



INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES EIGHTH BIENNIAL CONVENTION

MAY 28-31, 2009

HOTEL ALBUQUERQUE • ALBUQUERQUE, NEW MEXICO

PRE CONVENTION WORKSHOPS & MASTER CLASSES MAY 27 & 28

POST-CONVENTION WORKSHOP JUNE 1 & 2

IAPS CONVENTION PROGRAM

Wednesday, May 27, 2009

9 am-4 pm Two Day Workshops

Thursday, May 28, 2009

9 am-4 pm One and Two Day Workshops

9 am-4 pm Master Classes

1 pm-6 pm Registration

1 pm-4 pm Australian Pastel Artists (free)

4:30 pm-5:30 pm Paint-Around

6 pm-7 pm Welcome Reception – Cash Bar

7pm-9 pm Buffet Dinner

Friday, May 29, 2009

7 am-6 pm Registration & Information Desk

8 am-10 am Grand Opening Trade Show

10 am-5 pm Optional Activities

8 am-6 pm Trade Show Open

Saturday, May 30, 2009

8 am-5 pm Registration & Information Desk

9 am-5 pm Optional Activities

8 am-5 pm Trade Show Open

6:30 pm Reception – cash bar

7:30 pm Banquet (optional)

Sunday, May 31, 2009

8 am-4 pm Registration & Information Desk

8 am-9 am Raffle in the Trade Show

8 am-4 pm Trade Show Open

9 am-2:30 pm Optional Activities

2:30 pm-4 pm Last Minute Shopping

4 pm Convention Closes

4-6 pm Meeting for post-convention

Plein Air Workshop

Monday, June 1 & Tuesday, June 2, 2009

9 am-4 pm Plein Air Workshop

Friday, June 5, 2009

5 pm-7 pm Opening Reception for IAPS 13th
Exhibition, Ventana Fine Art,
Santa Fe

NEW IN 2009

Shopping Time: You asked for more dedicated shopping time in the Trade Show—we've added blocks of time when only the Trade Show is open, so you don't have to miss any program events to shop! The convention kick-off on Friday will be two hours of shopping time from 8:00 am to 10:00 am, so you can stock up on supplies before going into the demonstrations. We expect this will be a very busy period, and we plan to have extra sales staff to shorten the lines. Remember that you can place your orders at the booths, and come back later in the day to pay and pick up your items. In addition to shopping, we'll have some interesting presentations by vendors—check the display easel at the rear of the trade show each day for the schedule.



Thursday Activities: Our registration will open at 1:00pm on Thursday. We will have an interesting free program on Thursday afternoon presented by pastel artists from Australia, followed by the Paint-Around and then the Opening Reception and Buffet Dinner—so get to Albuquerque early and don't miss anything!

Master Classes: These were introduced in 2007 and you asked for more! Designed for advanced students and experienced artists, each is a full day activity, limited to 25 participants. Instructors: Alan Flattmann, cityscape; Duane Wakeham, landscape and Leslie B. De Mille, portrait. Sign up quickly, we expect these to fill fast!



Hands On Demonstrations: Also introduced in 2007, these sessions proved to be very popular, so we have several in this year's program. These classes are limited to 40 participants so we expect them to fill fast. You will be provided with some art supplies so you can work along with the instructor, learn new techniques and try out the latest materials (not necessarily completing a painting). There is a small supplies fee added.



**SPACE IS LIMITED ON ALL ACTIVITIES
DON'T BE DISAPPOINTED—REGISTER EARLY!**

CHECK IAPS WEBSITE FOR AVAILABILITY

Availability of individual activities will change daily—we do our best to keep the website current, but an activity could be filled between the time you look at the web and the time we receive your registration request.

www.pastelinternational.com

The
Pastel Journal
Official Media Sponsor

SCHEDULE OF OPTIONAL ACTIVITIES

WEDNESDAY & THURSDAY, MAY 27 & 28, 2009

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
PRE-CONVENTION WORKSHOPS (TWO DAYS): Richard McKinley, Margaret Evans																			

THURSDAY, MAY 28, 2009

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
PRE-CONVENTION WORKSHOPS (THURSDAY ONLY): Jimmy Wright, Lorenzo Chavez																			
MASTER CLASSES: Duane Wakeham, Alan Flattmann																			
Australian pastelists presentation															4:30-5:30 Paint Around				
6:00 Reception 7:00 Buffet																			

FRIDAY, MAY 29, 2009

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 Lorenzo Chavez							106 Kim Lordier							112 Les B. DeMille					
	102 M.C. Johnson							107 Rae Smith							113 Richard McKinley					
	103 Jimmy Wright							108 Terri Ford							114 Claudia Seymour					
	104 Margaret Evans Hands On							109 Pastel Journal 10th Anniv.							111 Alan Flattmann Hands On					
	105 Liz Haywood-Sullivan							110 Bob Bahr							115 Michael Skalka					
TRADE SHOW until 6 p.m.																				

SOCIAL LOUNGE

SATURDAY, MAY 30, 2009

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	201 Kippy Hammond							207 Lorenzo Chavez							212 Kim Lordier					
	202 Sean Dye Hands On							208 Anne Heywood Hands On							6:30 Reception					
	203 M.C. Johnson							209 Margaret Evans							213 Claudia Seymour					
	204 Leslie B. DeMille - Portrait Master Class																			
	205 Maggie Price Hands On							211 Urania Christy Tarbet Hands On							7:30 Banquet (opt.)					
	206 Presidents Panel - free							210 Liz Haywood-Sullivan							214 Bob Bahr					

SOCIAL LOUNGE

SUNDAY, MAY 31, 2009

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 & RAFFLE	301 Sean Dye							307 Richard McKinley							TRADE SHOW FINALE					
	302 Maggie Price							308 Alan Flattmann												
	303 Urania Christy Tarbet							309 Jimmy Wright												
	304 Duane Wakeham							310 Rae Smith												
	305 Les B. DeMille Hands On							311 Terri Ford												
	306 Anne Heywood																			
312 Plein Air Workshop																				

SOCIAL LOUNGE

MONDAY & TUESDAY, JUNE 1 & 2, 2009

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
POST-CONVENTION PLEIN AIR WORKSHOP (TWO DAYS): Maggie Price																			

TRADE SHOW HOURS ARE SHOWN BELOW — ABOVE HIGHLIGHTED AREAS ARE DEDICATED SHOPPING TIMES IN THE TRADE SHOW WITH NO OTHER ACTIVITIES SCHEDULED.

FRIDAY - 8:00 AM - 6:00 PM • SATURDAY: 8:00 AM - 5:00 PM • SUNDAY: 8:00 AM - 4:00 PM

HOTEL ALBUQUERQUE
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 restaurant, New Mexican Café Plazuela & Cantina, and the Q-Bar lounge, voted Albuquerque's best Happy Hour spot. Rooms feature in-room WiFi, gourmet coffee and tea, hair dryer, iron & ironing board.



SPECIAL ROOM RATE at the HOTEL ALBUQUERQUE: \$119 per night plus tax, single or double occupancy. Rate applies from May 26 to June 1, subject to hotel availability. The cut off date for this special rate is May 4, 2009; for bookings after that date, higher rates may apply. Book your room early; don't wait until the last minute or it may not be available. You can reserve your room by phone: tollfree 1-866-505-7829 or local 505-843-6300; identify yourself as attending the IAPS convention to get the special rate. Or go online to www.hotelabq.com, enter your arrival date information and in the box asking for RATE CODE enter GRPE09, then click "check availability" and follow the prompts to book your room.

Taxi fare from Albuquerque airport is currently around \$25 each way—approximately 20 minutes. (Prices could be higher in 2009 due to fuel price increases.) For information on taxis, shuttles, see www.cabq.gov/airport/transportation.html

LOOKING FOR A ROOMMATE? Check the registration form if you'd like to share a room, 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.

IAPS 2009 CONVENTION REGISTRATION FEES INCLUDE:

- Australian Pastel Artists Presentation – Thursday
- President's Panel – Saturday
- Paint Around – Thursday
- Welcome Reception (cash bar) & Buffet Dinner – Thursday
- Pre-Banquet Reception (cash bar) – Saturday Banquet is an optional event
- Early morning coffee, tea and muffins, Friday, Saturday and Sunday
- Entry into the 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

REGISTRATION FEES:

MEMBER: \$120.00. You must be a member of an IAPS Pastel Society. See list of member societies on page 10, and indicate your membership on the Registration Form.

NON-MEMBER: \$135.00. If you are not a member of an IAPS Society. Includes all above.

NON-ARTIST (accompanying spouse/companion): \$95.00. Includes above features except cannot take optional activities.

Pre-register by mail by April 3, 2009 at the above prices. Or you may register at the convention; all registration fees will be \$5 higher in Albuquerque. One-day registration fee for local artists will be available only at the convention in Albuquerque.

CANCELLATION AND REFUNDS

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

- **Registration Fee:** \$50 will be deducted from all refunds
- **Pre- and Post-Convention Workshops & Master Classes:** Up to April 3, 2009, \$25 will be deducted from all refunds. After April 3, Workshop/Master Class fee is nonrefundable 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 April 3, 2009. After April 3 and at the convention, tickets for optional activities will be **nonrefundable** and **non-changeable**, so please choose carefully!

MASTER CLASSES

*Designed for advanced students and experienced artists, for a chance to study for a full day with a Master artist.
9:00 - 4:00 with lunch break • Cost: \$150 • Supply lists will be provided one month before • Not suitable for beginners*

DUANE WAKEHAM **Thursday, May 28**

Landscape: "The Thinking Part of Painting"

A one-day seminar* for artists who have a demonstrated understanding of technique and materials and who want to advance their paintings to the next level. The premise that the process of painting involves more than applying pastel to paper provides the title, *The Thinking Part of Painting*. Examine the thinking process that leads to producing stronger, more expressive paintings that exhibit a greater sense of individuality and purpose, and to producing paintings that are unified in concept, content, composition, and execution. Emphasis on the role of color and composition. In advance of the session, participants will be required to submit three or four slides or digital images, one of which will be selected for an in-depth critique during the session.

** Please note: This master class is a seminar, not a hands-on workshop. All participants need to bring to the session are a notebook, pen or pencil, and a willingness to enter into discussion.*

ALAN FLATTMANN **Thursday May 28** ***Painting a Cityscape***

Paint along step-by-step with Alan Flattmann as he paints a cityscape from a photo and discusses his unique layering technique utilizing fixative and spray paints to create atmospheric effects and rich pastel surfaces. Alan will provide photos to work from and a sheet of his hand-made pumice board for each student. Participants will need to bring easels and additional art supplies.

LESLIE B. DeMILLE **Saturday, May 31** ***Portrait***

An all day Master Class with NO full demonstration, to allow participants to paint all day with lots of individual instruction and perhaps short demonstrations of advanced, specific details. A \$6 model fee is added to the price. It is strongly recommended that participants sign up for Leslie DeMille's Friday afternoon full portrait demonstration.

SPECIAL CANCELLATION FEES ON MASTER CLASSES and PRE- AND POST-CONVENTION WORKSHOPS:

Up to April 3, 2000, \$25 will be deducted from all refunds. After April 3, Master Class fee is nonrefundable unless we can resell the spot to another participant, in which case the \$25 charge will apply

PRE- AND POST-CONVENTION WORKSHOPS

Wednesday, May 27 & Thursday, May 28 • Monday, June 1 & Tuesday, June 2

9:00 am to 4:00 pm with a lunch break • Cost: Two days, \$300; one day, \$150 • Limited to 25 participants.

Bring your own supplies, easel and a drop cloth. Suggested supply list will be sent to participants one month before.

1 RICHARD MCKINLEY **Wednesday, May 27 & Thursday, May 28**

Sensitivity, Serendipity and Resolution: The Stages of a Pastel Painting.

Using field studies as well as photographs as inspiration, this workshop will cover the basics of creating a classically solid yet creatively exciting landscape in pastel. The elements of composition, value, color, and edge will be discussed as well as techniques of underpainting and pastel application. The importance of working directly from nature, and how to use photography back in the studio as a tool will be addressed. Individual attention will be given to each student at his or her easel.

2 MARGARET EVANS **Wednesday, May 27 & Thursday, May 28**

Portraits from Photos and Life. A chance to study the art of portraiture, learn to capture a likeness, as well as personality and character. The first day will be working from photos, how to utilize without copying, and adding depth and imagination to create exciting portraits. Students should bring a selection of good photos. Margaret will also bring photos for students to use, therefore learning how to capture unknown characters as well as familiar faces. The second day will be working from two different live models, and will also cover wet and dry pastel techniques. Model fee, \$6, added to workshop price.

3 JIMMY WRIGHT **Thursday, May 28**

Self Portrait: The Changing Self. In this self-portrait workshop, the

traditional techniques of observation and draughtsmanship will be combined with the study of expressive color relationships. The unique self-portrait acts as a bridge between the public self and the private self. Jimmy Wright's pastel self-portraits, including one acquired by the Metropolitan Museum of Art, hang in many public and private collections.

4 LORENZO CHAVEZ **Thursday, May 28**

Landscapes of The American West. A morning demo and lecture will cover techniques and concepts necessary to capture the western high desert light. Eleven concepts Lorenzo considers valuable while working on location will be explained and applied during the demonstration, as well as an explanation of the three sources of natural light in the western landscape. After lunch, the class will paint the rest of the afternoon with some individual attention given to each. Students should bring photos to work from; Lorenzo will also bring some photos.

312 MAGGIE PRICE **Monday & Tuesday, June 1 & 2**

Plein Air Painting. Head for the hills—the foothills of the Sandia Mountains on the northeast edge of Albuquerque. Two days of plein air painting in a spectacular location, with demonstrations, instruction and information about choosing subjects, establishing a focal point, and getting the important information down before the light changes. Note two-hour class/transportation planning meeting from 4:00-6:00 on Sunday, May 31.

101 Landscapes of the American West

Demonstration; 10:00-12:00; \$45

Lorenzo Chavez

Lorenzo will discuss his love of the American western landscape, how the land inspires his work, and how historic western artists have influenced his approach to landscape painting. He will demo a painting of the arid, high desert landscape using both field sketches and photographic reference.

102 Painting the Canadian Maritimes

Demonstration; 10:00-12:00; \$35

Michael Chesley Johnson

Quiet beaches, bold cliffs, picturesque fishing villages—the Canadian Maritimes has it all! Michael has painted and led outdoor workshops in the Maritimes for the past four years. Join him as he shows you his approach in bringing the feel of the ocean and the fishing life to his paintings.

103 The Sunflower: Capturing the Visual Drama

Demonstration; 10:00-12:00; \$45

Jimmy Wright

Jimmy will give a demonstration of his pastel painting, which melds the observation of nature with inner expression. His pastels use bright colors, gesture and an aggressive contemporary technique to give the sunflower an emotional context that conveys the cyclical nature of life.

104 Scottish Highlands Landscape

Hands-on Demonstration; 10:00-1:00; \$55 + \$15 supplies

Margaret Evans

Working from photos provided by Margaret, a step-by-step demonstration will allow students to follow a simple formula for capturing rugged landscape “in the wild,” simplifying by selecting the important elements of the subject, exaggerating the focal point, and eliminating unnecessary details. Learn how to capture atmosphere with mountain landscapes, rugged terrain and mists—the magical landscapes of the Highlands and mystical Isle of Skye will evolve before your eyes! Pastels and papers will be provided, but bring your own pastels and papers to discuss different techniques and uses of materials.

105 Good Business: Managing Your Career as an Artist (#1)

Seminar; 10:00-12:00; \$30

Liz Haywood-Sullivan

Through the years artists have been portrayed as poor business people. This class will help debunk the myth by giving you some tips and techniques on managing your artistic career. Discussion topics will include how to keep track of your artwork, networking, framing and presentation options, pricing and sales.

106 Simplifying for Strength

Demonstration; 12:30-2:30; \$45

Kim Lordier

Kim believes strength in a painting comes from simplifying shapes and values. Learn how she simplifies a composition and value pattern in the field or from photographs; what to look for when in the field; how to simplify what you see, and what to leave out and why. Delve deeper into edge control to help hold shapes together to create strength. The demo will consist of a pastel and turpeneoid under-painting, working to a finish with emphasis on color temperature changes and edge control.

107 On Goldfish Pond

Demonstration; 12:30-2:30; \$45

Rae Smith

Rae’s series, *On Goldfish Pond*, started with a pond she sketched in Puerto Rico. It never was intended to develop into a series, but she became fascinated with this subject matter, and still is! The interplay of reflections, foliage, rocks and lily pads with the fish is so exciting! Whether sketching from an actual pond or creating her own, it’s a joyous happening.

108 Plein Air Underpainting for a Fresh Finish

Demonstration; 12:30-2:30; \$45

Terri Ford

Keeping a painting “fresh” is of primary importance to Terri. Her under-paintings are designed to establish strong value patterns and composition, capturing the essentials in lighting conditions that can quickly change. Terri will demonstrate several variations of under-painting, and complete one of the paintings to illustrate how to keep it vibrant and fresh, and avoid the pitfalls of

overworking. Terri will discuss color choices, application of the pastel in the final stages and knowing when to stop.

109 Pastel Journal Tenth Anniversary

Seminar; 12:30-3:30; Free

Anne Hevener & The Pastel Journal staff

Come help celebrate ten years of *The Pastel Journal!* Editor Anne Hevener is planning an exciting presentation, including some of the artists who have been featured in the magazine over the years. It’s free—no sign-up and no tickets required.

110 Critique from a Magazine Editor

Critique 12:30-2:30; \$30

Bob Bahr

Receive an evaluation of your paintings from the Managing Editor of *American Artist*, who has been reviewing artwork for many years. Bob will offer helpful comment about composition, techniques, marketability, style and relative merits of the artwork. Bring three slides of your paintings.

111 Preparing Handmade Pumice Boards and Speckled Pastels

Hands-on Demonstration 2:00-5:00; \$55 + \$15 supply fee

Alan Flattmann

Learn how to easily prepare high quality pumice boards and papers at a fraction of the price of commercial grades. Alan will also show how to make unique speckled pastels from pastel fragments and dust that would ordinarily be thrown away. Each student will prepare several pumice boards and speckled pastels to take home with them.

112 Portrait Demonstration

Demonstration; 3:00-5:00; \$45 + \$1 model fee

Leslie B. de Mille

A two hour demonstration to concentrate on *why* and *how* Les uses the colors that he recommends for portraiture. He will show his special technique of the application and variations of flesh tones. Emphasis on drawing, values, warm and cool colors and lost and found edges while keeping an impressionistic

(Continued on following page)

FRIDAY, MAY 29, 2009 (continued)

feel to the whole painting. This demonstration is highly recommended for those taking the Portrait Master Class on Saturday.

113 Utilizing an Underpainting Demonstration 3:00-5:00; \$45

Richard McKinley

This demonstration will show the steps involved in a pastel landscape built on top of an underpainting. Emphasis will be placed on making sound choices before starting, creating an exciting underpainting, and allowing oneself to work with, and respond to, the under-painting with pastel.

114 Shining Light on Your Still Lives

Demonstration 3:00-5:00; \$40

Claudia Seymour

Using one of her prize-winning pastel paintings as an illustration, Claudia will

demonstrate how to emphasize the appearance of light on a still life set-up. This involves two coordinating strategies: the use of warm, dark, neutral backgrounds, including those with patterns, as a foil for extremely high-key cool highlights on the objects of greatest interest.

115 Pastels: A Technical Discussion on the Composition of Materials, Lightfastness and Studio Safety

Seminar; 3:00-4:00; \$15 *

Michael Skalka

It's time to take a break from concentrating on technique, and focus on the materials themselves. This lecture provides insight into the materials used to make pastels, some of which are consistently lightfast while some are not, and how to make studio safety a priority. Focus will be on the pigments and

binding materials used to make pastels, the method of lightfastness testing, an update on the progress of the upcoming ASTM pastel standard, how to select pastels for color longevity and how to organize a studio to safeguard against hazardous materials. You owe it to yourself, especially if you work in a home-based studio, to attend this lecture on how to maintain a safe studio workspace.

** NOTE: Proceeds from this course will be directed to the travel fund which will allow a representative of IAPS to attend American Society of Testing and Materials meetings to advocate for a standard that will promote manufacturing of high quality, lightfast pastels for stability and permanence.*

SATURDAY, MAY 30, 2009

201 Learning to Succeed with Color Harmony

Demonstration; 9:00-12:00; \$55

Kippy Hammond

The opposite problem of having too few colors in your pastel box is having too many and not knowing what to do with them. In this still life demonstration discover methods and tips of approaching your painting by using colors intelligently. Topics will include the use of limited palettes, color mixing, and how to use complimentary color under painting to help maintain color harmony.

202 Mixed-Media Explosion!

Hands-on Demonstration; 9:00-12:00;
\$55 + \$15 supply fee

Sean Dye

Come paint with the author of *The Mixed Media Sourcebook!* Sean is recognized nationally for his knowledge and bold experimentation with art materials. Participants will learn expressive, effective and archival methods of combining other media with pastel. Bring your favorite pastels and a sketch or photo. Surface and all other materials provided.

203 Painting the Canadian Maritimes

Demonstration; 9:00-11:00; \$35

Michael Chesley Johnson

Quiet beaches, bold cliffs, picturesque fishing villages—the Canadian Maritimes has it all! Michael has painted and led outdoor workshops in the Maritimes for the past four years. Join him as he shows you his approach in bringing the feel of the ocean and the fishing life to his paintings.

204 Portrait Master Class

Master Class; 9:00-4:00; \$150 + \$6 model fee

Leslie B. de Mille

See information on page 4.

205 Water, Water Everywhere

Hands-on Demonstration; 9:00-12:00;
\$55 + \$15 supply fee

Maggie Price

Painting water with pastels is easier than you might think! Learn how to paint still water with reflections, rushing streams and slow-moving water with ripples. Maggie paints water frequently, and will demonstrate specific techniques to capture the characteristics of various states of water. Bring photographs and your pastels (some will be provided, but bring your own also for better results).

206 Presidents Panel

Seminar; 9:00-12:00; Free

Presidents of IAPS member societies

A panel discussion covering areas of importance to a successful pastel society and sharing of ideas and experiences. A great program for all to learn ways to enhance your own society activities. This event is free—no sign up and no tickets required, just walk in.

207 Winter Landscapes

Demonstration; 12:30-2:30; \$45

Lorenzo Chavez

This lecture and demo will address the appropriate equipment to use for painting winter pastel landscapes. Lorenzo will discuss the three sources of natural light, how to describe snow depth, and the use of contrasts in a winter scene. He will demo using both photographic reference and field sketches.

208 Backlit Deep Woods Scene

Hands-on Demonstration; 12:30-3:30;
\$55 + \$15 supply fee

Anne Heywood

Don't let the complexity of backlit deep woods keep you from painting one of

(Continued on following page)

SATURDAY, MAY 30, 2009 (continued)

nature's most beautiful subjects. Anne Heywood, Master Circle artist and author (*Pastels Made Easy*, Watson-Guptill Publications) will be your "guide" through this step-by-step painting, explaining techniques such as creating interesting darks and lights and using value contrasts to make paintings dynamic.

209 Wet & Dry Pastel Techniques —Venice

Demonstration 12:30-2:30; \$45

Margaret Evans

With discussions on different papers and pastel types, the demo will cover the uses of wet techniques for effects on crumbling Venetian buildings, reflections on water, as well as traditional sketching and building up of dry pastel techniques. Gouache and its computability with pastels will also be shown, for use in the underpainting.

210 Good Business: Managing Your Career as an Artist (#2)

Seminar; 12:30-2:30; \$30

Liz Haywood-Sullivan

Tips on what you can do as pastel artist to promote your painting. We 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.

211 The Joy of Floral Still Life Painting

Hands On Demonstration 1:00-4:00; \$55 + \$15 supply fee

Urania Christy Tarbet

A step-by-step paint along for those interested in creating powerful floral/still life paintings, the collector's gems. Begin with a lecture and shared visuals. Share the basic know how of drawing and painting shortcuts, learn the abstract under painting approach to create a dynamic color rendition of the final painting. This concept applies to all genre. Color bounce, composition and lighting will be discussed. Photos and Ampersand Pastelboards and some pastels will be supplied for each participant.

212 Drama on the Coast

Demonstration; 3:00-5:00; \$45

Kim Lordier

Join Kim as she demonstrates a pastel and turpenoid under-painting utilizing dramatic lighting conditions on the sand dunes/cliffs of the pacific coastline. Emphasis will be on keeping value patterns simple while making

the most of color temperature changes, and hard/soft edges to create the illusion of dramatic light.

213 Shining Light on Your Still Lives

Demonstration; 3:00-5:00; \$40

Claudia Seymour

Using one of her prize-winning pastel paintings as an illustration, Claudia will demonstrate how to emphasize the appearance of light on a still life set-up. This involves two coordinating strategies: the use of warm, dark, neutral backgrounds, including those with patterns, as a foil for extremely high-key cool highlights on the objects of greatest interest.

214 How to Get Your Name in Print!

Seminar; 3:00-5:00; \$30

Bob Bahr

As Managing Editor of *American Artist* magazine, Bob will share what he looks for when researching artists and their work to appear in his magazine articles. Invaluable information on the importance of entering exhibitions, promoting yourself as an artist, and how to "get your name in print."

SUNDAY, MAY 31, 2009

301 Working on a Large-Scale Pastel Painting

Demonstration; 9:00-12:00; \$55

Sean Dye

Are you ready for some excitement? Most of us tend to get in a comfort zone of our favorite sizes. Sean will discuss and demonstrate working on a large scale pastel painting. He will work on a large toned surface using mixed media techniques.

302 Incorporating Structures in Landscape Paintings

Demonstration; 9:00-12:00; \$55

Maggie Price

Adding structures to your landscape paintings brings a human element to the paintings, and may increase viewer's response to the subject. Learn how and where to place buildings, bridges, and other structures for dynamic compositions, and how to simplify complex architectural subjects.

303 Gardenscape Demonstration

Demonstration; 9:00-12:00; \$55

Urania Christy Tarbet

Learn the colorful Impressionist style valued by collectors throughout the United States and Europe. Urania shares her technique of painting vibrant Gardenscapes defined by color, value, and form filled with brilliant sunshine. Abstract under-painting will be discussed, along with composition, design, the marriage of warm and cool colors, soft and hard edges and the importance of color bounce. When all are present in a painting, you have a work of art that sings.

304 Creating Stronger Paintings

Demonstration 9:00-12:00; \$55

Duane Wakeham

Duane believes strongly that making a painting is decidedly different from painting a picture. He will demonstrate the role composition plays in the process of developing a

painting, including the contribution made by executing preliminary color studies. Although his landscape paintings reflect his personal way of seeing and responding to nature, his primary interest is the painting process—the making of a painting. He approaches paintings as abstractions, working with shapes and spaces, patterns, masses of light and dark, and color relationships. Only when the abstract elements fuse together into a balanced and harmonious composition does he become concerned with transforming them to describe clouds, trees, and water.

305 Painting Life-Like Features in Portraits

Hands On Demonstration; 9:00-12:00; \$55 + \$17 model /supply fee

Leslie B. De Mille

Les will demonstrate larger-than-life breakdowns on eyes, nose, mouth, etc. to show
(Continued on following page)

how to see, then how to accomplish when painting in a normal size. Students will be provided with pastels and supports to paint along with the instructor. This large format is an excellent way to better interpret the facial parts without worrying about a complete portrait. Note: This demonstration is suitable for those beginning portraiture, and also for the more experienced artist struggling with painting life-like features.

306 “Safe and Healthy” Framing for Pastel Paintings

Seminar 9:00-12:00; \$55

Anne Heywood

Does your art budget not allow for hefty professional framing bills? Or perhaps you are tired of unsightly pastel dust dirtying the mats of your framed pastel paintings. Whether you do your own framing or not, it is always beneficial to know the “safe and healthy” pastel framing techniques presented in this interactive seminar. Topics include framing with a mat, framing without a mat, and framing for shipping.

307 Finishing Touches

Demonstration; 12:30-2:30; \$45

Richard McKinley

The final touches are often the most difficult

and unsure pastel marks we make when painting. This demonstration will focus on re-evaluating the concept, composition, value relationships, color harmony, and technique as a means of arriving at a successful completion.

308 Painting a Landscape with Architecture

Demonstration; 12:30-2:30; \$45

Alan Flattmann

Learn from this Master Pastelist how he uses color, lighting, detail and technique to capture mood and character in his evocative paintings of landscapes and architecture. Alan will demonstrate his unique layering technique utilizing fixative and spray paints to create atmospheric effects and rich pastel surfaces on his handmade pumice boards.

309 The Sunflower: Capturing the Visual Drama

Demonstration; 12:30-2:30; \$45

Jimmy Wright

Jimmy will give a demonstration of his pastel painting, which melds the observation of nature with inner expression. His pastels use bright colors, gesture and an aggressive contemporary technique to give the sunflower an emotional context that conveys

the cyclical nature of life.

310 Water in Action

Demonstration; 12:30-2:30; \$45

Rae Smith

Whether painting a seascape or waterfall, the movement of water over rocky places and in varying types of lighting is enthralling to capture. Studying this action takes careful observation and lots of sketching. Come share this experience with Rae.

311 The Fine Art of Keeping Good Tax Records

Seminar; 12:30-2:30; \$30

Terri Ford

A colorful and cheerful conversation about a very dark subject. As a survivor and victor of four IRS tax audits and one appeal, Terri has gained some valuable insight into keeping tax records for the self-employed artist. She will share tips for maintaining records that will satisfy even the most voracious tax auditor.

IMPORTANT INFORMATION ABOUT REGISTERING FOR WORKSHOPS

HANDS ON DEMONSTRATIONS: The instructors will do a painting demonstration. Pastels and support are provided to participants so they may experiment with the techniques being explained. The intention is not to necessarily end up with a finished painting, although you might! Since the colors will be limited, you may wish to also bring your own box of pastels for a wider color selection.

WAITLISTS: If one of your selections is full, you will be placed on a waitlist. If somebody cancels, you will automatically be moved into that space and a new confirmation will be mailed to you. Waitlists will only be kept during pre-registration not at the convention. If you want to try for a cancelled space during the convention, check at the registration desk. As activities are filled, this will be shown on the IAPS website, but please understand there will be a time lapse so it will not always be completely accurate. Sign up early to be sure of your first choices! Feel free to give us your second choices if you prefer not to be put on a waitlist.

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. Once again we will have a “Social Lounge” for you to relax, eat lunch, meet with others, and collect information on IAPS member societies—only to be used for food purchased in the hotel; do not bring in food from outside. IAPS member societies are welcome to distribute membership literature on the side tables. No commercial literature or promotion materials please.

GRAND RAFFLE: At each convention IAPS holds a Grand Raffle with fabulous prizes donated by our trade show suppliers. The drawing will be held on Sunday morning in the Trade Show, if winners are not at the drawing, prizes can be collected at the Registration desk. You need to be at the convention to purchase tickets and claim prizes. A grand prize will be an air filter, value \$1200, given by Artist’s Air; other prizes will be announced at the convention.

IAPS TENTH JURIED EXHIBITION: Hosted by the prestigious Ventana Fine Art Gallery on Canyon Road in Santa Fe. The opening reception will be Friday, June 5, 2009, 5-7pm, so spend a bit longer in New Mexico, come to the reception and see the show!

IAPS 2009 DEMONSTRATORS & SPEAKERS

BOB BAHR is the managing editor of *American Artist*, *Watercolor*, *Drawing*, and *Workshop* magazines, and serves as the project editor for *Drawing*. He is a juror for the *American Artist* art competitions and helps the editor-in-chief find the best practicing artists to feature in the pages of the four publications. Bahr draws and paints indoors and outdoors in New York City.

www.myAmericanArtist.com

LORENZO CHAVEZ finds inspiration in the intoxicating, wide open spaces of the American West. Raised in New Mexico, he now resides in Colorado. He participates in many prestigious exhibitions including the Pastel Society of America, Artists of America, Albuquerque Art Museum, Bradford Brinton Museum, Panhandle-Plains Museum, Colorado Springs Fine Art Museum, Laguna Art Museum and the Gilcrease Museum. Feature articles have appeared in many magazines and three new books feature his art: *Colorado Landscapes*, *Pure Color: The Best of Pastel* and *Plein Air New Mexico*.

www.lorenzochavez.com

LESLIE B. DeMILLE studied at Art Students League, NY and taught portraiture in pastels and oil for 50 years. He conducts workshops throughout the US and Canada. He is a Fellow, American Artists Professional League, NY and American Institute of Fine Arts, L.A.; Member, Academy of Golf Art, Florida and is on the Faculty of Scottsdale Artists School in Arizona. His noted commissions include Arnold Palmer, Jack Nicklaus, Tiger Woods, Sam Snead, Bob Hope and Dinah Shore.

www.lesliebdemille.com

SEAN DYE received his MFA from Pratt Institute, teaches at UVM and throughout the USA. His paintings are in numerous collections and galleries and have appeared in several magazines. He founded the Vermont Pastel Society, judges exhibitions, authored *Painting with Water Soluble Oils* and the *Mixed-Media Sourcebook* and appears in *Powercolor* and *Painting the Elements*.

www.seandyestudio.com

MARGARET EVANS DA, ATC,PSA, PAC is a leading UK art tutor, renowned internationally for her pastel work, and she tutors numerous workshops and painting holidays internationally. She qualified at Glasgow School of Art (DA), from University of London (ATC), is a signature member of the Pastel Society of America, the Pastel Artists of Canada, and has written books and articles, as well as featured in numerous teaching DVDs.

www.shinafoot.co.uk

ALAN FLATTMANN, PSA Master Pastelist, 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

TERRI FORD was inducted into the Masters Circle of IAPS in 2007. She is a Distinguished Pastelist with Pastel Society of the West Coast, and Signature Member of the Pastel Society of America. At the Carmel Plein Air Competition in 2007, she received First Place and Best Pastel Awards, and in 2006 People's Choice and Best Pastel. She teaches plein air workshops both in California and abroad.

www.terrifordart.com

LIZ HAYWOOD-SULLIVAN, PSA, has worked solely in pastel since 1996, dedicated to painting landscapes. She teaches and conducts workshops on both pastel painting and business practices for artists. Her work is represented by Vose Galleries of Boston. In the past year her award-winning paintings have been featured in *American Artist*, *The Pastel Journal*, and *American Art Collector* magazines, and can be found in collections nationwide.

www.haywood-sullivan.com

KIPPY HAMMOND graduated with a BFA in Visual Arts from the University of Georgia. Her teaching experience is extensive, including participation in the Artist in Residence Program with the Georgia Council of the Arts. As co-founder of the Hammond-Boyd Art School she taught all mediums for middle, high school students, and adults. Presently living in France, she continues to paint still lifes, landscapes and commissioned portraits for clients in the United States and Europe at La Bonne Etoile Artist Retreat. She is a signature member of the Southeastern Pastel Society and offers pastel exploration workshops in France and through art facilities in the United States.

www.kippyhammond.com

ANNE HEVENER, editor of *The Pastel Journal* magazine, has been an editor in the creative enthusiasts group at F+W Publications for 15 years, working on a variety of titles, including Artist's Sketchbook. Happily, her work as a writer and editor has been in an environment that continually feeds her passion for art.

www.pasteljournal.com

ANNE HEYWOOD is a 2005 IAPS Master Circle recipient, Signature Member of the Pastel Society of America, and Founding Member of the Pastel Painters Society of Cape

Cod. Author of the book, *Pastels Made Easy* (Watson-Guptill Publications, 2003) Heywood paints in her studios in Massachusetts and Maine, and is represented by the Wilson & Heywood Gallery in Plymouth, MA.

www.anneheywood.com

MICHAEL CHESLEY JOHNSON, PSA, PSNM, is an awardwinning painter who teaches plein air workshops in the US and Canada. The author of *Through a Painter's Brush: A Year on Campobello Island* and *Backpacker Painting: Outdoors with Pastel & Oil*, he lives on Campobello Island in the Canadian Maritimes

www.michaelchesleyjohnson.com

KIM LORDIER is a Signature Member of the Pastel Society of the West Coast and Grand Prize Winner of the 2007 *Pastel Journal's* Pastel 100. Her work has gained national attention and been featured in *Southwest Art Magazine*, *American Artist Magazine*, *The Pastel Journal* and *The Artist's Magazine*. Kim has received recognition for her landscapes at major plein air events and museum exhibitions. She has led many workshops in California, teaching her process to beginners and professional artists.

www.kimfancherlordier.com

RICHARD MCKINLEY has been a professional artist for 35 years with over 30 years of teaching experience. He is a Signature Member of the Pastel Society of America and Northwest Pastel Society, Signature Distinguished Pastelist with the Pastel Society of the West Coast, and Signature Master Pastelist Pastel Society of Oregon. His work is represented in several national galleries and he is a frequent contributor to *The Pastel Journal*. His work has been included in several books including: *A Painters Guide to Design and Composition*, by Margot Schulzke; *Painting with Pastels*, by Maggie Price; and *Pure Color, the Best of Pastel*, edited by Maureen Bloomfield and James A. Markle (all North Light). An avid plein air painter, Richard divides his time between painting the locations he is passionate about and reinterpreting those paintings in the studio.

www.mckinleystudio.com

MAGGIE PRICE is a Signature Member of the Pastel Society of America, the Pastel Society of New Mexico, and Plein Air Painters of New Mexico. She was a co-founder and former editor of *The Pastel Journal*, and has written over 100 articles about pastel art and artists. She is the author of *Painting with Pastels* (2007, North Light Books) and her work has also been included in numerous other publications. She serves on the editorial advisory boards of *The Pastel Journal* and *The Artist's Magazine*,

IAPS 2009 DEMONSTRATORS & SPEAKERS (continued)

is Vice President and a member of the Board of Directors of the International Association of Pastel Societies, and is dedicated to teaching and promoting the medium of pastel. She teaches frequent workshops in the US and abroad.

www.maggipriceart.com

CLAUDIA SEYMOUR, PSA is President of the historic Salmagundi Club in New York, and a widely collected practicing artist. She was awarded Master Circle status by IAPS and is a signature member of the Pastel Society of America, the Pastel Painters Society of Cape Cod, and the Connecticut Pastel Society. Her classic still lifes in pastel and oil have been shown in over 150 juried national and regional exhibitions, and she has won numerous prizes, including first-place, gold-medal, and best in show awards. She is represented exclusively by Hoorn-Ashby Gallery in Nantucket.

www.claudiaseymour.com

MICHAEL SKALKA received an undergraduate degree in Art History from Rutgers University and an MFA from Syracuse University. Currently employed at the National Gallery of Art in Washington D.C., he oversees the Modern Art Materials Collection and Study Center. He is also the task chair for the ASTM Pastel Standard.

www.astm.org

RAE SMITH, elected Master Pastelist by the Pastel Society of America in 1997, has exhibited throughout the US as well as Japan, China, France, Italy, Russia and Canada. Her paintings have won many awards and have been in numerous exhibitions including the Butler Institute of American Art, Youngstown, Ohio, and The Triton Museum of Art in Santa Clara, California. Rae is listed in the *Dictionary of American Painters, Sculptors and Engravers* and in *Who's Who in American Art*. She has been published in *Mitsukoshi Magazine* (Tokyo), *The Pastel Journal*, *International Artist Magazine*, *Fine Art Magazine* and *Best of Pastel II*. Rae is on the teaching staff of the Katonah Art Center, Katonah, NY.

www.accentgallery.com/rae_smith.htm

URANIA CHRISTY TARBET, PSA, President and Founder of IAPS; Urania has been a professional working artist for over three decades. As a teacher of pastel and oil, her travels have taken her throughout the US, Canada, France, Italy, Ireland, Scotland and Mexico. Her work has been published in *The American Artist*, *The Artist Magazine*, *The Pastel Journal*, *International Artist* and over fourteen how-to art books. She serves as an advisor to *The Pastel Journal*, and has written numerous articles for national art magazines.

www.uraniachristytarbet.com

DUANE WAKEHAM, PSA Master Pastelist; Pastel Society of the West Coast Distinguished Pastelist and PSA Hall of Fame, serves on boards of PSA, IAPS and Editorial Advisory Board of *The Pastel Journal*. He earned degrees in painting from Michigan State University and Stanford University, taught drawing and painting at Stanford and art history and oil painting at the College of San Mateo, California. He traveled and painted in Europe for 2 years in early '60s. He has had twenty-seven solo exhibitions, has taught workshops, conducted master classes, and judged exhibitions across the U.S. and Canada. Publications include *American Artist*; *The Pastel Journal*; *Pure Color*, *Best of Pastel* (North Light, 2006); and *A Painters Guide to Design and Composition* (North Light, 2006)

www.pastelsocietyofamerica.org/dwakeham/

JIMMY WRIGHT'S work, including a pastel self-portrait acquired by the Metropolitan Museum of Art, hangs in many public and private collections. A signature member of the Pastel Society of America, he was awarded the Society's distinction of Master Pastelist. DC Moore Gallery, New York and Corbett vs. Dempsey, Chicago, represent the artist.

www.jimmywrightartist.com

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.

Alabama Pastel Society
Appalachian Pastel Society
Arizona Pastel Artists Assn.
Arkansas Pastel Society
Austin Pastel Society
Central Pennsylvania Pastel Society
Central Texas Pastel Society
Chicago Pastel Painters
Coastal Pastel Society of North Carolina
Connecticut Pastel Society
Degas Pastel Society
Gateway Pastel Artists
Great Lakes Pastel Society
Koyoen Pastel Society
Lake Country Pastel Society
Leicestershire Pastel Society
Lone Star Pastel Society
Maryland Pastel Society
MidAmerica Pastel Society
Nevada Pastel Society

New Jersey Pastel Painters Society
Northern Indiana Pastel Society
Oklahoma Pastel Society
Ozark Pastel Society
Pastel Artists of Canada
Pastel Artists of Hawaii
Pastel Artists of New Zealand
Pastel Painters Cape Cod
Pastel Painters of Maine
Pastel Society of America
Pastel Society of Australia
Pastel Society of Canada
Pastel Society of Colorado
Pastel Society of Eastern Canada
Pastel Society of El Paso
Pastel Society of New Hampshire
Pastel Society of New Jersey
Pastel Society of New Mexico
Pastel Society of North Carolina
Pastel Society of North Florida

Pastel Society of Oregon
Pastel Society of San Diego
Pastel Society of Southeast Texas
Pastel Society of Tampa Bay
Pastel Society of the Northern Rockies
Pastel Society of the Southwest
Pastel Society of the West Coast
Pastel Society of Victoria
Piedmont Pastel Society
Pikes Peak Pastel Society
Pittsburgh Pastel Artists League
Sierra Pastel Society
Society Pastel of Lyon France
Southeastern Pastel Society
Southwest Florida Pastel Society
St. Petersburg Pastel Society
Texas Pastel Society
United Society of Pastel Artists
Vermont Pastel Society
Wisconsin Pastel Artists

IAPS 2009 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. If your choice is full you will be placed on a waitlist.
- **Pre-registration will close** April 3, 2009; after this date all registrations will be processed onsite in Albuquerque. Onsite registration fees will be \$5 higher.
- **Cancellation fees will apply**; see page 3.
- A confirmation will be mailed to you. Mail your check & completed form to:
International Association of Pastel Societies, P.O. Box 2057, Falls Church, VA 22042
If you are paying by Visa or MasterCard you may also fax to: 703-536-0308

LAST NAME _____ FIRST NAME _____

NICKNAME FOR BADGE (if different from above) _____

SPOUSE/COMPANION * _____

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

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

DAYTIME PHONE _____

FAX _____ 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 _____ @ \$120 \$ _____ *

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

NON MEMBER _____ @ \$135 \$ _____

NON ARTIST COMPANION _____ @ \$ 95 \$ _____

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!**

OPTIONAL ACITIVITIES

Write in the cost of each activity you wish to book and total at the end. IMPORTANT: please double-check your figures carefully, mistakes may cause delay in your confirmation. If any of your selections are full, you will be placed on a waitlist, or you may give us second choices. Refer to the Schedule of Optional Activities chart on page 2 to avoid overlapping times.

First Come, First Served • Check IAPS website for current availability: www.pastelinternational.com

WORKSHOPS & MASTER CLASSES

WEDNESDAY, THURSDAY, MAY 27 & 28

Workshop #1Richard McKinley \$300.... _____
Workshop #2Margaret Evans \$306* .. _____
(**includes \$6 model fee*)

THURSDAY, MAY 28

Workshop #3Jimmy Wright..... \$150 ... _____
Workshop #4Lorenzo Chavez \$150 ... _____
M. Class #5.....Duane Wakeham..... \$150.... _____
M. Class #6Alan Flattmann \$150.... _____

SATURDAY, MAY 30

M.Class #204.....Leslie B. DeMille..... \$156* . _____
(**includes \$6 model fee*)

MONDAY, TUESDAY, JUNE 1 & 2

Workshop #312 ..Maggie Price \$300* .. _____
(**Includes pre-workshop meeting on Sunday afternoon*)

CONVENTION SESSIONS

FRIDAY, MAY 29

101..... Lorenzo Chavez \$45 _____
102 Michael Chesley Johnson..... \$35 _____
103 Jimmy Wright..... \$45 _____
104..... Margaret Evans \$70* .. _____
(**includes \$15 supply fee*)
105..... Liz Haywood-Sullivan \$30 _____
106..... Kim Lordier \$45 _____
107..... Rae Smith..... \$45 _____
108..... Terri Ford \$45 _____
109..... PJ Anniversary Free; just walk in
No reservation or ticket required
110 Bob Bahr..... \$30 _____
111 Alan Flattmann \$70* _____
(**includes \$15 supply fee*)
112..... Leslie B. de Mille \$46* _____
(**includes \$1 model fee*)
113..... Richard McKinley..... \$45..... _____
114 Claudia Seymour \$40 _____
115..... Michael Skalka \$15..... _____

CONVENTION SESSIONS

SATURDAY, MAY 30

201..... Kippy Hammond \$55..... _____
202..... Sean Dye..... \$70* _____
(**includes \$15 supply fee*)
203..... Michael Chesley Johnson..... \$35..... _____
205..... Maggie Price..... \$70* _____
(**includes \$15 supply fee*)
206..... Presidents Panel Free; just walk in
No reservation or tickets required
207..... Lorenzo Chavez \$45..... _____
208..... Anne Heywood \$70* _____
(**includes \$15 supply fee*)
209..... Margaret Evans \$45..... _____
210..... Liz Haywood-Sullivan \$30..... _____
211 Urania Christy Tarbet..... \$70* _____
(**includes \$15 supply fee*)
212..... Kim Lordier \$45..... _____
213..... Claudia Seymour \$40..... _____
214..... Bob Bahr..... \$30..... _____

SUNDAY, MAY 31

301..... Sean Dye..... \$55..... _____
302..... Maggie Price..... \$55..... _____
303..... Urania Christy Tarbet..... \$55 _____
304..... Duane Wakeham \$55..... _____
305..... Leslie B. de Mille \$72* _____
(**includes \$15 supply fee & \$2 model fee*)
306..... Anne Heywood \$55..... _____
307 Richard McKinley..... \$45..... _____
308..... Alan Flattmann \$45..... _____
309..... Jimmy Wright..... \$45..... _____
310..... Rae Smith \$45..... _____
311 Terri Ford \$30 _____

TOTAL AMOUNT \$ _____

**PLEASE CHECK YOUR FIGURES CAREFULLY
MISTAKES COULD CAUSE DELAYS IN
PROCESSING YOUR CONFIRMATION**