

nomicos" Typically there were three to six images per artist, with more from our local host, Jess Artem.

Opening night had three talks, two videos, an audience of about 50, and simultaneous translation into Spanish. In spite of the fact that we sequenced our presentation at the last minute, the program dovetailed beautifully. I opened with a historical talk on the U.S. roots of space art and the previous IAAA workshops. David A. Hardy followed with a talk on European space art and space art techniques. Dennis Davidson closed the talks with a presentation on new techniques and computer art. This was followed by a six-minute video prepared by Dana Berry, combining a number of his stunning computer animation pieces, set against music by Philip Glass. The exhibition will be open until January 1997.

For me, the success of the opening evening was summed up by German IAAA member, Michael Böhme; although I had met Michael at a Swiss exhibit organized by Arthur Woods, this was Michael's first IAAA workshop and he said with some feeling that "this presentation made me proud to be an IAAA member."

After mounting the exhibit and making our opening presentations, we spent the week touring the volcanic island, which was celebrating 500 years of Spanish government from 1496 to 1996! Columbus stopped at a neighbor island that was already settled in 1492. Scenery ranged from dry coastal deserts to pine forests at 2000 m to a barren volcanic summit and lava flows in a national park above the tree line at 3000-4000 m.

My only critique of the workshop was a wish that we had scheduled more time (as at earlier IAAA workshops) simply to look at each other's work, discuss techniques, perhaps show slides, and share critiques of our work, and also for sketching and painting in the field. For example, we lunched briefly at a stunning Mars-landscape of orange sands and scattered boulders, near the summit cone, but it cried out for more time to paint.

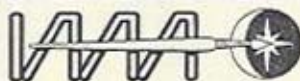
Discussions among members (over late Spanish dinners at 9-10pm) were fruitful and wide-ranging. One dinner featured an argument over whether it was more important to "paint for personal growth"

or to "market" the work in order to reach the public. At one end of this spectrum was Jess Artem, who moved to the Canaries from England and paints primarily for himself. Jess's large (meter scale) canvases involve a degree of symbolism involving cosmic themes and environmental threats to planet Earth, and he has sold several. At the other end of the spectrum was Erik Victor, who organized the Spaceworld exhibition, which has toured in European museums and commercial centers. Spaceworld involves images, large spaceship models, and interactive displays. Erik advocated aggressive marketing of such material, in order to reach the public with a message about the importance of space and environmental matters. Though involving a different dimension, the debate somewhat mirrored the earlier debate in *Pulsar* pages about IAAA aims.

In spite of the range of styles and opinions, I was impressed that the unifying factor was a strong interest among all the IAAA artists in our human role as inhabitants of a threatened planet and a larger surrounding cosmos - a role that the IAAA pursues, but which seems to escape most people in day-to-day life.

To sum up, the Canary Island workshop revealed a vigorous organization of artists, living up to their common interest in a cosmic vision, and reaffirming the (hard-to-pin-down) goals of the IAAA.

The Board details which usually appear on this page are on page 2.



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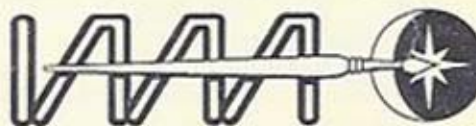
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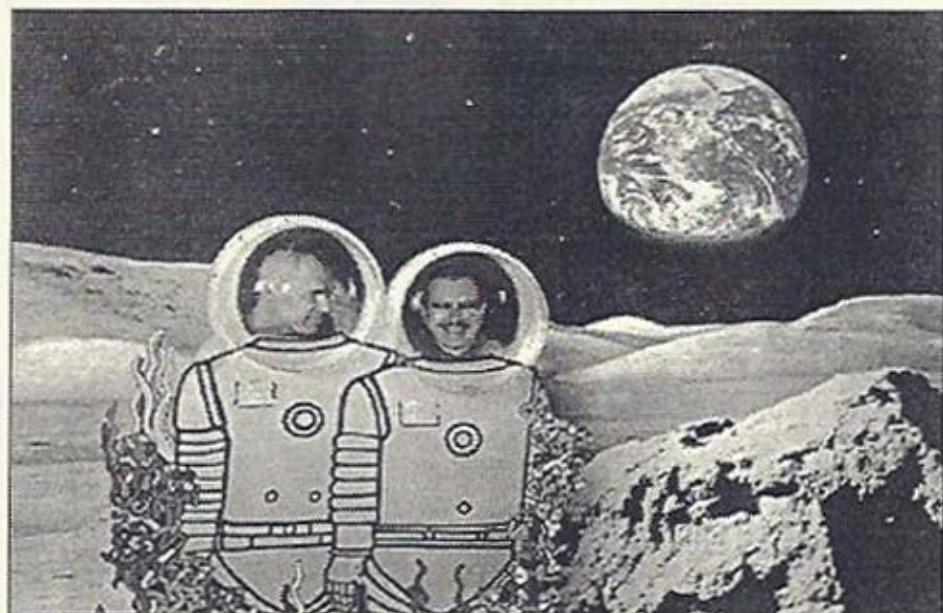
October/November 1996



The Official Newsletter of the



International Association for
Astronomical Arts



New President David A Hardy is 'over the Moon' as former Pres Dennis Davidson hands over the reins at the Science Museum, Tenerife. . .

Editor: David A. Hardy

From Your Editor

Well, we now have a new Board (deliberately slimmed down to seven members, to keep it more manageable) and officers! Here they are:

President: David A. Hardy
Vice President: Joel Hagen
Vice President for Europe: Jackie E. Burns

Board of Trustees:
Dana Berry
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Treasurer: Beth Avary
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Pulsar Editor: David A. Hardy

At the Tenerife Workshop (13 – 22 September – report by Bill Hartmann later) former President Dennis Davidson informally 'handed over the reins' – in the form of a pair of bright red braces (suspenders to US readers!) bearing the legend 'I AM THE BOSS' – to Dave Hardy at the Science Museum where our IAAA exhibition is being held, to applause (and laughter?) from the assembled members.

As Editor of *Pulsar*, and as this is a 'Profiles' issue (as promised last time), I thought I would ask the new President to tell you something about himself, so that you know what you're getting. Profiles of other Board members and officers will follow in later issues.

DAVID A. HARDY

Following an interest in astronomy which goes back as far as I can remember, I started trying to paint space landscapes around 1950, when I was 14, and was of course inspired by Chesley Bonestell's art in *The Conquest of Space*. My work was first published in 1954, in a book by astronomer Patrick Moore, and I became for many years his 'regular artist', including work for his long-running BBC-TV *The Sky at Night* programme. My first job when I left school was in a laboratory, as I intended a scientific career and was studying for a BSc; but events conspired differently.

After National Service in the RAF I worked in the studio of Cadbury's, near my home in Bournville (yes, doing chocolate boxes!). Then in 1965, after almost working on the film *2001*,

I left to go freelance. Around 1970 I also started doing SF art, and produced covers for all the US magazines: *Amazing*, *Worlds of IF*, *Galaxy*, *Fantasy & Science Fiction* and *Analog*. I've done over 50 covers for F&SF to date, many of them pure space art, some including my green alien, 'Bhen' (the BEN evolent B.E.M.), whom I introduced to bring some humour into the field.

After co-writing and illustrating *Challenge of the Stars* with Patrick Moore in 1972 (revised in 1978) I began writing my own books in 1974, starting with children's books: *The Solar System*, *Rockets & Satellites*, *Energy & The Future*, etc. I also worked for TV, on factual programmes such as *Cosmos*, *Tomorrow's World* and *Horizon*, and the 'sci-fi' series *Blake's Seven*, did film production art for *The Neverending Story* and some others which never made it, and had a best-selling print with *Stellar Radiance* – a hypothetical planet of Alpha Herculis – which followed my first major exhibition at the London Planetarium in 1968. I've since done many 360° panoramas for both London and Stuttgart planetaria, and had an exhibition at the latter in 1981 from which 11 paintings were stolen.

It was as a result of an article I wrote for *New Scientist* on the 1988 IAAA Iceland Workshop (which included 'Soviet' artists for the first time) that I was asked by *Dragon's World* if I was interested in being involved with an illustrated book on space art. I naturally replied that I would not only write but edit, compile and design it! This became *Visions of Space* – a labour of love – and of course many of you are in it. [It is still available, from me, in paperback at £10.95, though since DW are currently the subject of a takeover/liquidation deal I can't guarantee for how long. . .]

In 1985 I got my first computer – an Atari 520ST (half a meg) – and have gradually climbed the ladder until today I have a PowerMacintosh 8500/150, with 144MB of RAM. I enjoy working digitally, though still paint in the old-fashioned way too, and a large part of my output is now digital. I'm working on a Web home page, and perhaps a CD-ROM. All total science fiction when I started out!

I'm honoured to be elected President of the IAAA. I'm not a great fan of strict protocol or formal administrative proceedings, so I hope you will bear with me. My main aim, as ever, is to continue to strive to make space art better understood, accepted and enjoyed by a wider audience. I'm sure you will all support me in this – and thank you.

Here, as promised last time, are a bunch of **Artists' Profiles** of IAAA members. They are printed basically as received, with a minimum of editing. Please do send me yours!

DETLEV VAN RAVENSWAAY

I was born on February 24th, 1956 and have a Diploma in Visual Communication from the Design High School Krefeld, living in the north of Duisburg, Germany.

I was fascinated by space flight at the age of 9, when I saw some *Gemini 5* Earth views (I now have a space-flown *Gemini 5* star chart in my space collection), in German *Mickey Mouse* issues. Early paintings and models of the *Apollo LEM* and USSR Space Station *Salyut 1* led to my first exhibition at school at the age of 13. My teacher: "One day our Detlev will fly into space." At that time, in the early 1970s, my work was influenced by the art of Robert McCall.

After studies in electronic engineering and physics I began my active "space art life". In 1983 I designed the emblem for the German Spacelab-D1 Science Astronauts, winning a contest. Meeting Science astronaut Ernst Messerschmid for the first time, he invited me to work for the ESA Astronaut Office, Cologne for a month during my design studies in 1984. So I had my office between those of U. Merbold, R. Furrer, E. Messerschmid and W. Ockels and US-astronauts Bonnie Dunbar and G. Bluford. It was a fascinating time, because I could move freely in the area, including the Spacelab Mock-up with the original "space sled".

During that time contacts were made to the Scientific Project Management, and several other jobs followed, eg. illustrations for a German Astronaut book, which had the same concept as *We Seven*. While taking a "cigarette break" together with astronaut Wubbo Ockels (after his jogging tour around the DFVLR area), he asked me to design a logo for AEA, the Association for European Astronauts AEA, which appeared on their jump suits.

Meanwhile some of my artworks flew on board the MIR space station and designs on the Space Shuttle and on space platforms.

Later the logo for DARA (German Space Agency) and the patch for the German Astronaut Team followed. Orders by the German Minister of Research and Technology followed, illustrating the German participation in space research and technology in the past and future.

After working for some years in an advertising agency as an art director, I returned to be a freelance in my own design studio working as a space artist for European science magazines, like the German *P.M.* magazine, and photographer for several image banks. I'm still designing advertising and CIs for my own customers, like my birth town Dinslaken and software companies, additionally I am a co-publisher of "Astro-vision", designing and producing calendars of space and astronomical motifs. Since January 1996 I have been working as a creative director for a company preparing designs for online marketing – the market of the future.

My hobby is collecting space souvenirs and space covers, so one of my highlights is an original Soviet MIR space suit. Crazy for space? Yes!

JOY DAY

–Reverse Glass Artist

Joy Day is a professional artist and costume designer, having earned a degree in Theatre Arts from Purdue University. She worked as a professional designer and instructor for a number of years while she developed her glass painting techniques.

Joy is entirely self-taught in the art of reverse painting on glass. The reverse glass techniques require a great deal of planning, but give her paintings a special depth and glow that is especially suited for astronomical and landscape scenes. Reverse painting is the technique of applying paint directly onto the underside of a sheet of glass, from the details backwards with the background last, opposite the more traditional way to paint. Once the painting is finished, it can never be reworked or added to.

Joy has shown her work and is in collections across the United States. She is currently represented by Northwest by Northwest Gallery, in Cannon Beach, Oregon, and Novagraphics Space Art Gallery, in Tucson, Arizona. She lives in the Pacific Northwest.

"I grew up as an amateur astronomer, always dreaming of distant places that I will never see. My art gives me a chance to explore some of these places with their varying landscapes and atmospheres. The reverse glass technique has a wonderful brilliance and crispness that lends itself to realistic and lustrous scenes."

JOE BERGERON

Joe Bergeron, born in 1955, grew up in upstate New York. As a boy he taught himself the constellations using a cardboard star wheel, watching in awe as stars he had never before identified rose according to prediction. Later he began a more thorough examination of the heavens using various small telescopes. A devoted hiker, Joe prowled his surroundings at all hours of the day and night, often discovering semi-abandoned sites of human activity which his imagination managed to invest with the mystery of ancient ruins.

Well-known for his drawing ability in school, Joe taught himself to paint so he could produce planetarium show visuals during a summer job. Soon he was selling his paintings at science fiction art shows. He pursued an undergraduate degree in studio art from SUNY Binghamton. He eventually illustrated various science fiction books and magazines, including titles by Isaac Asimov, Piers Anthony, and James Tiptree, Jr.

For three years Joe worked as staff artist at Morehead Planetarium in North Carolina. There he also wrote and produced a children's show called "Cosmic Cat", which was essentially a fantasy version of his own boyhood explorations of the world and sky. This show was distributed to a number of other planetariums, including one in Tokyo.

Joe's restlessness eventually led him to make the first of a series of trips to the west, a landscape which has fascinated him since his first visits there as a child. He spent a summer as a volunteer in Zion National Park, where he used his telescope to acquaint park visitors with the glories of the desert skies. Later, while living a semi-hermitlike existence in the Mojave desert, he was tracked down and contacted by Time-Life books. He spent the next few years producing illustrations for Time-Life's ambitious book series "Voyage Through the Universe", depicting subjects as diverse as the rings of Saturn and experimental space tethers.

For some inexplicable reason, Joe returned to his old haunts in Endicott, NY. Since then he has made several more trips to the West, attending star parties, visiting galleries, and generally trying to nerve himself to move out there for good.

A few years ago Joe became intrigued by the speed and flexibility offered by computer art techniques. He now uses a Power Macintosh 8500 to produce artwork and animations

for computer games. Though most of his artwork now takes digital form, he still treasures his ability to push paint around and produce similar results. His other ambitions include becoming a published writer. Among his projects is an effort to promote "Cosmic Cat" as a children's book using his own illustrations.

Joe's artwork is richly influenced by his more than two decades as an amateur astronomer. He attends star parties all over the country, though most often he can be found alone on a quiet grassy hillside on clear nights. Many of his most memorable views were provided by small telescopes, or even the naked eye. He has been privileged to see the whole sky painted in bold colors by the aurora borealis, the hidden glory of the solar corona during an eclipse, a golden star flickering as it shone through the rings of Saturn, and pepper-black spots deposited on the clouds of Jupiter by a rain of comets. And of course, most recently, light streaming like water from the hurtling nucleus of Comet Hyakutake.

Joe finds himself in the uncomfortable position of being a cynical romantic. The beauties of the night sky and the natural



world are his surest solace. In the past year he has worked at developing a looser, more spontaneous painting style to complement the tight, precise techniques he uses for his space art and other illustrations. His work is not restricted to space themes, but includes wildlife, landscapes, fantasy, and figures. His artwork, past and future, blends his love of astronomy with interests in nature, mythology, wildlife, and mysticism. His chief and most general goals are to transcend his limitations and reach his best potential as an artist and human being. A lesser goal is to become more comfortable with writing about himself in the third person.

"My picture [previous page] shows me visiting the famed Hal and Dave's Used Monolith Lot in the mysterious Purple Area of Io. Brrrr, it's cold there. I'm going hat in hand because I forgot that I couldn't put it on through my helmet. That helmet makes it tough to shave, too. Io's light gravity elongates my body to a weird degree and enables me to assume unnatural postures that would be very painful at best on Earth."

JOHN CHRISTOPHER 'CHRIS' BUTLER

When I was in elementary school, I used to love those days when the kids would give a presentation on what their parents did for a living. I had everyone beat - even the kid whose dad drove a fire engine. My father worked at North American Rockwell, in Downey California, as an engineer on the Apollo lunar spacecraft. I grew up surrounded by spaceships, astronauts, and great expectations that the future would be even more exciting as human feet found purchase on Mars, the far planets, and eventually the stars. I suppose in some sense I have had an upbringing that was something new in history; a child reared in a world where space travel and spaceships were NOT in the realm of fantasy. I know that these early experiences marked me indelibly, and that my future career as an artist is really my attempt to make those space journeys that I envisioned as a youth.

I was drawing from "day one", practically, and I went through hundreds of sheets of paper a week on such subjects as trains, military hardware, ships, sharks, and of course spacecraft. One well-intended grammar school counselor was concerned about my "excessive use of black" until I explained that space was black! Although I

have always loved art and expressed myself that way, I did not intend to pursue it as a career for two reasons. Firstly, everyone told me that there was no way to make a living doing it. Secondly, I enjoyed it so much that I determined that I would keep it as something for myself, a private pleasure that would be a recreation, not an avocation which would be subject to the pressures and constraints of clients and deadlines. This picture did not change until I graduated college in 1988.

I had obtained my bachelor's degree in television and film production from California State University at Fullerton and was preparing to pursue that career when I happened to meet IAAA artist and Nova-graphics owner Kim Poor at a show of his work in Westwood. I had brought some sketches on typing paper to show him (at the insistence of my girlfriend at the time) but to be honest I lost all nerve upon seeing Kim's work up close. There was no way, I thought, that my work was even worth his notice. As I was trying desperately to back out of his booth, he caught sight of my folder and asked, "what have you got in there?" Embarrassed, I showed him the sketches and he astounded me by suggesting I pursue space art professionally. His encouragement is the reason I made the mental leap to begin learning to paint more seriously and enter my work in local art shows.

It took some time to gain a foothold in art. I worked at the same company where my father had worked for awhile, and then at a telescope manufacturer (Meade Instruments) and a computer manufacturer (Advanced Logic Research). In each job, I found ways to contribute using my art until I was a staff artist at the last job and actually had a business card proclaiming me to be an illustrator by trade. Exhibiting my art helped me gain insight into the works of others; particularly, three years showing at the Orange County Science Fiction and Fantasy art show gave me confidence and exposure. I know that many other budding artists were helped by that show, a testament to the generosity of the many volunteers that coordinated and staffed the events.

Selling artwork beyond regular employment was a mysterious prospect to me for the first few years. Who buys such art? When is it needed? What are the standards? My first leap beyond local art shows was provided by my good friend

astronomer and author John Sanford. he took me under his wing and promoted my work for publication, introducing me to many important future clients and serving as my photographer. John linked me up with Science Photo Library in London, a stock photo agency which today serves as my major international distributor. In time, Kim Poor stepped in again, and placed my more mature work in his Novagraphics gallery. There I was, among the likes of William Hartmann, Don Davis and Don Dixon! I could scarcely believe it.

Today I have found greater exposure through many avenues; the comet impact with Jupiter in 1994 found me in print worldwide, and also on television in Los Angeles as a "color commentator". I have just completed work as a production designer on my first feature film, *Lift*, which brought together for me the disciplines of illustration, model building, and set design for the first time on a professional level. It also allows me to assert that my film degree was not a colossal waste of time and money! For the future, I am working on a concept for an educational television series about space, a novel about the Apollo program, and of course there is a universe to explore with a paintbrush. Meeting other artists in the IAAA, learning more about astronomy, and getting to fly around the galaxy? I can't think of a more wonderful way to spend my life.



Getting Started: Tools of the Trade by Joy Bay

Deciding to become a professional artist is a big step. Technically, you can classify yourself as professional if you sell any of your paintings, but there is a real difference between selling a little of your art to friends and acquaintances, and selling your 'work' as your career. Most of it is strictly attitude.

Once you have decided that you want to not only make some occasional money from your art, but actually go into business with it, you need to learn some basic business terms. You will be able to make the most of your new career and people will not be able to take advantage of you (as often, anyway).

You need to learn that selling your art is one of the hardest jobs you could possibly take. You see your creations as beautiful, as your children. It only makes sense to you that others would see them that way as well and be willing to pay you many dollars for the chance of owning one of your creations.

Unfortunately, the cold hard truth is that most people can't seem to fathom the process that goes into making a piece of art. If there were some standard price sheet, like lawyers usually charge \$100 or so an hour, plumbers usually charge \$75 or so an hour, etc. . . There is no industry standard for what artists should charge an hour for their work, and with the huge spectrum of skill levels and techniques that artists employ that so many do not understand, they will, in general, greatly undervalue the artist.

Therefore, people will try to get the best deal they can. You must be prepared for this. How many of us have heard "Why should I pay you \$500 for what is clearly a photograph?" ("Where would I stand to take this picture?" is usually my reply.) You must try to make it clear that what you are offering is something 'special' (not a photograph!) and it must come with a price. Some people will just never understand, so you must move on.

Some people however will start to understand what you offer. It makes it more 'real' to the prospective buyer if they can see that this is your job, your career, not just a fanciful hobby. Buyers who feel they are dealing with a business will be less likely to try to take advantage of you. They will accept the prices more readily, but will also demand a higher level of professionalism from you. It is extremely easy to impress potential buyers with a few well thought-out tools.

The first and most important is to have a business card. One that says "Artist" on it somewhere. You want them to remember exactly where and from who they got it from. Most people have hundreds of business cards lying around. Yours needn't be fantastical (in

fact, it's better if it isn't), it just needs to say who you are, how to get a hold of you, and a reminder of what you do. Adding a few artistic highlights, such as colored paper or inks, personal logo, pops it out from a sea of plain white cards. Most quick copy places will charge about \$30 for 500 standard cards, \$45 for 1000. Would you like color printing? Ask them! They usually have different days set up for different colored inks. Ask them what day they are printing red or blue, and have them slide yours in then. That will save you a lot of setup fees.

Also ask them their card setup format. If you bring in a laser print sheet with your card set up eight up with the correct hash marks to their specs, it will reduce the time and cost to get your cards.

If you are planning on doing any commission work (murals, storefronts, auto art, billboards, t-shirts, etc. . .), it is important to have an estimate sheet on hand. Once again, this drives home to the client that you are a professional, and that this is your job. Your estimate sheet can be as elaborate as you'd like, but a basic sheet with your business name letterhead at the top (so they can ALWAYS find your number!), and categories, blank lines and places for estimated costs running down the sheet with the total at the bottom is perfectly fine. Some of the categories you might include: materials, basic supplies, optional extras (gold leafing, odd materials...), framing costs, labor, rush service fee, shipping, etc.

The third tool you would need is your portfolio of past jobs. Photograph every painting, every job you do. Have a small briefcase sized portfolio with your photos and some brief biographical information. Again, plainer is usually better. You don't want them thinking they're giving their hard earned cash to a whacko. Keep it professional and businesslike. Align your photos with their interest - if they are hiring you for a large planetarium mural, they don't want to see your whimsical t-shirt designs. And vice-versa. Your portfolio will assure your clients that you are serious and capable of giving them a quality product.

Depending on how else you want to sell your work, you can get into a myriad of other marketing tools: brochures, artist statements, postcards, slide packets, etc. But none are as easy to get the initial job done with than a basic business card and a professional attitude.

Some good reading material on these topics: "The Business of Art" by Lee Caplin, Prentice Hall ISBN#0-13-091653-6 "Making a Living As An Artist" and "Getting the Word Out" both available through Art Calendar, PO Box 199 Upper Fairmount, MD 21867, USA.

Questions? Comments? I invite your discussion. Joy - email:hotfudge@teleport.com (503) 538-1617.

(More articles about selling in future issues.)

IAAA WORKSHOP ON TENERIFE Bill Hartmann

The IAAA held its latest workshop September 13-22, 1996, on the island of Tenerife in the Canary Islands. The workshop was organized primarily by IAAA member Jess Artem, who lives on Tenerife, and new IAAA President Dave Hardy. Accommodations were a hotel in downtown Santa Cruz, a large and bustling Spanish city where our exhibit was held. The IAAA dramatically lived up to its name, "International," by having a delegation of active artists from many countries: David A. Hardy, IAAA President; UK Dennis Davidson, USA; IAAA retiring President.

USA Jess Artem	UK/Tenerife (Spain)
Dana Berry	USA
Michael Böhme	Germany
Bill Hartmann	USA
Garry Harwood	England
Betsy Smith	USA
Andreas van Retyi	Germany
Erik Victor	Belgium/France

Also present were Jess's companion Sally Burgess, originally from Australia, who helped host several enjoyable gatherings, as well as Gayle and Amy Hartmann and Amy's friend Shizuka Hsieh (USA/UK) who were veterans of the IAAA Iceland workshop of 1988.

In addition to this list, we had a video prepared by IAAA member Ana Kozel, of Argentina, and this video was shown at the opening night of our exhibit at the Museo de la Ciencia y el Cosmos. The exhibit was unjuried but impressive. The spectrum ran from highly realistic to surrealistic and symbolist images, in the vein some of Ludek Pesek's work. Notable (in my opinion) were three jewel-like little (30-cm) realist oils by new member Gary Harwood, who had specialized in old-master-style still lifes, but joined recently after seeing an article by Dave Hardy in *Astronomy Now*; these were his first astronomical paintings, made just for this show.

The exhibit and opening night were a great success. The Museo is a very modern building with a long, curving entry hall, perhaps 60 meters long, and we filled that wall with paintings and prints, under the exhibit title, "Arte, Espacio, Humanidad: Exposicion Pintores Astro-