From the Editor:

The editor's position is available!! I know you'd love to take on this fun job. Call Joy to volunteer!

Welcome to the latest issue of Pulsar! We have a wonderful review of the Kitt Peak workshop held in 2009 with lots of great info, photos and paintings that were produced there, including the cover painting.

But first, we must pause a moment and say goodbye to another of our fine artists, Frank Hettick.

Farewell, Frank Hettick

From his web tribute:

Frank had several passions in life; church, photography, world travel, dogs, art, automobiles and friends but none were as important as his family. Frank leaves behind Shirley, his beloved wife of 45 years; daughters Cindy, Cheryl and Debbie; an "adopted" daughter Christie; and three son-in-laws Brad, Jan and Michael. He also leaves behind nine grandchildren; Abby, Amy, Vincent, Daniel, Joshua, Benji, Marcus, Shelby and Riley. Frank will be sorely missed by all those who knew him, but we can have peace in our hearts knowing that he is in heaven with our Lord God Almighty, Master Artist of the Universe.

A few of the sentiments expressed on the listserv:

This is sad and sobering news indeed. Shirley I am so sorry. I'm glad that I had a chance to meet you guys and spend some time with you at the Death Valley workshop and other space related events. I always enjoyed talking to Frank. When he had stuff on display, it was fun to watch him fuss over his cool prints, adding little hand painted details to each one.

You will be missed, my friend.
- Aldo Spadoni

I had just spoken with Frank no more then a week ago when he and Shirley were down in California visiting their daughter and family. He was getting ready to drive home and he said that he would call me once he arrived back at his house.

Frank was always generous to me with his time and unwavering support for my artwork. He encouraged me and was always available to give me input about my work and just a great friend to talk with.

Frank and I would talk about anything from space art to politics and he never wanted anything more then to be recognized by his peers. I feel Franks work will continue to inspire new generations to come as he inspired me to become a better artist.

Frank will dearly be missed by me and by anyone that had the pleasure of meeting him. He was a true gentleman, a wonderful artist and a true friend.

It is said that you can count your true friends on less then two hands and I know that Frank was one of those persons for me.

Rest in piece, and God bless you Frank.
- David Robinson

That's terrible news, and a shock. Frank was, of course, just around my age; it was a great pleasure to meet him and Shirley at the Death Valley Workshop a few years ago, and I need hardly say that he was a very fine artist.

My sincere condolences to Shirley and his family.
- David Hardy

I am so sorry to hear this very sad news. Although I had not met Frank in person, I felt I knew him through his wonderful art and from corresponding within the IAAA.

Richard Bizley

This is terrible news and I'm very shocked. I met Frank, and his wife Shirley, at the Death Valley Workshop - two of the loveliest and warmest people that I had ever met. A wonderful couple. I had hoped to meet Frank again sometime. I will miss him.
- Jackie Burns

So long, good friend.
- Joy
"Small Worlds" Space Art Exhibition

The Mars Institute is delighted to be partnered with the IAA in co-sponsoring the "Small Worlds" Space Art Exhibition on the occasion of the Second International Conference on the Exploration of Phobos and Deimos to be held at NASA Ames Research Center on 14-16 March 2011.

1. The Exhibition will feature original 2D graphic space art created by space artists who are members or guests of the IAA.
2. A maximum of two pieces of artwork may be presented per artist.
3. The theme of the Exhibition is "Small Worlds", which includes artwork featuring asteroids, comets, meteoroids, Phobos, Deimos, other small bodies and satellites, and their exploration by robotic spacecraft and humans. The idea is to illustrate the wonder, diversity, and exploration challenge presented by small bodies.

For more information, see http://www.artfromthesoul.com/Samples13.html/ For questions please contact Julie Jones, 775-425-6821, artsoul@pacbell.net

The GENESIS and the EXODUS of the IAA A + Kitt Peak Workshop: The Route to the Heavens

By Kara Szathmáry MSc FIAAA

Part ONE: The Genesis

As part of the IAA’s commitment to the International Year of Astronomy (IYA2009) a number of projects were explored by the IAA Ad Hoc IYA2009 Steering Committee consisting of Jackie Burns, Lynette Cook, Dave Hardy, Bill Hartmann, Bertina Forger, Ron Miller, Roy Scarfo and Kara Szathmáry Project Manager & Single-Point-of-Contact (SPoC) between the IAA and the IAU’s IYA2009.

Prior to the publication of the "Artists’ Universe" on November 11, 2008, on the IYA-USA website, http://astronomy2009.usa/a_and_e/the-artists-universe, a number of enquires began to be explored that further involved the IAA in other special projects with the National Optical Astronomy Observatories (NOAO). Beginning in October 2008 Doug Isbell, USA-SPoC to IYA2009 and NOAO Public Relations representative, sent an e-mail inviting the IAA to a brainstorm for activities during IYA2009. Volleys of ideas lead him to ask whether art exhibitions at observatories would potentially attract attention as a possible educational outreach to the public. Previous experience by a few of our members, including Lynette Cook, hadn’t produced desirable effects concerning individual artists. Yet Bill Hartmann recalled that an exhibit at an observatory during the 1996 IAA workshop at the Tenerife in the Canary Islands went very well. The IAA already experienced a workshop in 1993 at the Mount Wilson Observatory, but that event didn’t include an exhibit.

Doug Isbell sent his exploratory report and the IAA’s commitment to explore further IYA2009 USA projects to Elizabeth Alveres, NOAO and Kitt Peak National Observatory 50th Anniversary Steering Committee Chair. Elizabeth forwarded the series of e-mail exchanges to Pat Elaison, National Solar Observatory and Culture & Arts project lead for KPNO / NOAO-50th. Pat subsequently contacted Bill Hartmann at the Planetary Science Institute and invited him to join her subcommittee as a known Tucson space artist. Bill responded with a suggestion to have the NOAO consider hosting a workshop coupled with an exhibition at Kitt Peak to celebrate the 50th anniversary. His proposal was enthusiastically welcomed. The feasibility of such a venture needed to be explored and ultimately negotiated for technical efficiency. Kara began negotiations in earnest outlining past duties, responsibilities and obligations by workshop coordinators. The NOAO / KPNO committee organizers were directed to our website www.iaa.org to review our mission statement, manifesto, history, and previous workshops which included Hawaii, continental USA, Iceland, Russia (former USSR), Tenerife Canary Islands Spain, England and Nicaragua. Bill was requested to represent the IAA during any formal and/or informal meetings with Pat Elaison’s Cultural & Art Sub Committee in Tucson and report back any progress and/or questions to Kara.

Within a short time, another opportunity unfolded. David Valls-Gabaud, on behalf of the IYA2009 Scientific Committee sent an invitation to the IAA-SPoC for IAA participation in the International Astronomical Union Symposium 260: “The Role of Astronomy in Society and Culture.” The invitation also included an opportunity for an exhibition at the UNESCO Center in Paris, France, during the symposium event scheduled for the third week of January, 2009. The symposium was focused on the relationship between the Arts and Astronomy, featuring artistic works inspired by cosmic phenomena. With Lionel Bret’s recruitment as our IAA representative, the genre of space art was presented in Paris followed by an exhibition of IAA art works at the center.
Several months passed with only tentative inklings of a possible timeframe for a workshop either in the spring or the fall of 2009. A survey was conducted on the IAA listserve for potential artists' interest and/or commitment to attend the Kitt Peak workshop. Choices of dates were bounced around by a couple of dozen artists with differing priorities and time tables to attend the workshop.

By early summer, Bill reported that not much progress had been taking place with the Culture & Arts subcommittee, and it was apparent that the needed preparation time was passing if a 2009 workshop could be coordinated. Another enquiry was sent to Pat Elaison requesting whether a decision to host an IAA workshop at Kitt Peak had been rendered. By mid-August good news finally arrived. The workshop was approved and scheduled for late October. Further negotiations now escalated and began to review the terms and conditions of agreements between the IAAA and KPNO / NOAO.

In addition to e-mail exchanges, weekly video teleconferencing was requested so that a broader scope of mutual interests and intentions could be explored in a timely fashion. The issues at stake included the limitation of a dozen artists staying on the mountain in six dormitory rooms, the number of periodic rotations of the remaining artists in Tucson off the mountain if any, locations of exhibition venues and extra access to mountain locations, telescopic sites and astronomical facilities outside the visiting general public tours during the week.

The final roster of IAA artists-in-residence was settled with eight attendees: John Clark (AZ), April Faires (WA), Tim Malles (FL), Bill Hartmann (AZ), John Ramer (CA), Michelle Rouch (AZ), Betsy Smith (NH) and Kara Szathmáry (FL / Quebec, Canada).

Video conferencing continued daily at the end of September, with the planning phase of the itinerary for the artists that included an outreach trip to the Tohono O’odham Reservation and a partnership day with visiting Tohono O’odham artists on the mountain during the week. Meanwhile, Michelle Rouch of Tucson was selected as the on-site voice of the IAAA to assist Elizabeth Alvarez, Aletha Kalish NOAO and Mary Guerrieri, Academic Affairs for the Department of Planetary Sciences and the Lunar Planetary Laboratory at the University of Arizona, where the summative exhibition venue would be hosted at the Planetary Sciences Kuiper Atrium.

Julie Jones, Assistant to the IAAA Director of Exhibitions, was commissioned to design a horizontal IAAA exhibition banner 3 feet by 8 feet in span with our name, logo and title “Visions of the Cosmos” by way of a generous donation by Pamela Lee FIAAA. Bill Hartmann and Michelle Rouch kindly provided cover art for the announcement of the exhibition at the LPL Kuiper Atrium in collaboration with Mary Guerrieri LPL. Matched funding by the IAAA and KPNO / NOAO provided the means for the opening preview (vernisage) of the exhibition.
Part TWO

First Wave of Arrivals to Tucson AZ
– Friday, October 16, 2009

After checking in at the Country Suite & Inn of Carlson at the airport, John Clark, an aviation & space artist and past-president of the American Society of Aviation Artists, was set for the arrival and meeting of his new artists associates of the IAAA. John had departed from Phoenix, AZ, and arrived in Tucson by car on Friday October 16th at 3:30 PM, with several space art paintings including his easel, oil paints and fresh canvases. About that time Bill Hartmann was returning to Tucson from a two day writer’s workshop which he attended in Mexico.

Early in the morning in Panama City FL, everything was packed for Kara Szathmáry’s 7:58 AM departure. This trip would be a fourteen hour ordeal with stops and change of airplanes at Atlanta, GA, Denver, CO, and Salt Lake City, UT, before arriving in Tucson, AZ, at 8:45 PM local time. What made this workshop especially different from previous ones was the summative exhibition at the end. Very few of our workshops have had such an event this built into them, as was the case in 1989 with the Seneh-Moscow workshop. As a consequence, each artist was requested to bring a couple of recent space art works, table easels, fresh canvases, and art media of choice to create new works. The itinerary of this workshop emphasized daily plein-air opportunities on the mountain and local terrain.

The flight to Atlanta was marked by what Kara considered a special sign of a promising workshop – a ringed rainbow of Glory that formed on the clouds below with the shadow image of the airplane at its center. These rings of colored light appear directly opposite the sun when sunlight is reflected by a cloud. The effect is called Brocken Spectre and in China, Buddha’s Light.

In fact, on the way to Denver a more pronounced three concentric rings of colored light appeared below, as viewed from about 20,000 feet, containing a dull orange disk shadow of the airplane on the sporadic clouds above the great American prairies. Occasionally the faintest hint of yet a fourth ring came into view. Indeed, this workshop promised comforting and reassuring signs of a spectacular and creative event for the participants.

After another change of planes in Salt Lake UT, Kara arrived in darkness to Tucson at 8:45 PM some fourteen hours since departing Panama City FL. Retrieving his luggage and mobile art studio from Checked Baggage, off he went to fetch the 12-seat van to transport the IAAA artists, their personal luggage, art supplies and equipment to the mountain at Kitt Peak and other destinations during the workshop. Unfortunately a glitch developed and Kara ended up without a van as it wouldn’t be available until the next day. Instead he received a Dodge Charger muscle car of sorts. The van was to be delivered the next morning. After checking in at the Country Suite & Inn of Carlson, despite the fatigue, a check list of artist’s arrival times and last minute e-mail replies, if any, from Elizabeth Alvarez and Michelle Rouc needed to be read. A brief phone call to Bill was made to arrange a meeting sometime the following afternoon.

Second Wave of Arrivals to Tucson
– Saturday, October 17th, 2009

After breakfast, the next morning an additional problem complicated the matter of renting a 12-seat van. None was available other than a six-seat van. Since four of the eight artists would be driving in with their own vehicles, the offer was accepted with a reduction in rental fees. With the transportation resolved, the arrival of the second wave artists began. Each attendee had already been informed that they would visually recognize their workshop coordinator wearing a black Stetson hat, a red colored Hungarian embroidered black corduroy jacket, black jeans and cowboy boots. This description would allow both new and current colleagues to recognize their IAAA airport contact with ease.

At the arrival gate a tall, lean, and polite gentleman approached in a black leather jacket and asked “Kara”? Tim Malley (Gainesville, FL) was the first to arrive at 12:27 PM. We shook hands and talked briefly about his trip. He had just left an earlier week long “Paint-out” workshop with thirty-six other Florida landscape artists to join our troop.

Betsy Smith (New Hampshire) arrived about twenty minutes later. She too experienced the ordeal of a long flight across the continent to Tucson. Of course Betsy recognized Kara’s hat and jacket as the two have shared experiences in five previous IAAA workshop adventures including Utah-Escalante

our first group meeting. While Tim and Betsy settled into their rooms, message was left at Bill's Tucson studio to make certain he could join us for an introductory supper and planning session.

Bill promptly arrived at the hotel by 3PM and agreed to take Tim and John to Sarnoff's art store to purchase some art supplies. Along the way he treated them to a visit to his studio. During that time Betsy and Kara returned to the airport for the arrival of April Faires from Seattle, WA. Kara and April first met at Johnson Space Center (1987) then again eighteen years later in Death Valley III (2005) with Betsy. With her arrival only Jon Ramer remained, who would be driving in from Los Angeles late Tuesday afternoon. We returned to the hotel to have April check into her room, refresh and ready for our first evening together.

At the hotel John informed the group that Michelle had suggested the Old Pueblo Restaurant as our rendezvous meeting place and gave him directions to get there from the hotel. Michelle and Bill would meet us there. With John as our navigator we arrived within minutes of Michelle joining us. With introductions all around, Michelle was congratulated for the dedication she had put into the planning and organizing of the Friday October 23rd exhibition at the LPL, Kuiper Atrium, of the University of Arizona. How wonderful to meet a colleague in person with whom a friendship had been forged in cyber space during the organizing of an event. To our benefit Michelle had used her background in catering social events for the exhibit layout concept and the planning of snacks—a variety of cheeses, crackers, lemonade and ice water to encourage visitors to hang around and mingle amongst the artists. After introductions, meals were ordered and our discussions began with a brief summary of our proposed agenda beginning officially the following morning with a drive to the base of Kitt Peak, the high point of the Quinal Mountains, for a two and a half hour drawing and painting session of the mountain.

Part THREE
Day ONE: Orientation – Sunday, October 18th, 2009

We left Tucson at 8:15AM in a convoy heading west along Ajo Parkway (state highway #86) with Bill in the lead car followed by the IAAA van, Michelle and John in their respective cars. The planned objective that morning was to paint and draw the view of the nest of telescopes up on Kitt Peak from the base of the mountain along highway #86 within the Sonoran Desert. Less than an hour west of Tucson, while coasting down the state highway past Ryan Airfield and Three Points and well before Kitt Peak and the Baboquivari Mountains, small rolling hills began to rise with cholla, cane cacti, saguaro and mesquite which dotted the landscape near Coyote's Souvenir and Convenience Store within the Tohono O'dham Indian Reservation.

The Tohono O'dham Nation, which leases the terrain of Kitt Peak to the National Optical Astronomy Observatory (NOAO) for scientific use and educational purposes since 1960, is located in the Sonoran Desert in southern Arizona. The history of this desert extends back 40 million years to when intense volcanic and tectonic activity produced the region's characteristic basin and range topography. The Sonoran covers...
approximately 120,000 square miles in southern Arizona and California, as well as most of the Mexican states of Sonora and Baja California. About 70 miles of the Nation’s southern border is part of the International Boundary between the US and Mexico. The Tohono O’odham Nation is 2.8 million acres large, and is comparable in size to Connecticut.

As we reached Junction 386, the route to the summit at Kitt Peak just before 10 AM, despite the cactus this is clearly rangeland. We drove passed the entrance way a couple of miles in order to get a better view of the northwestern ledge where multiple telescopes were visible high up on the peaks of the mountain range above the desert floor. The landscape itself was primarily grass and rangeland and dotted with a mixture of cholla, cane, saguaro, prickly pear cacti, and with mesquite and ironwood trees. Where we did stop, we were careful to evade the barbed wire fences as we set up our chairs and easels next to the fields.

We could see several telescopes lined up along the mountain plateau. Other than Bill and Michelle, the rest of us had no idea what telescopes we were looking at. Very shortly we would soon find out. By noon most artists had more or less finished their first projects and were ready to ascend the mountain, a 16-mile trip up the northwest slope to the peak at 6,875 feet onto some 200+ acre facility.

At the Visitor’s Center atop Kitt Peak we radioed for Elizabeth Alvarez, the KPNO/NOAO Steering Committee chair of the 50th anniversary of Kitt Peak, who was awaiting our arrival. At long last the face to face meeting with Elizabeth rather than the Skype webcam phone became a reality. After formally introducing the artists we were invited to lunch and escorted to the building housing the cafeteria. During the walk we talked about the drive up and the awesome beauty of the vista of the climb. We asked about the chard remains halfway up. During lunch she told us about a fire that had broken out last year that had threatened the mountain. Fortunately the fire departments from Tucson and Sells, AZ, on the Tohono O’odham Reservation were able to put it out.

After lunch Elizabeth escorted the artists into a special room adjacent to the cafeteria which the Kitt Peak personal referred to as the RBSE room. Very shortly after our orientation, we would transform this “real basic studio environment” into our Mountain ART Studio, where we planned to spend our evenings finalizing our work during the day that required some finishing touches from our daily outings within the facility.

Elizabeth gave us our dormitory room assignments, keys to our rooms, assigned radios to two volunteers, Tim and Betsy, in order to keep in contact with artist’s whereabouts on the mountain. The focus then shifted to a review of the central tenets agreed to between the IAAA and KPNO/NOAO. A location agreement was signed which authorized permission for artists to record telescopes by means of still photography, sketches and other artwork for research, scientific and/or educational purposes only as required by the Association of Universities for Research in Astronomy Inc (AURA). The agreement also included opportunities for various special behind the scenes access by invitation only from the observing crews at the various telescopes; and, these potential sites were requested from interested artists so that a Kitt Peak employee could accompany small groups of artists to these various telescopical facilities.

With the orientation process completed Elizabeth offered a tour for the artists on the 200-acre facility. The first visit was at the 2.1-meter Observatory with the Coudé Feed Telescope (CFT) inside the bowels of the building up to the telescope itself and the 360° catwalk outside the observatory dome. From there the tour continued up to the WYIN (Wisconsin, Yale, Indiana, and NOAO) 3.5 meter observatory the newest and second largest telescope on Kitt Peak. Completed in 1994, the WYIN telescope was a shiny addition to the landscape of telescopes hovering on the western edge of the peak.

It is a great demonstration of the advances in telescope technology over the two decades since the Mayall 4-meter Telescope first went into service in 1970. The WYIN instrument is compact, is designed to deliver sharper images and is reputed to take substantially less maintenance that the 4-m telescope. Its outside view however is a contrast to other white cylindrical domes in its angular, metallic enclosure, which includes pipes to carry warm air away from the instrument.
The option to visit the Mayall 4-meter telescope was postponed to another day as the walk over would take about 30 minutes. Instead, we returned to the cafeteria for supper which is scheduled between 4:30 and 5:45 PM daily after which observers return to their instruments to calibrate their telescopes for the evening observation run.

After supper, the focus shifted to setting up the RBSE room to transform it into a studio. Additional tables were requested so that their placements in the center of the room would provide a large working area with seats ringing the perimeter of the room where the paintings brought from our home studios could be show cased.

With the Mountain ART Studio set up, the artists-in-residence were briefed as to the itinerary for the balance of the week. The following day the first creative working day on the mountain would begin after breakfast by scouting out sites and locations for the first drawing and/or painting sessions.

Part FOUR
Day Two: Scouting Art Sites on Kitt Peak – Monday, October 19th, 2009

Tim awoke quietly at 6:30AM, dressed, picked up his Kitt Peak radio from the charger stand and the key from the top of the dresser where Kara had placed it the night before, then proceeded across the street and up the hill to unlock the Mountain ART Studio next to the cafeteria. Others would soon sporadically follow for breakfast and a brief initial survey of the landscape around the studio before regrouping for a tour of the Mayall 4-meter Telescope as arranged by Elizabeth later that morning.

While Betsy, April, Michelle, and Tim were scouting out sites, Bill had slept in. John and Kara meanwhile were preparing their art materials within the studio when three additional tables along with a spare metal easel and exacto blades were delivered by Michael Hawes, Kitt Peak Facility Supervisor, as requested yesterday by Kara, our workshop facilitator. In order to provide adequate surface area within the studio for all artists-in-residence including Jon Ramer who would be arriving the following evening, Kara re-configured the tables in the center of the room. Setting up of a work place such as a studio is absolutely essential for evening work and unexpected weather.

At the Cassegrain water color, Betsy Smith

Around 10 A.M. all the artists but Bill had returned to the studio. Bill had other plans for his morning en plein air session. We radioed Elizabeth that we were heading out to meet her on the way over to the eighteen story Mayall 4-meter telescope located just below the summit of Kitt Peak. We met near the visitor's center and made the 20 minute walk in constant conversation.

Wishful thinking oil paste, Kara Zsathmary

During our tour, Bill had arrived to the studio having slept in and set up the painting area of tables with newsprint that he retrieved from a recycling bin on the porch. In the quiet studio, he resumed work on a painting he didn't quite finish last May. He decided to add some finishing touches of fall colors to the foliage around the rocks directly below the 2.1-meter telescope. After words he decided to try his hand at some views of the strange looking McMath-Pierce Solar Observatory. Bill took a couple of under painted boards and some chalk over to the solar telescope several hundred yards from the studio and made some compositional sketches which he planned to paint in the late afternoon light.

Back at the 4-m telescope, Elizabeth guided us into the bowels of the observatory.
out a camera with a Cassegrain spectrograph for the next two week observation run. The tour included an excursion through the control room as well as the instrument storage area and concluded with a visit to the outer perimeter glass enclosed 360° view observation deck. The view up there of the 200 acre facility, including Baboquivari Peak and mountains to the southwest, was exquisite as were the views of the distant desert floor surrounding Kitt Peak.

Back inside the observatory the artists-in-residence were offered the opportunity to paint a scene inside next to the telescope. Betsy and Kara accepted the invitation to try their hand capturing the inner domain of the observatory during the hour and a half interval to change the instrument to the 4m telescope. The rest of the artists left with Elizabeth to other locations on the mountain for their en plein air site. Elizabeth in the meantime was leaving the mountain to return to her NOAO office headquarters in Tucson. Kara and Michelle however would remain in contact with her in the evenings throughout the week as to further the planning phases of the exhibition at the end of the week.

Within an hour the instrument installation was completed and we were told that the remaining half hour would involve moving the telescope about in order to calibrate the balance weights and drive system of the telescope. During that time Betsy and Kara finished their pieces and left the observatory with the technical crew in their ride, the NOAO truck, to the cafeteria for lunch.

The Mountain ART studio was relatively quiet for most of the morning. With the exception of John who had set up his easel and oils on the porch adjacent to the studio after returning from the 4 meter tour to paint a view of the 2.1-meter telescope Observatory, the rest of the artists were busy elsewhere.

April had gone about a walking tour of the facilities sketching and photographing the details of every note worthy inspiration including picturesque views from the mountain. Michelle on the other hand returned to a spot where she did a pen and ink drawing from a previous trip to the mountain to complete a watercolor rendition.

Tim took his easel and oil paint set up to the base of the 2.1-meter telescope for a view of the McMath-Pierce Solar Telescope at the southern end of the hillside plateau. After lunch Betsy trundled up to the 2.1-meter telescope as well, past the sign that says "watch for snakes", and set up her easel next to Tim who had found a great spot out of the wind and sun at the base of the telescope building. It was indeed the perfect vantage point to do a painting of the solar telescope not far away. They greeted visitors as they passed them by periodically on their way inside to an observation area. Tim and Betsy were also the subject of great interest by a Mexican blue-jay who kept perch on the railing a few feet from them in hopes that their colorful palettes included...
in the coming week. For now supper became their main focus, where they shared their experiences, insights, visions and intentions about their creations in expanded conversations with their colleagues and facility observers who asked individual artists about their progress during the meal. One of the surprises during our supper was Jim Scotti, an IAAA member and Space Watch observer, who approached our table and introduced himself. He was here on his latest observation run for the University of Arizona’s Lunar and Planetary Laboratory and was invited to sit with us for the duration of our meal. He had heard that we were here and was very quick to offer an opportunity to take us on a tour of the two telescope facilities he uses on the mountain. We accepted and made plans to meet with him on Wednesday during the calibration period of the telescopes for the evening and before supper. In doing so, we invited Jim as well as other research astronomers, observational assistants and staff continually to drop by the Mountain ART Studio periodically to see their daily progress throughout the week.

The notable exception missing supper with the artists-in-residence was Bill, who had dined earlier according to his signature in the registry at the cafeteria entrance way. Apparently Bill had left lugging his Russian tripod paint-box and chair heading over to the solar telescope before any artists had returned to the studio. Bill’s intention for his prepared colored panels was to capture the late afternoon light that shine an almost surrealistic view of the gold-glowing light on the enormous diagonal tube of the solar telescope looming up behind some scrubby foreground trees. He painted until it was almost too dark to see, then, headed back to the studio where he joined the few remaining artists still hanging around in the studio after supper. The anxiousness of the day, the energy output of painting all day and the energetic atmosphere during supper had exhausted most of the artists, some so much so that they left for their barracks to rest for the evening.

The few remaining artists that stayed up had the opportunity to prepare the art materials and hardboard canvases for the following day’s outing to the Tohono O’odham Reservation in Topawa, AZ, southwest from Kitt Peak and on the south side of Baboquivari Peak. While Kara was working out the final details of our invitation and travel to the Cultural Community Center and Museum with Elizabeth in Tucson by telephone, Michelle was organizing the procedure for the set up of the end of week exhibition of art work created during the week. Her planning included a vernissage during the opening at the Kuiper Atrium of the Department of Planetary Sciences at the University of Arizona.

--Continued in the next Pulsar!