Do you know where this picture was taken? Answer next issue...

Do you have an idea for a “Where In The World?” Send it in and we’ll feature it!

Upcoming in the PULSAR:

1st Quarter 2008: Multi-star systems. Many star systems in the universe have multiple stars in them. In fact, there are more multi-star systems than there are single sun systems. What does yours look like?

2nd Quarter 2008: Workshop Report. We’ll have the full report from the Utah National Parks Workshop – be there to see it yourself!

3rd Quarter 2008: Moons. Our solar system is filled with them. Indeed, probably the most interesting scenery yet seen by man is on a moon somewhere....

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From the Editor...

Hi Gang,

Okay, this issue was supposed to be about supernovae, but I didn’t have any contributing supernova art and we participated in a conference about Phobos and Deimos, so we’ve got Mars art instead. We’ve also got some great tips on packing for an art show, the report from the Destination Mars exhibition, and lots of membership news this time. So... Enjoy!

Jon!

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- Next IAAA Workshop!
- How to Pack Your Art!
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- Profile: Joan Govedare
- 2007 RUDAUX Award
- ASTRO FEATURE: EXPLODING COMET

On the cover:

**Olympus Mons**  By Brian Smallwood
An excellent view of the tallest mountain in the solar system.

WORKSHOP IN THE UTAH CANYONS!

The Board is pleased to announce that the next IAAA workshop will be in the great state of Utah, USA at the Bryce Canyon and Capitol Reef National Parks. Tentative dates are 3-10 May 2008. The plan is for attendees to fly in on Saturday, visit various sites at both Parks for three days each, then fly out the next Saturday. Details for costs, accommodations, and attendance procedures will come out on the listserver, so set your calendar and make your plans to hit the Colorado Plateau for some awesome extra-solar scenery in 2008!

Photo USNPS

Left: **Mars Rover Sunrise**  By Steve Hobbs
HOW TO PACK YOUR ART
By Bettina Forget

When you are excitedly packing your art for a show, please consider that the folks receiving your art, unpacking it and at the end repacking it to ship out may be volunteers and unfamiliar with your art or the specific care that needs to be taken. Crews that unpack may be different from the crews that repack so no one is out there memorizing how your specific box was packed. You must make it simple.

Art must be packed for ease of unpacking, ease of identification of the art, ease of identification of your packing materials including filler materials, and ease of repacking. Lots of tape and bubble wrap around your picture just doesn’t cut it. Bad packing means that your boxes and inner materials may have to be cut open in ways that you didn’t anticipate. Yours is not the only piece of art that will be opened and repacked.

The back of your art needs to be identified with the title of the art, your name, address, phone number(s) and email and it needs to be typed or printed legibly. Addresses must include the full country name, not just initials, for example, do not say “SA” but spell out South Australia. If you are shipping more than one piece of art in the same box, there needs to be discrete packaging for each piece and it needs to be identified preferably with a card or sheet of paper with the title of the image that will go into the packaging, your name, address, phone numbers and email address and preferably a thumbnail of the art which makes it so much easier to package up. Please print carefully!

Always include on the inside of your box, both your contact information and the name and contact information to whom the art is being shipped in case the outer identifying information is marred or gets wet. Include the amount for which you want it insured for the return shipment.

Allow for adequate room for padding between your art and the box. Do not just wrap some cardboard around your art if at all avoidable. Use adequately heavy and stiff cardboard unless you actually want objects to poke through to your art.

Start with sheets of foam to make a smooth inner padding. Overlapping them is fine as the sheets usually come in about 12 inch widths. Allow for about 1” or less of allowance between the seam and the frame of the art.

Envelope Flap

Envelope Flap

Make a second envelope of bubble wrap, just a fraction longer than the first envelope.
THE ART SHIPMENT CHECKLIST

1) Identify your art on the back with your name, address including country spelled out, phone number(s), e-mail address and the title of the art work.

2) For each piece of art being shipped make bubble wrap envelopes (small bubbles) with the smooth side of the envelope on the inside where the art will go. Use clear tape to make the envelope EXCEPT for the tab of the flap where you want it to be pulled open. Label the flap: “Lift here to open.” If you want extra padding make an envelope within the bubble envelope of thin foam.

3) On the outside of each bubble envelope place a card or paper with the title of the art, your name, address, country spelled out, phone number(s), email address and a thumbnail of the art so that everyone knows what picture goes in what envelope.

4) Place a piece of clear tape over that label.

5) Take the time and expense to make a heavy duty cardboard box and cut it down to a reasonable size and allow for padding or filler. NEVER use noodles or peanuts. The gallery will want to shoot you. For filler and padding use bubble wrap, cardboard, foam, crumpled paper and by all means also identify that as going with your box. Say for example, “padding for box from Julie Jones.” Use strapping tape with filament lines running through it to make your box.

6) On your address labels, print carefully. If you don’t, you risk the box being returned to the sender or getting lost. Place a SEPARATE sheet of paper inside the box with your contact information and the contact information to whom it is being sent and the insurance value for the return shipment.

7) On the outside of your box say clearly something such as “Box for Julie Jones’ Art” on at least two sides. Clearly label the bottom and the sides: OPEN OTHER END. Where you do want it opened, say “Cut along dotted lines” and then make the dotted lines with a sharpie and cover the lines and labels with clear tape so they won’t smear.

8) Include other materials as requested.
DESTINATION MARS EXHIBITION ‘07

By Julie Rodriguez Jones

On Monday afternoon November 5th 2007, the doors opened on the First International Conference on the Exploration of Phobos and Deimos conference and the “Destination Mars” exhibition set up by Julie Rodriguez Jones. Dr. S. Pete Worden (Brig Gen. USAF, ret.), NASA Ames director, attended and provided some opening remarks and indicated that NASA Ames is very research friendly.

The Ames Research Center historian displayed a wonderful exhibit about Asaph Hall and the discovery of Phobos and Deimos including old photos and a document signed by Abraham Lincoln naming Hall as Professor of Mathematics in the US Navy in 1863. It was Hall's wife who provided the encouragement to search for the Moons of Mars.

Bill Hartmann kicked the show off with a great talk about the history of the IAAA and its deep interest in accurately portraying objects in space. It was well received with folks commenting after words about how they enjoyed listening to Bill.

A big round of applause to Bettina Forget for her great organization and advance leg work without which this exhibit would not have occurred. Michael West's cataloging all of the arriving art really facilitated the setup of the display and he was fully prepared along with Pascal Lee--the room was perfect and we had tons of easels at our disposal. What a team!!

The show catalog was a gorgeous document with highlights from all participating artists. Below are excerpts by our Director of Exhibitions and President.

The exhibition “Destination: Mars” was curated specifically for the First International Conference on the Exploration of Phobos and Deimos. It features 26 Mars-themed artworks from 14 artists of the International Association of Astronomical Artists (IAAA). In this exhibition the visitor is invited to explore past, present, and future vistas of Mars and its moons, imagine scenarios of living and working on the red planet, and observe Mars, Phobos and Deimos both from an orbital perspective and in extreme close-up. We hope to inspire those who inspired us.

Bettina Forget
Director of Exhibitions, IAAA

The International Association of Astronomical Artists (IAAA) is the world’s premier organization dedicated to the advancement of the genre of space art. Its diverse, global membership participates in mankind’s scientific exploration of the universe, visualizing and sharing scientific discoveries via a variety of forms of artistic expression including painting, sculpture, music and dance. Our “Destination: Mars” exhibition, is but a small snippet of a much larger body of work which is spread far and wide across the globe in exhibition halls, collector galleries, private homes and artists studios. We hope this window of space art inspires wonder and awe which the heavens have provided since mankind first gazed into the starry canopy of night.

Kara Szathmáry
President, IAAA
Conference attendees enjoy and discuss art in the exhibit.

PROFILE: JOAN GOVEDARE

An independent, rustic studio located on Whidbey Island, Washington—roughly 60 miles north of Seattle—Nightsky Studio is home to the celestial raku pottery creations of Joan Govedare. The artist, owner, and operator of Nightsky Studio has been creating raku pottery for over 35 years. Born and raised in California, Joan Govedare moved to Whidbey Island, Washington in 1990. Her 36 years of pottery experience were inspired by such early experiences as watching Paul Soldner demonstrate raku firings at Scripps College in the early 1960's. Joan says, “I try to create art that fosters the same peace of mind and sense of well being I find when gazing at the starry night sky. That's why most of my pots feature accurate constellations. I build all of my work with a fine-grained local white clay, carving designs into the leather-hard surface as it dries. Pine needles gathered in the nearby mountains fuel the raku firings and infuse the clay with a smoked, natural look. Then, I hand paint the final surface, and create a title. Each ceramic piece comes with a description of the process. I've always thought of spinning on a potters wheel as an apt metaphor for life. Things go so much better if you start out properly centered.”
2007 LUCIAN RUDAUX WINNER
Kara Szathmáry, IAAA President and Chairman of the Board

It is my pleasure, on behalf of the Board of Trustees and the Fellows of the IAAA to announce this year’s recipient of the Lucien Rudaux Memorial Award, R.A. SMITH.

R.A. (Ralph) Smith was born in 1905 and died in 1959, just two years after the first artificial Earth satellite had realized in hardware the ideas and drawings that he had worked on since before the War. He was second only to Chesley Bonestell in influencing writers in the 1950s; he illustrated several best-selling books by Arthur C. Clarke, including INTERPLANETARY FLIGHT, THE EXPLORATION OF SPACE and THE EXPLORATION OF THE MOON, and was the main artist for the British Interplanetary Society. His work has also been collected by IAAA member Dr. Bob Parkinson in HIGH ROAD TO THE MOON: From Imagination to Reality, published by the BIS in 1979, from which this quote comes:

“The R.A. Smith pictures which form the basis of this book represent the most accurate visualizations of the concepts that they portray – at the time at which they were painted. The differences between them and later reality came about not through any failure of imagination, or ‘artist’s license’, but because of the progress of understanding and technology in the meanwhile.”

Smith painted only to commission, never for his own satisfaction, and rarely produced anything other than space art. His work for UK and European magazines PICTURE POST and ILLUSTRATED was the equivalent of the US LIFE and COLLIERs, and thus he was responsible for promoting a lot of interest in space travel, and space art, on his side of the Atlantic. He was, like Bonestell, an architect, but he was also an engineer, who designed satellites, the BIS ferry (shuttle) and lunar vehicles. His painting of a solar power station won an award by THE PERSPECTIVIST magazine. He was thus a true ‘first-generation’ space artist: his work was all his own. Ralph Smith is truly deserving of the Rudaux Award and only the second Brit to receive this honor, which will be presented to the British Interplanetary Society, who own the complete collection of Smith’s some 140 paintings and drawings.

By David A. Hardy, FIAAA, with acknowledgements to Dr. Bob Parkinson.
WHERE IN THE WORLD?...

So where in the world was this pictures taken?....

On the coast of Devon, England, near the town of Ilfracombe.

Part of the “Jurassic Coast,” the 245 million-year old, craggy coastline of west Devon was granted World Heritage Status by the United Nations’ cultural arm, UNESCO, in December 2001. The coastline is among some of the most amazing natural wonders on Earth and is the only place in the world that displays an unbroken record of 185 million years of geological history.

The rugged stretch of coast is full of evidence of its prehistoric days, with fossils and even dinosaur footprints visible along the numerous walking paths.

Text & images Jon Ramer.

ASTRONOMICAL FEATURE OF THE QUARTER: EXPLODING COMET

On the morning of 24 October 2007, comet 17P Holmes experienced an unexpected significant increase in magnitude. The comet was observed at about magnitude 14.5 since July and had showed signs of a slow fading; however, very early on the morning of October 24, Juan Antonio Henriquez Santana (Spain) reported that the comet was much brighter than expected. Many other observers quickly confirmed the exponential increase in brightness. Through the end of October, most observers were reporting the comet holding at a naked-eye magnitude of 2.6 to 2.8. Interestingly, observers reported very little fading during November, although the coma continued to expand. By the end of the month, most observers using low-magnification, wide-field binoculars were reporting a magnitude of 2.9 to 3.3 and a diameter of nearly one degree.

Data source: http://cometography.com/pcomets/017p.html; Photo Michael Jäger