectionately referred to as the "candy store") has long been a place where new products for pastel artists are introduced and familiar favorites are for sale. The Trade Show Grand Opening was so successful at the last convention, we are repeating it in 2011 with two hours of dedicated shopping time on Friday morning before the demonstrations and workshop programs begin. Bring your wish list and grab those bargains! Free product demonstrations will also be featured in an adjacent room, as in 2009.

Opening events on Thursday, June 2, will include the popular Paint-Around, where five artists each work sequentially on all five paintings. Those paintings are auctioned during the Saturday Banquet, with the proceeds going to the IAPS/UCT

(Continued on following page)

SUMMARY OF SCHEDULE OF EVENTS

See complete schedule on page 3

WEDNESDAY, JUNE 1, 2011

WORKSHOPS, 9:00am-4:00pm

EVENING:

5-7:00 p.m. Opening Reception for IAPS Exhibitions:
18th Juried Exhibition & Master Circle Exhibition

THURSDAY, JUNE 2, 2011

**WORKSHOPS & MASTER CLASSES,
9:00am-4:00pm**

AFTERNOON EVENTS

1 - 6pm Registration Open
1 - 3pm Canadian Pastel Artists (free)
1 - 3 pm Meet PSA (free)
4:30 - 5:30 pm Paint Around

EVENING:

6 - 7 pm Welcome Reception - Cash Bar
7 - 9 pm Buffet Dinner (included in registration fee)

FRIDAY, JUNE 3, 2011

EARLY MORNING EVENTS

7 am - 5 pm Registration & Information
8 am - 10 am Grand Opening Trade Show

WORKSHOPS, 10:00am-5:00pm

8 a.m.-6 pm Trade Show Open

MORNING CLASSES 10:00am-1:00pm

1 - 2 pm Lunch Break & Trade Show Shopping Time

AFTERNOON CLASSES, 2:00-5:00pm

SATURDAY, JUNE 4, 2011

WORKSHOPS 9:00am-4:00pm

8 am - 5 pm Registration & Information Desk Open
9 am - 5 pm Trade Show Open

MORNING CLASSES 9:00am-12:00pm

12 noon - 1 pm Lunch Break & Trade Show Shopping Time

AFTERNOON CLASSES 1:00-4:00pm

AFTERNOON/EVENING EVENTS

4 pm - 5 pm First Raffle Drawing
6:30 pm Reception - Cash Bar
7:30 pm Banquet (optional)

SUNDAY, JUNE 5, 2011

WORKSHOP, 8:00am-3:00pm

8 am - 3 pm Registration & Information
9 am - 4 pm Trade Show Open

MORNING CLASSES 9:00am-12:00pm

12 noon Second Raffle Drawing
12 - 1 pm Lunch Break & Trade Show Shopping Time

AFTERNOON CLASSES 1:00-3:00pm

AFTERNOON EVENTS

3pm - 4pm Last Minute Shopping Time
4pm Convention Closes

MONDAY & TUESDAY, JUNE 6-7

WORKSHOP, 9:00am-4:00pm

Welcome

(Continued from previous page)

Scholarship Fund. Also on Thursday will be free walk-in demonstrations by pastel artists from societies in Canada, and a free walk-in session where artists can meet officers and board members of the Pastel Society of America and learn more about that organization.



Convention activities other than classes include social events such as the welcome buffet and Saturday banquet, where artists congregate to network, see old friends and make new ones, and of course, talk about pastel. Society presidents and other officers have an opportunity to discuss matters of importance to their organizations during the President's Panel (open to all convention attendees), and a chance to network at the President's Dinner.

In 2011, the Eighteenth Juried Exhibition will open with a reception on Wednesday, June 1, along with the first Master Circle Exhibition. Both exhibitions will be housed in a beautiful space in Albuquerque just a short drive from the hotel. If your travel plans allow you to arrive on Wednesday, please join us for the opening reception 5:00-7:00 p.m. The

exhibition will be open from 10 a.m.-5:00 p.m. through Sunday.

There's a lot packed into this week of celebration of pastel. Please take time to explore the various events and activities before you register. Also, please be aware that on-line registration takes effect immediately, so if you choose to register by mail classes may fill during the time it takes to deliver a mailed registration.

We look forward to seeing you in Albuquerque!



CONVENTION HOTEL : HOTEL ALBUQUERQUE AT OLD TOWN

800 Rio Grande Boulevard NW • Albuquerque, New Mexico 87104

(505) 843-6300 • Toll-free (800) 237-2133 • fax (505) 842-8426

www.hotelabq.com

Our Convention hotel is conveniently located in Old Town Albuquerque, within walking distance to shops, galleries and restaurants. All Convention activities will be at the Hotel Albuquerque—exhibits, registration and optional activities will be on the ground floor. The hotel has a fine dining restaurant Cristobal's, a casual New Mexican Cafe; Plazuela & Cantina, and Q-Bar lounge, voted Albuquerque's best Happy Hour spot. Rooms feature in-room WiFi, gourmet coffee and tea, hair dryer, iron and ironing board.

Participants in 2009 also enjoyed the spacious seating areas throughout the first-floor convention center, and the outdoor seating on the covered area overlooking the beautiful courtyard. Throughout each day, artists congregated in these areas to rest between classes, talk, compare notes about classes and workshops, and enjoy the company of other artists.

SPECIAL ROOM RATE

The IAPS Convention rate at the Hotel Albuquerque will be \$129 per night plus tax, single or double occupancy. Rate applies from May 30 to June 6, 2011,

subject to hotel availability.

The cut off date for this special rate is May 9, 2011 — for bookings after that date, higher rates may apply. It's advisable to book your room early; don't wait until the last minute or it may not be available. You can reserve your room by calling the hotel at 505-843-6300 and ask to be connected to Reservations, or call toll-free to the direct reservations number, 866-505-7829. To obtain the special rate you must ask to be placed with Block Code GRPX22, or within the IAPS 2011 block of rooms.

TRANSPORTATION

Sunport offers shuttle service between the airport and hotel, see: www.sunportshuttle.com.



Taxi fare from Albuquerque airport is currently around \$25 each way—approximately 20 minutes.

For information on taxis or shuttles, see www.cabq.gov/airport/transportation.html

If you choose to drive, the hotel has ample free parking.

LOOKING FOR A ROOMMATE?

If you'd like to share a room, check the "roommate" box on the mail-in registration form, and we will advise you of others who are also willing to share. IAPS only provides names and phone numbers; it is your responsibility to contact each other and make hotel reservations.

VISUAL SCHEDULE OF EVENTS

WEDNESDAY, JUNE 1, 2011																													
8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30										
2 DAY WORKSHOPS: Richard McKinley, Clark Mitchell, Desmond O'Hagan																5-7pm Exhibition Opening Reception													
THURSDAY, JUNE 2, 2011																													
2 DAY WORKSHOPS: Richard McKinley, Clark Mitchell, Desmond O'Hagan																													
1 DAY WORKSHOPS: Kim Lordier, Doug Dawson																													
1 DAY MASTER CLASSES: Claudia Seymour, Duane Wakeham																													
												Canadian pastelists				4:30-5:30 Paint Around													
												Meet PSA				6:00 Reception													
FRIDAY, JUNE 3, 2011																													
8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30										
TRADE SHOW GRAND OPENING		101 Margaret Evans								TRADE SHOW & LUNCH		106 Doug Dawson								TRADE SHOW									
		102 Claudia Seymour										107 Desmond O'Hagan																	
		103 Fred Somers Hands On										108 Kim Lordier Hands On																	
		104 Albert Handell Showcase										109 Elizabeth Mowry Showcase																	
		105 Margaret Dyer																											
		W6 Bill Hosner Workshop																											
		W7 Anne Heywood Workshop																											
TRADE SHOW OPEN 8AM TO 6PM																													
SATURDAY, JUNE 4, 2011																													
8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30										
								TRADE SHOW & LUNCH BREAK		207 Maggie Price								RAFFLE IN TRADE SHOW		CLOSE AT 5PM FOR BANQUET									
										202 Christine Debrosky												208 Rae Smith							
										203 Bill Hosner												209 Alan Flattmann							
										204 Margaret Evans Hands On												210 Liz Haywood-Sullivan Hands On							
										205 Richard McKinley Showcase												211 Lorenzo Chavez							
										206 Liz Haywood-Sullivan												212 F&W							
										W8 Margaret Dyer Workshop																			
W9 Kim Lordier Workshop																													
TRADE SHOW OPEN 9AM TO 5PM																													
SUNDAY, JUNE 5, 2011																													
8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30										
								RAFFLE, TRADE SHOW & LUNCH		307 Rae Smith								TRADE SHOW FINALE		W11 Pre Workshop meeting with Margaret Evans									
										302 Clark Mitchell												308 Lorenzo Chavez							
										303 Margaret Dyer												309 Maggie Price							
										304 Doug Dawson Hands On												310 F&W Critique							
										305 Presidents Panel												311 Sandy Burshell							
										306 Kippy Hammond												312 Duane Wakeham							
W10 Alan Flattmann Workshop																													
TRADE SHOW OPEN 9AM TO 4PM																													
MONDAY & TUESDAY, JUNE 6 & 7, 2011																													
8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30										
W11 TWO DAY PLEIN AIR WORKSHOP Margaret Evans																													

IMPORTANT INFORMATION ABOUT REGISTERING FOR THE 2011 CONVENTION

REGISTRATION FEES:

You must register for the convention in order to take any of the classes, workshops, or attend included events such as the Welcome Buffet and Reception.

MEMBER: \$135.00

Only members of IAPS member societies qualify for this discounted fee. Check the list of member societies on page 13, and indicate your membership on the registration form (page 14). If you are a member of more than one member society, list the one which you want to appear on your badge.

NON MEMBER: \$150.00

If you are not a member of an IAPS Member Society, select this fee. Your registration fee includes all the above. On the registration form, leave the member society name blank.

NON-ARTIST (accompanying spouse/companion): \$110.00

Includes all the above except class registration. Non-artists registering for the convention may purchase banquet tickets.

Pre-register by May 9, 2011 (receipt date) at the above prices. To register by fax, call Susan Webster at 703-533-0891 to arrange a time to send the fax.

You may also register on-site at the convention but all registration fees will be \$5 higher at that time. One-day registration fee for local artists will be available only at the convention registration desk in Albuquerque.

PLEASE NOTE:

On-line registration takes effect immediately, and we anticipate that the great majority of registrations will be made through the web site. If you register for a class by mail, it may be filled by the time the mail is delivered.

TYPES OF CLASSES

SHOWCASE PRESENTATION: Three hour demonstrations with well known pastel artists, in large room to accommodate more participants. Demonstration will be projected onto screen so everyone can clearly see the painting in progress.

DEMONSTRATION: The instructor will work on a painting and give comments and description about his/her technique,

supplies, etc. Two or three hours.

HANDS ON DEMONSTRATION: Three hours - instructor will demonstrate a painting, participants will have the opportunity to try out the techniques being explained. A small selection of pastels and support will be provided. Participants should bring sketch paper, pencil, eraser and if you wish, your own box of pastels for a wider color selection. The intention is not to necessarily end up with a finished painting, although you might! A list of any items you should bring to the class will be provided.

WORKSHOP: One or two days - instructors will demonstrate and participants will work on their own paintings. Participants must bring all supplies; a list from the instructor will be sent to you following receipt of your registration. 20-25 in each workshop.

MASTER CLASS: For advanced students who must be juried into the class by the instructor. Sign up for the class and pay the fee to guarantee your spot if you are accepted. You will receive instructions for the Jurying procedure. You will need to send 3 images of your work and a brief bio to the instructor for acceptance into the class. If you are not accepted your fee will of course be refunded. 20-25 in each class.

SEMINAR: A business related presentation or lecture - no painting demonstration.

CRITIQUE: Bring images of your work for a one-on-one personal critique by magazine editor or publisher.

CANCELLATION AND REFUNDS

If you have to cancel your payment will be refunded LESS the following charges:

- Registration Fee: \$50 will be deducted from all refunds
- Workshops & Master Classes: up to May 9, 2011, \$25 will be deducted from all refunds. After May 9, workshop/Master Class fee is non-refundable unless we can resell the spot to another participant, in which case the \$25 charge will apply
- Optional Activities: once registered, you may make changes in your optional selections with a \$25 change fee up to May 9, 2011. After May 9 and at the convention, tickets for optional activities will be nonrefundable and non-changeable, so please choose carefully!

REGISTRATION FEES INCLUDE:

- *Canadian Pastel Artists Presentation - Thursday*
- *Paint Around - Thursday*
- *Meet the Pastel Society of America - Thursday*
- *President's Panel - Sunday*
- *Welcome Reception (cash bar) & Buffet Dinner - Thursday*
- *Pre-Banquet Reception (cash bar) - Saturday (Banquet is optional)*
- *Early morning coffee, tea and muffins (Friday, Saturday and Sunday)*
- *Entry into Trade Show Friday, Saturday and Sunday and to the free product presentations*
- *IAPS Collectible Pin*
- *Souvenir Program*
- *Entry into free activities listed in the program*
- *Opportunity to register for optional activities of your choice*

CLASSES, WORKSHOPS, MASTER CLASSES, HANDS-ON CLASSES, DEMONSTRATIONS, SEMINARS AND CRITIQUES

WEDNESDAY, JUNE 1, 2011

W1 - RICHARD MCKINLEY

2 day Workshop • Wednesday & Thursday, 9:00am-4:00pm • \$320

Utilizing Underpainting Techniques for Pastel Landscape Painting

Various underpainting techniques with pastel and mixed media will be demonstrated as a means of setting up a painting before final pastel application. This workshop will focus on the steps involved in creating a classically solid yet creatively exciting landscape on various surfaces. Each day will be filled with examples and demonstrations. Emphasis on making sound design choices and how to respond to the underpainting as a creative partner, ultimately creating a successful landscape that retains the excitement of the process. Participants will work on their own subjects with individual attention given to each student at the easel.

W2 - CLARK MITCHELL

2 day Workshop • Wednesday & Thursday, 9:00am-4:00pm • \$320

Vibrant Skies, Shimmering Water and Convincing Trees to Perk Up Your Landscapes

Students will see demonstrations of each stage: sketching, composition, liquid underpainting, delicate layering of pastels, and final nuances. The benefits of painting rather than drawing with the medium will be stressed. After the demonstrations, you will work from your own photos or can choose from Clark's. Plenty of at-easel assistance and critiques will be provided.

W3 - DESMOND O'HAGAN

2 day Workshop • Wednesday & Thursday, 9:00am-4:00pm • \$320

Reaching the Next Level in your Pastel Painting

This workshop is designed to help you reach the next level in your pastel painting. Through daily demonstrations and discussions, Desmond will emphasize composition, developing technique through a more painterly approach, and the importance of values and contrasts. Along with frequent informal talks on a variety of painting topics, there will be hands-on, individual instruction and critiques. Students are encouraged to move out of their "comfort zone" and experiment with new ideas in technique and subject matter.

THURSDAY, JUNE 2, 2011

W1, W2 & W3 continue for the second day • 9:00am-4:00pm

W4 - KIM LORDIER

1 day Workshop • Thursday, 9:00am-4:00pm • \$160

Snow Bound

Ever wondered how to create the feeling of blinding light bouncing off the snow-laden landscape? Or how to create a moody, softly-lit scene of freshly fallen snow? We will begin with a morning demonstration and discussion on the importance of values in creating mood, composition, and edge control within the scope of a snow scene. Following the demo, each artist will set up and paint for the rest of the day. Kim will address questions, and will respectfully assist at your easel. Bring photos of snow scenes, bright light or low light conditions. Kim will have a small selection to choose from as well.

W5 - DOUG DAWSON

1 day Workshop • Thursday, 9:00am-4:00pm • \$160 + \$10 model fee = \$170

Painting a Character Study

A character study differs from a portrait in that the emphasis is on creating a painting with universal appeal, with little or no emphasis on likeness. Topic and principles which will be taught and illustrated include posing the model, selecting a light source, considering the temperature of the light, proportion and the features of the face, the principle of a common color and setting the mood with color. We'll also work on painting skin colors, using under-painting to control hue and intensity, different ways to solve backgrounds, the field size theory, and creating exciting color. The workshop will begin with a demonstration, then students will work on their own paintings from the model. The workshop will include a lot of personal help useful principles and observations, and will end with a critique.

MC1 - CLAUDIA SEYMOUR

Master Class* • Thursday, 9:00am-4:00pm • \$160

The Magic of Darks

Claudia Seymour will help participants increase their capacity for using darks in the rear planes of a still life. Simple single-hue darks are often flat and boring, but the use of multiple deep hues can create much greater depth and greater visual interest. Careful attention to darks leads to concentrating the light and the viewer's interest on the focal point, an especially interesting array of beautiful objects. Claudia will provide the still life set-up itself.

*Juried class

MC2 - DUANE WAKEHAM

Master Class* • Thursday, 9:00am-4:00pm • \$160

Landscape: The Thinking Part of Painting

A one-day seminar** for artists who demonstrate an understanding of technique and materials and who want to advance their paintings to the next level. Examine the thinking process that leads to producing stronger, more expressive paintings that exhibit a greater sense of individuality and to producing paintings that are unified in concept, content, composition, and execution. Emphasis will be on the role of color and composition.

*Juried Class

** Please note: This is a seminar, not a hands-on workshop. No supplies required, just a willingness to participate in discussion.

FRIDAY, JUNE 3, 2011

101 - MARGARET EVANS

Demonstration • Friday, 10:00am-1:00pm • \$60

A Mania for Roses

Margaret has grown over a hundred different varieties of roses in her gardens in Scotland, and loves to share her knowledge and understanding of their form, color and diversity as a painting subject. With examples of finished work, she will show how this

(Continued on following page)

CLASSES CONTINUED

subject inspires her to use water with pastels to create fluidity in the flower structure, creating a wet-into-wet effect, built up with dry pastel to add depth of tonal values and intensity of colors. She will show how to utilize photographs, and select a composition for inspiration, using the information of the photos without copying, to create an impression of flowers that are freshly picked from the garden. Then she will demonstrate flowers painted from life, how to simplify the subject, choose a focal point, and build up an inspiring and impressionist style of painting.

102 - CLAUDIA SEYMOUR

Demonstration • Friday, 10:00am-1:00pm • \$60

The Beauty of Light

Claudia Seymour will demonstrate the techniques of chiaroscuro as they apply to creating a stunning still life. Nothing emphasizes the beauty of objects in a still life more effectively than brilliant cast light illuminating the set-up against a dark and usually neutral background. This presentation will provide complementary strategies for making your still lifes dramatic and memorable, with amazing definition provided by highly lighted articles contrasted against deeply colored rear planes.

103 - FRED SOMERS

Hands On Demonstration • Friday, 10:00am-1:00pm • \$60 + \$15 supply fee = \$75

Abstracting the Landscape: Playing with the Dust of Butterfly Wings

It has never been Fred's goal to be an abstract painter; rather, he has sought to find the tools that best express what he sees. Through his career he has borrowed and invented techniques to tell stories. What some call abstraction is Fred's attempt to communicate a personal experience. Participants can explore pastels using techniques Fred has learned through his career, such as dry washes, adding and removing color, and using color fields as part of composition, along with many other techniques and topics that will be explored.

SC104 - ALBERT HANDELL

Showcase Demonstration • Friday, 10:00am-1:00pm • \$65

Portrait of a Tree

Albert Handell will work from start to finish with pastels, explaining in detail the drawing and painting concepts that he incorporates in his highly respected pastel paintings of trees. He will explain the inner workings ("rhythms" as he describes them) of trees — how they grow, twist and turn, the very inner life of trees. As he proceeds in color, he will explain, paint and demonstrate the importance of the specific local color of trees and the subtle variations of color found throughout the tree. Then with richly colored greens, harmonized by complementary mauves of the same value, he will show you how to paint the summer greenery and foliage of the tree.

105 - MARGARET DYER

Seminar • Friday, 10:00am-12:00noon • \$35

The Business of Figure Commissions

Margaret does not do formal portraiture. Painting an impression of the figure may be a better way to describe what she produces for her commissioned work. Learn how Margaret finds her clients, sets

up her photo sessions, and always has a happy customer. Contracts, pricing and the business of commissions will be discussed.

W6 - BILL HOSNER

1 day Workshop • Friday, 10:00am-5:00pm • \$160 + \$10 model fee = \$170

Painting the Figure en Plein Air

Bill Hosner will present a one-day workshop about painting the figure en plein air. This workshop is targeted at the intermediate to advanced artist. Theories on the effects of light on a model, getting an "organic feel" to the figure, and searching out the "connections" will be covered. Bill teaches a way of thinking and visualizing that is an adaptation of his personal studies of the great master painters of the past. After demonstrating in the morning, Bill will provide individual critiques and guidance for improvement in the afternoon as the students work directly from the live model.

W7 - ANNE HEYWOOD

1 day Workshop • Friday, 10:00am-5:00pm • \$160

Pet Portraiture

Have a fun day learning how to paint pet portraits in this information-packed workshop. The morning begins with a demonstration, followed by painting time with one-on-one assistance at your easel. Topics include how to get a likeness of the animal or bird, and how to render fur, feathers, and markings. A constructive group critique wraps up the day. Wear work clothes or bring an apron to protect your clothes

106 - DOUG DAWSON

Demonstration • Friday, 2:00pm-5:00pm • \$60 + \$2 model fee = \$62

Painting the Figure

The demonstration will begin with participants selecting the colors to be used, selecting colors that will sabotage the demonstration. Doug will then illustrate how to get out of trouble with color and design by utilizing the principle of the common color, creating exciting color using the field size theory, solving color problems as the painting progresses, looking at the big shapes, the three different types of designs, proportion and the features of the face, using edges to paint the hair, setting the mood with color, painting skin color, using under-painting to control hue and intensity, how to develop your intuitive skills with color and design, how to get out of trouble when things go wrong, and what to work on.

107 - DESMOND O'HAGAN

Demonstration • Friday, 2:00-5:00pm • \$60

Developing Stronger Pastel Paintings

The presentation begins with a slide show of Desmond's pastels including two step-by-step works in progress. His lecture topics include "painting" as opposed to "drawing" with pastels, personal style, developing your painting technique and pushing your pastels to the next level. This is an informal discussion and questions are welcome. The pastel demonstration will be a painting of an urban scene.

108 - KIM LORDIER

Hands On Class • Friday, 2:00-5:00pm • \$60 plus \$15 supply fee = \$75

How Deep Can you Go?

Strengthen the depth in your paintings by pushing the concept

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CLASSES CONTINUED

of atmospheric perspective. Working from photographs provided by Kim Lordier, you will utilize an under-painting process and follow with pastel application. The focus of the class will be to drive home how much control artists really have over the illusion of depth in a two-dimensional format.

SC109 - ELIZABETH MOWRY

Showcase Demonstration • Friday, 2:00pm-5:00pm • \$65

Exploring Subtle Nuances of Mist or Haze in Landscape Painting

Elizabeth will demonstrate the importance of subtle and gradual value changes to portray the quiet mood of misty or hazy conditions commonly found and encountered in nature. She will illustrate the use of a restricted palette to unify the atmospheric background conditions with additional interest and color in the foreground.

SATURDAY, JUNE 4, 2011

201 - FRED SOMERS

Demonstration • Saturday, 9:00am-12:00noon • \$60

Abstracting the Landscape: The Way I See It

Fred uses abstraction to help communicate some of the mystery that intrigues him about what he sees in the landscape. He does not consider himself an artist who paints abstract paintings. He uses abstraction as a tool to try to express what he sees. This demonstration will focus more on the thought process Fred follows as he develops his paintings.

202 - CHRISTINE DEBROSKY

Demonstration • Saturday, 9:00am-12:00noon • \$60

Landscape — Plein Air to Studio

Working outdoors is essential to the landscape painter — the experience is unmatched. Studio work affords the time, and careful deliberation of strong design choices. It also allows the time needed for experimentation. How is each approach resolved into a strong, unified statement? Each method influences the other, and is brought in to play when either dealing with fleeting effects working outdoors, or attempting to recapture the freshness of a plein air work later in the studio. Drawing upon both methods results in a strong, fresh statement, and award-winning work.

203 - BILL HOSNER

Plein Air Demonstration • Saturday, 9:00am-12noon • \$60 + \$2 model fee = \$62

Portrait En Plein Air

Bill Hosner will present a demonstration of painting a full color portrait en plein air. Having dedicated his life to painting outdoors from life, Bill can share the nuances of painting on location rather than in the studio. He will discuss the importance of practice drawing en plein air and how that will aid in full color painting. Then during the demonstration, which will be on the hotel grounds in the outdoor courtyard, attendees can observe the development of a portrait outdoors, seeing how the light reveals itself affording opportunities to use color in ways not experienced in the studio.

204 - MARGARET EVANS

Hands On Class • Saturday, 9:00am-12:00noon • \$60 + \$15 Supply Fee = \$75

Painting Children from Photographs

Margaret will discuss how she works from a variety of quick pose photos to create a mental image of the character, rather than working from one static photo. With some examples of finished work, she will discuss portrait techniques as well as figure positioning for interesting poses, and the benefits of working from photos as opposed to life, and fidgety children! However, she will also discuss how important it is to capture their charm and characteristics. Pastels and support will be provided, but participants are invited to bring their own pastels also to broaden their palette choices. Individual help will be given to all students, and they should bring a selection of good quality children's photographs to work from.

SC205 - RICHARD MCKINLEY

Showcase Demonstration • Saturday, 9:00am-12:00noon • \$65

The Three Stages of a Painting

Using a canal scene from Oregon as inspiration, Richard will demonstrate his three-stage painting process, which he refers to as Sensitivity, Serendipity, and Solution. A bold and creative underpainting will set the stage in advance of the pastel application. The concepts of compositional design, value relationship, color harmony, atmospheric perspective, focal point, bridging, threading, and setting bookends will be discussed throughout the presentation as the painting unfolds.

206 - LIZ HAYWOOD-SULLIVAN

Seminar • Saturday, 9:00am-12:00noon • \$45

SmART Business: Marketing Advice for the Pastel Artist

This seminar is packed with helpful tips on what you can do as a pastel artist to promote your painting. Liz will discuss how to evaluate your artwork, how to prepare your work for a show, the ever-difficult subject of pricing, where to show your art, competitions, getting published, and how to attract a gallery.

W8 - MARGARET DYER

1 Day Workshop • Saturday, 9:00am-4:00pm • \$160 plus \$10 Model Fee = \$170

Painting the Nude

Margaret teaches a simple method of pastel painting. Working from a live model, students will explore the elements of drawing, anatomy, proportion, value and color. For those wanting to speed up and become less tight in their work, this is an excellent class to take. All skill levels are welcome.

W9 - KIM LORDIER

1 Day Workshop • Saturday, 9:00am-4:00pm • \$160

Simplifying for Strength

Are you interested in finding a way to not be beholden to the photograph or scene in front of you? Are you ready to explore a process that simplifies the information in the photo? Join Kim in creating Notans (simplified value and composition patterns) from photos, and recreating a stronger and more dynamic painting during this one-day workshop. A morning demonstration will be followed by individual attention at your easel. Please bring photos and subject matter that are of interest to you. Kim will have a small selection to choose from as well.

(Continued on following page)

CLASSES CONTINUED

207 - MAGGIE PRICE

Demonstration • Saturday, 1:00pm-4:00pm • \$60

The Basics of Working on Black

Dramatic shadows and depth in a landscape painting can be pushed to an exciting new level by starting with a black surface. It's an exercise in opposites from what you may be used to — instead of working dark to light, begin with the light and move on to middle values and finally darker values. The advantages of the method as well as the things to watch out for will be covered in depth during this three-hour start-to-finish painting demonstration.

208 - RAE SMITH

Demonstration • Saturday, 1:00pm-4:00pm • \$60

Painting Atmosphere

Whether painting a stormy scene, twilight, or a misty scene, Rae is enthralled with atmosphere. She is inspired always by landscapes that move beyond the usual or common. Many of these works have been called “spiritual” by those who view them. Come with your list of questions and learn the techniques of painting an assortment of moods with Rae.

209 - ALAN FLATTMANN

Demonstration • Saturday, 1:00pm-4:00pm • \$60

Painting A Café Scene

Learn from this Master Pastelist how he approaches painting a complex café scene with figures by first concentrating on the composition and developing a strong value drawing; then builds up layers of pastel over the drawing and with the use of fixative creates depth and vibrancy in the pastel surface.

210 - LIZ HAYWOOD SULLIVAN

Hands On Class • Saturday, 1:00pm-4:00pm • \$60 + \$15 Supply Fee = \$75

Painting the Dramatic Sky

The sky is integral to the success of a landscape painting. Learn how to create believable skies and clouds in this hands-on workshop. Working on sandpaper you will explore how to use underpainting, techniques of pastel application, visual perspective and different edge and finishing effects to create luminous skies.

211 - LORENZO CHAVEZ

Demonstration • Saturday, 1:00pm-4:00pm • \$60

The Arid American West

This landscape presentation and demo will cover how to capture the arid qualities of the high desert region of the American west. Light and lack of atmosphere distinguish this wonderful part of our country. This is the land of little water and the bones of the earth are often exposed. Creative, inspiring color and dramatic lighting conditions will be discussed.

212 - ANNE HEVENER & JAMIE MARKLE

Seminar • Saturday, 1:00pm-3:00pm • Free

Get Published: How the Publishing Industry Works and How You Can Make an Impression

Would you like to see your work published in a magazine article? Do you have a book idea but don't know what to do next? Get the inside scoop on publishing in this seminar with the Fine Art

Publisher at F+W Media and the Editor of *The Pastel Journal*. Learn how publishers and editors discover artists, what you can do to get noticed, how to pitch an idea, and more. This seminar is free, no booking, no tickets, just walk in.

SUNDAY, JUNE 5, 2011

301 - CHRISTINE DEBROSKY

Demonstration • Sunday, 9:00am-12:00noon • \$60

Contemporary Impressionist Color and Light

Impressionism is associated with a rich surface treatment of short strokes and a high key palette—a method which lends itself beautifully to pastel — is that and so much more. This historically significant movement focused on rendering moments in time as they were unfolding, which was a revolutionary approach of the era. Capturing “snapshots of contemporary life” in brilliant light, energy and the dazzling array of pigment available to today's artist is in keeping with the impressionist philosophy and bringing it into the 21st century.

302 - CLARK MITCHELL

Demonstration • Sunday, 9:00am-12:00noon • \$60

Painting Techniques to Liven Up Your Landscapes

Clark's presentation will show the many techniques he's learned to create vivid skies, scintillating water, and naturalistic trees. He will demonstrate each stage, from sketch to finished work, with a different scene. Emphasis will be on painting with pastels rather than drawing.

303 - MARGARET DYER

Demonstration • Sunday, 9:00am-12 noon • \$60 + \$2 Model Fee = \$62

Figure Demonstration

How do you get a dynamic pose and dramatic lighting with your model? Before getting into her pastel demonstration, Margaret will spend a little time playing with lighting and setting up the model to show a variety of options that will get her the drama she seeks. She'll then demonstrate her approach with pastels, using what she calls “a simple pastel method.”

304 - DOUG DAWSON

Hands On Class • Sunday, 9:00am-12:00 • \$60 + \$15 supply fee = \$75

Painting the Night

Topics and principles which will be illustrated include finding the design, creating the illusion of light in a painting, what you need to know about edges as they relate to light sources and as they relate to shadows, how to handle the color of the light sources, and the problem of multiple light sources. Doug will start a painting of a night scene, explaining what he is doing and the problems he is trying to solve. Then participants will start their paintings attempting to solve the same problems. Doug will go on to the next steps in his painting, and after each step he will go around helping the participants. Visuals of night scenes as well as pastels and support will be provided.

305 - PRESIDENTS PANEL

Seminar • Sunday, 9:00am-11:00am • Free

Presidents of IAPS Member Societies

An encore panel discussion, back by popular request, covering
(Continued on following page)

CLASSES CONTINUED

areas of importance to a successful pastel society and sharing of ideas and experiences. Moderated by Urania Christy Tarbet, founder and President Emeritus of IAPS, this is a great program to learn ways to enhance your own society activities. Free, no tickets, just walk in.

306 - KIPPY HAMMOND

Seminar • Sunday, 9:00am-12:00noon • \$45

How to Get There from Here — Programming your Artistic GPS

Without clarity of vision, an abundance of information can cause overload, bogging you down in bad habits and an inventory of really bad paintings. Learn how to articulate “Where do I really want to go with my art?” and “How do I get there from here?” Discussions will include how to determine where YOU want to go, assessing honestly where you are, mapping out your plan of action to succeed, establishing checkpoints along the way, recalculating when you find yourself off course, knowing when you have arrived, and planning the next destination.

W10 - ALAN FLATTMANN

1 day Plein Air Workshop • Sunday, 8:00am-3:00pm \$160 • Plein Air

Painting Buildings and Structures Outdoors

Paint along step-by-step with Alan Flattmann in the morning as he covers the challenges of painting on location within a time restriction and demonstrates his unique layering technique and use of fixative to create rich pastel surfaces. After lunch, the class will continue painting on location with individual help from Alan. Note: Just in case of bad weather, bring a few landscape or cityscape photos to work from indoors.

307 - RAE SMITH

Demonstration • Sunday, 1:00pm-3:00pm • \$50

Fish, Fronds, Falls, and All!

Rae’s fascination with painting fish (koi or goldfish) and their surroundings never seems to end. The interplay of reflections, foliage, underwater rocks and fish with sunlight and shadow is so exciting — and every pond has a different cast of characters!! Learn what to select, what to leave out, and what makes for good water composition. Come share the joy of painting a pond with Rae.

308 - LORENZO CHAVEZ

Demonstration • Sunday, 1:00 pm-3:00pm • \$50

High Country Landscape

This demo and lecture will be about the high country landscape of the American west. The Rocky Mountains are a favorite subject of many artists. In addition to demonstrating techniques of painting the subject, Lorenzo will discuss his experiences while painting, hiking and communing in the mountainous region he has explored over the last thirty years, and how it has impacted his interpretation of the landscape. He will also discuss artists who have influenced his pastel landscapes paintings.

309 - MAGGIE PRICE

Demonstration • Sunday, 1:00pm-3:00pm • \$50

Breaking the Block

Have you ever had times when you have the time to paint but just can’t get started? When all the subjects you like to paint look dull

and boring? Or how about those times when you have a subject you want to paint, but you don’t have a clue how to start? Discussion of changes to approach and subject, and demonstrations of exercises to “break the block” will give you the tools to get past these situations and on to exciting new approaches to your pastel paintings.

310 - ANNE HEVENER & JAMIE MARKLE

Critique • Sunday, 1:00pm-3:00pm • \$25

Private Critiques: Share Your Work with Anne Hevener & Jamie Markle

Bring your portfolio and sit down one-on-one with either the publisher or editor of The Pastel Journal. Share your latest work and get feedback on matters of composition, handling of color and value, and more. And enjoy a conversation about how to move your painting forward. (Individual time slots of 15 minutes per person will be confirmed.)

311 - SANDRA BURSELL

Seminar • Sunday, 1:00pm-3:00pm • \$35

Beginning Photoshop for Pastelists Working from their Photos

Simple Photoshop techniques discussed to manipulate your photographs before starting to draw. Improve composition, work with tone/value, modify color, remove objects, etc., using Photoshop’s Adjustment Tools: Crop, Rotate, Flip Image, Brightness/Contrast, Color Hue/Saturation, Zoom, Clone Stamp, Blur/Sharpen and others. Generally applicable to Mac/PC and variety of Photoshop versions.

312 - DUANE WAKEHAM

Seminar • Sunday, 1:00pm-3:00pm • \$35

Primarily About Color

To the delight of vendors, most pastelists feel compelled to accumulate a large assortment of colors. Having done so, it is imperative to consider how to use the coveted purchases most effectively. Duane has selected a number of outstanding paintings from various national exhibitions and will discuss how and why they demonstrate exciting, skillful, and intelligent use of color.

MONDAY & TUESDAY, JUNE 6 & 7, 2011

W11 - MARGARET EVANS

2-Day Post Convention Workshop • 9:00am-4:00pm • \$320

Plain AirPainting in the Sandia Foothills

A great chance to consolidate all the inspiration and advice you have accumulated during the Convention, and put it into practice with Margaret, who is highly qualified in working outdoors in all weathers — after all, she IS Scottish! Learn first about simplifying the travel kit, from an expert who travels worldwide with her pastels. Working out in the foothills of the Sandia Mountains on the edge of Albuquerque, Margaret will cover basic issues such as selecting subjects, simplifying composition, tonal values, preliminary sketching, focal point, limited palette and dealing with the ever-changing light and weather conditions. A great opportunity to work outdoors with a traveling expert and capture the magnificent New Mexican scenery. All levels welcome — even if you’ve never painted outside before! A pre-workshop meeting will be held at the hotel on Sunday, June 5, at 4:00 pm.

SANDRA BURSELL

Beginning Photoshop for Working from Photos (311)

Sandra's moody, lyrical pastel roomscape utilize chiaroscuro in a painterly, impressionistic style. Besides her pastels being exhibited nationally and internationally and featured in articles in major art magazines, her photographs also have won top honors and are in major collections. Sandra was IAPS Vice-President from 1994-2006, receiving the IAPS 2009 Golden Mentor Award in appreciation of her efforts.

www.sandraburshell.com

LORENZO CHAVEZ

The Arid American West (211)
High Country Landscape (308)

Lorenzo was born in New Mexico and his inherited connection to the colorful and historic Southwest was the catalyst for his art career. He participates in national invitational and juried exhibitions including the Pastel Society of America, and was featured in a one-man show at the C.M. Russell Museum. Articles about his work have appeared in major art magazines, and three books feature his art: *Colorado Landscapes*, *Pure Color: The Best of Pastel* and *Plein Air New Mexico*. His suggestive renderings and fluent technique have earned him numerous awards and devoted collectors throughout the U.S.

www.lorenzochavez.com

DOUG DAWSON

Painting a Character Study (W5)
Painting the Figure (106)
Painting the Night (304)

Doug grew up in Illinois and Minnesota. He is a member of, and has received awards from, PSA, IAPS, AWS and Knickerbocker Artists. He was a founding board member for the Art Students League of Denver. Doug has taught for Colorado Institute of Art and Colorado Christian University, he currently teaches for the Art Students League of Denver and painting workshops around the U.S. He is recognized as a "Master of Pastel" by PSA. He is the author of the book *Capturing Light and Color with Pastel* and is included in many instructional books on pastel painting. He is a Member of the IAPS Masters Circle and

was the PSA 2008 Hall of Fame Honoree.

www.dougdawsonartist.com

CHRISTINE DEBROSKY

Landscape—Plein Air to Studio (202)
Contemporary Impressionist Color and Light (301)

Christine has exhibited her vibrant "contemporary impressionism" paintings in juried, invitational and gallery venues from coast to coast in the United States and Europe. Her pastels have been awarded in such shows as Arts for the Parks and the American Impressionist Society, as well as with numerous painting groups. She is listed in *Who's Who of American Women* and has been included in *Who's Who in American Art* for the past decade. She has earned signature status with PSA and American Women Artists, and is currently "Distinguished Pastel list", Pastel Society of the West Coast.

www.christinedebrosky.com

MARGARET DYER

The Business of Figure Commissions (105)
Painting the Nude (W8)
Figure Demonstration (303)

Master Pastelist Margaret Dyer has been featured in *Pure Color: The Best of Pastels*, *How Did you Paint That? 100 Ways to Paint Figures 2004 & 2005*, *Pastel Highlights #1*, *The Pastel Journal*, *International Artist Magazine*, *The Artist's Magazine*, *American Artist Magazine* and *Pastel Artist International*. She loves the challenge of drawing the living, breathing, continuously moving landscape of the human body in pastel.

www.margaretdyer.com

MARGARET EVANS

A Mania for Roses (101)
Painting Children from Photographs (204)
Plein Air Painting in the Sandia Foothills (W11)

Margaret Evans is a leading UK art tutor, renowned internationally for her pastel work. She exhibits her paintings and teaches numerous workshops and painting holidays internationally. She qualified at Glasgow School of Art (DA) and University of London (ATC), is a signature member of PSA and the Pastel Artists of Canada. Margaret's work has been featured in international art magazines, and is featured in *Encyclopedia of Pastel Techniques*. Her

books include *Flowers in Pastel* and *Painting Figures & Animals with Confidence*, and she has published numerous painting videos and DVDs.

www.shinafoot.co.uk

ALAN FLATTMANN

Painting Buildings and Structures Outdoors (W10)
Painting A Café Scene (209)

Spanning a career of over four decades, Alan is recognized as one of America's most outstanding and gifted artists. A Master Pastelist, he was inducted into the PSA Hall of Fame in 2006, the IAPS Masters Circle in 2007 and received the American Artist Art Masters Award for pastel teacher in 1996. His books include *Alan Flattmann's French Quarter Impressions*, *The Art of Pastel Painting*, and *The Poetic Realism of Alan Flattmann*.

www.alanflattmann.com

KIPPY HAMMOND

How to Get There from Here — Programming your Artistic GPS (306)

Kippy received a BFA in Visual Arts from the University of Georgia. Living in France where she was a Salon International du Pastel's international guest of honor, she paints landscapes and commissioned portraits for clients in the USA and Europe. Kippy teaches pastel exploration and self-mentoring throughout the US and at La Bonne Etoile Artist Retreat in France.

www.kippyhammond.com

ALBERT HANDELL

Portrait of a Tree (SC104)

Albert was born and raised in New York and attended the Art Student's League, following which he lived and painted in Paris for four years. In 1987 he was inducted into the PSA Hall of Fame. He has had over 50 one-man shows, and has written five books. He is the leading pioneer of the extended application of pastel for plein air painting and is internationally known for his works in pastel which are recognized for waterfalls and rushing waters, architectural subject matter, portraits of trees and for capturing the mystic light of northern New Mexico. Albert lives and paints in Santa Fe.

www.alberthandell.com

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LIZ HAYWOOD-SULLIVAN

SmART Business: Marketing Advice for the Pastel Artist (206)
Painting the Dramatic Sky (210)

Liz has been a dedicated pastel artist since she left the design business in 1996. She holds Signature Memberships in PSA, the Connecticut Pastel Society, and the Pastel Painters Society of Cape Cod. Liz is known for her dynamic, award-winning pastel landscape paintings. Her paintings have been seen in national competitions, museum shows and in numerous magazine articles. The current Vice President of IAPS, she also teaches workshops on pastel painting and business management for artists.

www.haywood-sullivan.com

ANNE HEVENER

Get Published: How the Publishing Industry Works & How You Can Make an Impression (212)

Private Critiques: Share Your Work with Anne Hevener and Jamie Markle (310)

Anne has been a publishing professional for nearly 20 years, contributing to a variety of books and periodicals for fine artists and other creative enthusiasts. Since 2006, as the editor of *The Pastel Journal*, she has interviewed and written about dozens of today's top pastel artists. IAPS has recognized her contributions at the magazine with a "Golden Mentor" award in 2007 and a "Urania" award in 2009. Happily, Anne's work as a writer and editor has been in an environment that continually feeds her lifelong passion for art.

www.artistsnetwork.com/pasteljournal

ANNE HEYWOOD

Pet Portraiture (W7)

Anne is a 2005 Master Circle inductee and author of *Pastels Made Easy*, and has over 20 years teaching experience. Her pet portraiture and landscapes are noted for their emotional content, reflecting her life in New England and Italy. Heywood's award-winning paintings have been featured in publications such as *Australian Artist* and *The Best of Pastel*.

www.anneheywood.com

WILLIAM T. HOSNER

Painting the Figure en Plein Air (W6)
Portrait En Plein Air (203)

Bill is an IAPS Master Circle member and PSA Master Pastelist. His work is solely dedicated to plein air painting. For him it all makes sense; "A photograph freezes a moment in time, while, over a painting session everything is moving, changing... the artist as well as the subject. During that experience the work evolves, is dynamic and can take on the energies of life." Bill earned his BFA at Wayne State University and studied at Scottsdale Artists School. Previously an illustrator for 17 years, Bill produced illustrations for brands such as *Readers Digest* and CBS-Fox Video.

www.williamhosner.com

KIM LORDIER

Snow Bound (W4)
How Deep Can you Go? (108)
Simplifying for Strength (W9)

Kim is a Signature Member of the Pastel Society of America, Pastel Society of the West Coast, Laguna Plein Air Painters Association and an Artist Member of the California Art Club. Her work has gained national attention and has been featured in *Southwest Art Magazine*, *Fine Art Connoisseur*, *American Artist*, *The Pastel Journal* and *American Art Collector*. Kim has received recognition for her landscapes at major plein air events, national pastel society shows and museum exhibitions. She leads workshops across the country teaching her process to beginners and professionals alike.

www.kimfancherlordier.com

JAMIE MARKLE

Get Published: How the Publishing Industry Works and How You Can Make an Impression (212)

Private Critiques: Share Your Work with Anne Hevener and Jamie Markle (310)

Jamie has been the driving force behind North Light Books for the past 10 years. As Publisher and Editorial Director, he now focuses his attention on all F+W fine art properties, magazines, books and websites. He has worked with hundreds of artists and overseen the development and execution of dozens of books and other products. As a fine artist, he has had the opportunity to work in many different media, including

acrylic, watercolor, oil and collage.

www.artistsnetwork.com/pasteljournal

RICHARD MCKINLEY

Utilizing Underpainting Techniques for Pastel Landscape Painting (W1)
The Three Stages of a Painting (SC205)

Richard has been a professional artist and teacher for over 35 years. He is a Signature Member of many societies including PSA, and in 2010 he was their Hall of Fame Honoree. He has been featured in *American Artist* and *The Artist's Magazine* and is a contributing editor to *The Pastel Journal*. His work has been included in several books and he is currently working on a book compiling his Pastel Pointers columns and *Pastel Journal* blogs. He has several instructional DVDs. An avid plein air painter, Richard divides his time between painting on location and reinterpreting those paintings back in the studio.

www.mckinleystudio.com

CLARK MITCHELL

Vibrant Skies, Shimmering Water and Convincing Trees to Perk Up Your Landscapes (W2)

Painting Techniques to Liven Up Your Landscapes (302)

Clark Mitchell is well known for his pastel landscapes: a teacher for over twenty years, he conducts both studio and plein air workshops. Clark received Best in Show at the Laguna Beach (CA) Plein Air Festival in 2005, and his work was on the cover and in a feature article of *Southwest Art* magazine's February 2009 landscape issue. "In order for my images to succeed, they must not only catch the viewer's eyes and heart, but also cause the mind to acknowledge what is at stake on our planet," he says.

www.cgmitchell.com

ELIZABETH MOWRY

Exploring Subtle Nuances of Mist or Haze in Landscape Painting (SC109)

Elizabeth was the PSA 2009 Hall of Fame Honoree. She is a Master Pastelist in PSA, a Distinguished Pastelist in PSWC, and is listed in Who's Who in American Art. Elizabeth is the author of *The Pastelist's Year*, *The Poetic Landscape* and *Landscape Meditations*. For fifteen years she was an

(Continued on following page)

instructor at the Woodstock School of Art in Woodstock, NY, and she has led painting workshops to many parts of the world. She has received over forty major landscape international awards and has exhibited in Italy, China, Russia and Japan.

www.elizabethmowry.com

DESMOND O'HAGAN

Reaching the Next Level in your Pastel Painting (W3)

Developing Stronger Pastel Paintings (107)

Desmond is a Master Pastelist with PSA and is listed in *Who's Who in American Art*. In 2005, he was inducted into the IAPS Masters Circle. Desmond has won several awards in national exhibitions including the IAPS Prix de Pastel, and his work has been the subject of feature articles in numerous national and international magazines. O'Hagan's art is in public and private collections in the United States, Japan, Canada and Europe.

www.desmondohagan.com

MAGGIE PRICE

The Basics of Working on Black (207)

Breaking the Block (309)

Maggie is a Signature Member of PSA and Plein Air New Mexico, and a Signature Member and Distinguished Pastelist of the Pastel Society of New Mexico, and a member of the IAPS Master Circle and the Salmagundi Club of NY. She was a co-founder and the former editor of *The Pastel Journal*, and has written over 100 articles about pastel art and artists. She is the author of *Painting with Pastel* and *Sunlight and Shadow in Pastel* (North Light Books, 2007 and 2011). She is the President of IAPS and serves on its Board of Directors, and on the advisory boards of *The Pastel Journal* and *The Artist's Magazine*. Her work has been published in other books and articles, and is in numerous corporate and private collections in the US and abroad. She teaches workshops throughout the US and foreign countries, and frequently juries or judges exhibitions.

www.MaggiePriceArt.com

CLAUDIA SEYMOUR

The Magic of Darks (MC1)

The Beauty of Light (102)

Claudia is President of the historic Salmagundi Club in New York and a widely collected artist. Her classic still lifes in pastel and oil have been shown in over 150 juried exhibitions and won numerous top awards, including gold and silver medals. Working only from life, Claudia uses the timeless techniques of chiaroscuro to portray objects of elegance and beauty. She has been awarded Master Circle status by IAPS and is a Signature Member of PSA, as well as being a member of numerous other organizations.

www.claudiaseymour.com

RAE SMITH

Painting Atmosphere (208)

Fish, Fronds, Falls, and All! (307)

Rae was elected Master Pastelist by PSA in 1997, and has exhibited her paintings throughout the United States, as well as Japan, China, France, Italy, Russia, Taiwan and Canada. She has won many awards in juried exhibitions worldwide. Rae is listed in *Who's Who in American Art* and in *The Encyclopedia of American Painters, Sculptors and Engravers*. She has been published in *Mitsukoshi Magazine* (Tokyo), *The Pastel Journal*, *International Artist Magazine*, *Fine Art Magazine* and *Best of Pastel II*. She is presently on the teaching staff of the Katonah Art Center, Katonah, NY.

www.raesmithart.com

FRED SOMERS

Abstracting the Landscape: Playing with the Dust of Butterfly Wings (103)

Abstracting the Landscape: The Way I See It (201)

Fred is an internationally recognized painter and teacher who lives and works from his farm-home studio near Northfield, Minnesota. His pastel paintings have received numerous awards including the 2009 Prix de Pastel from the International Association of Pastel Societies, where he is a member of the Masters Circle. "I am continually finding the wonders of the abstract in reality, in addition to exploring

realism. I seek to express time and space and things eternal. Paint what you love. Walk in the Light."

www.fredericksomers.com

URANIA CHRISTY TARBET

Moderator, President's Panel

Urania is the Founder and President Emeritus of IAPS, which she established in 1994. Her memberships include Pastel Society of America, NY, Signature and Life Member; Salmagundi Club, NY, Artist Member; California Art Club, Pasadena, CA, Artist Member; Knickerbocker Artists, NY, Signature Member; Pastel Society of Canada, Signature Member; National League of American Pen Women, Washington, DC, Artist and Writer Member; and the IAPS Master Circle. She has received over one hundred ribbons, trophies and cash awards for her work, which has been exhibited around the world. Her work is included in ten how-to-art books; and has been the subject of many magazine articles. She has conducted pastel and oil workshops throughout the United States, France, Canada, Italy and Scotland.

DUANE WAKEHAM

Landscape: The Thinking Part of Painting (MC2)

Primarily About Color (312)

Duane is a PSA Master Pastelist and Pastel Society of the West Coast Distinguished Pastelist, and has been elected to PSA Hall of Fame (2000) and named PSWC Pastel Laureate (2009). He serves on boards of PSA and IAPS, and the Editorial Advisory Board of *The Pastel Journal*. He earned degrees in painting from Michigan State and Stanford Universities, and taught drawing and painting at Stanford. Publications include *American Artist*; *The Pastel Journal*; *Pure Color*, *Best of Pastel* and Margot Schulzke's *A Painter's Guide to Design and Composition* (both North Light). He has taught workshops, conducted master classes, and judged exhibitions across the U.S. and Canada.

www.pastelsocietyofamerica.org/index_Page4096.htm

IAPS MEMBER SOCIETIES

*To receive the member discount registration fee for the convention, you must be a member of one of the following pastel societies.
If your society is not listed but you believe it is a member society, contact your society to confirm.
A current list of member societies is on the IAPS web site.*

Adirondack Pastel Society	Oklahoma Pastel Society	Pastel Society of Southeast Texas
Alabama Pastel Society	Ozark Pastel Society	Pastel Society of Southern California
Appalachian Pastel Society	Pastel Artists.Ca	Pastel Society of Spain
Arizona Pastel Artists Association	Pastel Artists of Hawaii	Pastel Society of Tampa Bay
Arkansas Pastel Society	Pastel Artists of South Australia	Pastel Society of the Gold Coast
Austin Pastel Society	Pastel Guild of Europe	Pastel Society of the Northern Rockies
Central Pennsylvania Pastel Society	Pastel Painters of Maine	Pastel Society of the Southwest
Central Texas Pastel Society	Pastel Painters Society of Cape Cod	Pastel Society of the West Coast
Chicago Pastel Painters	Pastel Society of America	Pastel Society of Victoria
Coastal Pastel Society of North Carolina	Pastel Society of Australia	Piedmont Pastel Society
Connecticut Pastel Society	Pastel Society of Canada	Pikes Peak Pastel Society
Degas Pastel Society	Pastel Society of Central Florida	Pittsburgh Pastel Artists League
Gateway Pastel Artists	Pastel Society of Colorado	Sierra Pastel Society
Great Lakes Pastel Society	Pastel Society of Eastern Canada	Society Pastel of Lyon France
Illinois Prairie Pastel Society	Pastel Society of El Paso	Southeastern Pastel Society
Koyoen Pastel Society	Pastel Society of Galway	Southwest Florida Pastel Society
Lake Country Pastel Society	Pastel Society of New Hampshire	St. Petersburg Pastel Society
Leicestershire Pastel Society	Pastel Society of New Jersey	Texas Pastel Society
Lone Star Pastel Society	Pastel Society of New Mexico	Tucson Pastel Society
Maryland Pastel Society	Pastel Artists of New Zealand	United Society of Pastel Artists
MidAmerica Pastel Society	Pastel Society of North Carolina	Vermont Pastel Society
New Jersey Pastel Society	Pastel Society of North Florida	Wisconsin Pastel Artists
Northern Indiana Pastel Society	Pastel Society of Oregon	
Northwest Pastel Society	Pastel Society of San Diego	

CONVENTION NOTES

MORNING COFFEE, TEA, MUFFINS & SANDWICH LUNCH: On Friday, Saturday & Sunday, early morning coffee, tea and muffins will be available at no cost to all registrants wearing a badge. The hotel will set up a sandwich lunch bar, so that participants can purchase a quick lunch. Times will be announced in the final program. We will have a table near registration where IAPS member societies are welcome to distribute membership literature. No commercial literature or promotion materials please.

GRAND RAFFLES: At each convention IAPS holds a Grand Raffle with fabulous prizes donated by our trade show suppliers. There will be two drawing: one at 4 pm on Saturday and one at noon on Sunday, both in the Trade Show. If winners are not present at the drawing, prizes can be collected at the Registration desk. You need to be at the convention to purchase tickets and claim prizes. All prizes must be collected before the convention closes at 4 pm on Sunday.

IAPS 2011 REGISTRATION FORM

- Please print clearly and complete entire form, both sides.
- Check the activities you wish to attend and calculate total fees on the reverse side.
- Checks or Money Orders payable to: International Association of Pastel Societies or IAPS (Canadians or other foreign registrants, please send a bank check issued in U.S. dollars)
- Visa or Mastercard are accepted.
- Program activities will be confirmed in the order received. Please note that on-line registrations made at the IAPS web site are immediate and consequently a class may fill during the time it takes to mail a registration.
- **Pre-registration will close** May 9, 2011; after this date all registrations will be processed onsite in Albuquerque. Onsite registration fees will be \$5 higher.
- **Cancellation and change fees will apply**; see page 4.
- A confirmation will be mailed to you. Mail your check & completed form to:
Susan Webster, International Association of Pastel Societies, 6644 Barrett Rd., Falls Church, VA 22042

LAST NAME _____ FIRST NAME _____

NAME FOR BADGE (if different from above) _____

YOUR MEMBER SOCIETY NAME (TO APPEAR ON BADGE) _____

SPOUSE/COMPANION * _____

*Only if registering with you on this registration form & paying registration fee

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

DAYTIME PHONE _____ EMAIL _____

() I am interested in locating a room-mate () Do not include me in any future mailings

(IAPS occasionally sends out mailings or gives names to selected organizations for mailings we feel may be of interest to you—things like exhibition opportunities or pastel related information—not commercial mailings)

CONVENTION REGISTRATION FEE

IAPS MEMBER _____ @ \$135..... \$ _____ *

***Important:** specify one society membership for badge _____

NON MEMBER _____ @ \$150 \$ _____

NON ARTIST COMPANION _____ @ \$ 110 \$ _____

SATURDAY NIGHT BANQUET _____ @ \$49 per person \$ _____

Menu choice: () Beef () Salmon () Veggie

OPTIONAL ACTIVITIES TOTAL AMOUNT (complete other side of form) \$ _____

TOTAL AMOUNT OF CHECK ENCLOSED or TO BE CHARGED ** \$ _____

** Charge this amount to: () Visa () Master Card

ACCOUNT NUMBER: _____

EXPIRATION DATE _____ SECURITY CODE _____ (on back of card)

NAME OF CARD HOLDER — PLEASE PRINT _____

SIGNATURE OF CARDHOLDER _____

***YOU CAN HELP SUPPORT IAPS BY PAYING WITH A CHECK INSTEAD OF A CREDIT CARD
PLEASE CHECK YOUR FIGURES CAREFULLY—YOUR REGISTRATION MAY BE DELAYED IF PAYMENT IS INCORRECT!***

