May / June
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Don’t Forget:

Look at the address label and note when your membership expires. If you are overdue, or coming up due soon, mail it in!

ALSO: Don’t forget to mail in an address change if you move!!!

All letters to Pulsar, and memberships should be sent to Laurie Ortiz at 339 W. University Ave. #A, San Diego, CA, 92103. Any other business please send to the president at the above address.
Men Into Space

Joel Hagen

On September 30, 1959, 17 days after Lunik II circled the moon, CBS premiered a new television series, Men Into Space. The Defense Department and Air Force had worked closely with the producers to strive for technical accuracy in the dramatized depiction of space exploration. Location filming took place at Wright-Patterson, Cape Canaveral, Edwards, the Randolph Field Space Medicine Center, and the Navy testing ground at Point Magu. Millions of avid space enthusiasts, myself included, were glued to their sets that night to watch William Lundigan as Col Ed McCauley blast off. The series was a 180 degree departure from the shoot-em-up space operas which preceded it. The stories centered on familiar human themes set in a near-future world where space flight and travel to the moon and planets was a reality. While I am not aware of this series being in syndication at this time, space buffs may locate tapes through specialty dealers in old videos. Viewed today, this series evokes a nostalgic optimism about human future in space that for me characterized the decade prior to Project Mercury.

Of particular interest to IAAA readers is the visible presence of Chesley Bonestell throughout the series. Bonestell was brought in as a production designer, in keeping with Ziv's philosophy of striving for accuracy within the constraints of their $50,000 per episode budget. His series credits read, "Space Concepts by Chesley Bonestell." Most obvious are his backdrop paintings used in the action on the lunar surface. They are classic Bonestell, reflecting his insistent vision of craggy lunar terrain. Chesley had previously set the visual look for such films as "Destination Moon" (1950) and "The Conquest of Space" (1955).

Bonestell also painted beautiful spacecraft for the series. The design shown on the cover of the Dell comic was used several times in scenes on the moon. A ship virtually identical to this is featured in Rocket to the Moon, a Panorama book from 1961. Bonestell wrote and illustrated this scarce volume which includes 32 slides of the illustrations and a phonograph record featuring Walter Cronkite. In that book, Bonestell credits Dr. Wernher von Braun for his "valuable assistance in the design of the moon rocket..." That design features a manned stage similar in design to the X-15, while the Men Into Space version sports a delta-wing upper stage. Some of the most wonderful scenes in Men Into Space show this huge Bonestell/von Braun ship landing and blasting off the lunar surface. These are rare visions of a technology that didn't quite happen.

Mars Hill Update:
IAAers on the first Death Valley workshop about ten years ago will remember a rolling, rocky slope we dubbed "Mars Hill" for its amazing similarity to the Viking lander sites. We took turns shooting it through Don Dixon's red sunglasses while Andy "explored" it in Rick's mock-up space suit. National Geographic magazine, who had sent a reporter to look in on our activities, made reference to Mars Hill shortly thereafter.

Now, Mars Hill has been digitally encoded into the Mars computer simulation at NASA Ames. While Viking orbiter data supplies the long range views of the planet, Mars Hill's topography and major rocks provide a close-up patch for on-the-ground virtual reality experimentation.
GREY, GREEN AND WHITE

Following on Michael Carroll’s article about the imminent removal of Cadmium Orange from the palettes of US artists (has this actually happened yet?), and my follow-up piece on ‘green paint’, I have to report that British artists are now in an ugly mood – especially those who paint in oils. In fact, as I write they are about to descend upon Westminster, armed with brushes and palettes like spears and shields.

It’s all to do with Britain’s ‘Entry into Europe’, which has caused enough grief in many quarters already (though anything which helps to bring the people of Earth together can’t be all bad in my book). Now the European Commission is threatening to ban lead-based oil paints. Leading the counterattack is Sir Roger de Grey, President of the Royal Academy, no less. The loss of Flake White, Cinnabar Green and Naples Yellow – unique and translucent colours which have been used since the 15th century – along with another half-dozen or so lead-based pigments, would come as a body blow to artists.

De Grey is quoted as saying: "Has the whole world gone crazy? Even if you were in the habit of eating Flake White (used by every artist since Holbein) for your whole life it probably wouldn’t kill you. I have never heard of anyone dying from it. If this ludicrous thing becomes law I shall be stocking up before February 28." (So shall I!) And the painter Anthony Green adds: "I got my first set of oils when I was 13 and I’ve used Flake White ever since. It never poisoned me. In fact I never felt better. Those bloody bureaucrats in Brussels haven’t got a clue."

Does any US artist want to swap a tube of Flake White for one of Cadmium Red? Or have they got to your ‘leaded’ paints, too?

PS. Since writing the above, Ron Russell’s ‘Horror Story’ about the dangers of inhaling certain pigments, has appeared in Pulsar. The use of an airbrush does of course increase the dangers manyfold; I had already warned of this in an earlier article, ‘How Green is Your Palette’, but Ron’s piece certainly underlines that, and I know that all European artists hope that his health improves.

A NEW MEMBER

In the January 1992 issue of Popular Astronomy (an excellent magazine issued by the Junior Astronomical Society – which is not for juniors, but for all amateur astronomers; I produced its first cover, back in, I think, 1957) I was fascinated to find an article entitled ‘Beyond the door of perception’ written and illustrated by John Lewis. To the best of my knowledge I had not encountered John’s work before, yet here was an authoritative piece on double and multiple stars, nebulae, galaxies and globular clusters, illustrated by five very professional examples of space art. How good to find that life still holds such pleasant surprises!

Naturally I contacted John, and it turns out that he is an optician, and he has been interested in space art for some 20 years. He has in fact contributed illustrations to a New Scientist publication on comets, and was director of the Deep-Sky section of the British Astronomical Association from 1983 to 1985, when the demands of a young family took precedence. He has no formal training as an artist (it’s OK John – neither have I ...), and began by using oils, but now works in acrylics and finds the airbrush a great tool, though he tries not to overuse it. As he says, though, the fun is in the learning process, with each painting presenting a different set of challenges. Welcome to the IAAA, John!

Andreas v Rétyi has about 30 new paintings on exhibition at the Carl Zeiss Planetarium, Stuttgart, from 15 June to 11 October 1992, and his new book Danger from Space will be published this autumn (sorry – fall to US readers!).

AND FINALLY . . .

To all European members: please do keep me up-to-date on your work-in-progress, publications, exhibitions, etc., so that I can report them in these pages. Thanks!
Dear IAAA
I would like to clear up some misunderstandings that might occur as a result of the publication of the new issue of Parallax.

The new Parallax contains a letter written by me over a year ago which was in response to the first draft of the manifesto and the climate of the IAAA at that time. The publication of that out-of-date letter, along with the inclusion of a revised manifesto draft #2, and a recent editorial by Beth gives the appearance that the old letter reflects my current views. It does not!!

I wish I'd had a chance to update my response before this Parallax was published. So please allow me this opportunity to clarify some of my opinions, lest I continue to be thought of as the evil adversary of the IAAA. I no longer believe the IAAA is "ruined." There have been more changes in the past year and things have settled down. I believe these improvements are reflected in the revised manifesto draft. While I still may not agree on including "cosmological art" in the group, I think the new draft is concise and clearer on the IAAA's main focus. I'm happy now with the organization and the #2 draft. So it's getting a "yes" vote from me.

I feel there is a misunderstanding concerning my old letter. It was never any one's intention to "take people in, and then decide they don't fit after all (Beth's Parallax editorial p.36). I dislike the inference that the "realist" IAAA members were somehow "using" the non-representational members and then "discarding" them. Note that in the first part of the paragraph I'm referring to, I wrote "as for restricting or defining techniques...that didn't mean we (IAAA-ers at the time of the Houston workshop) didn't occasionally want to go off and try something different. But we didn't have to include it in the works of the IAAA."

Speaking of workshops... I'm living on Mars right now, near some of the wildest reddest sand dunes I've ever seen. Is there any interest out there in an Arabian workshop? Let's hear from you if so! I also suggest members consider Indonesia (fantastic Io sulfur analogs, marvelous music, and local art for inspiration) and New Zealand (maybe call it Glaciers to Geysers?)

Write to me at this address: Marilynn Flynn • 925 N. Stapley #B • Mesa, AZ. 85203 • ph (602) 898-4290 • fax (602) 833-3206

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National Student Space Art Contest

Sponsored by SEDS (Students for the Exploration and Development of Space)

First Annual Space Art Contest

Purpose: To encourage talented college and high school student artists to pursue and interest in space art as a means of promoting space endeavors and depicting Earth's past, present and future in space.

Deadline: All entries must be postmarked on or before July 20, 1992. Students outside the U.S. should allow time for entries to be received before August 25th, as the July 20 postmark may not be sufficient time.

Prizes: 1st place $200
2nd place $100
3rd place $50

Contest Rules:
1. Contestant must be a student at a high school, vocational school, art school, college or university.
2. Contestant may submit only ONE entry which must be a two-dimensional form.
3. Paintings, pencil sketches, photography, computer graphics, and two-dimensional artworks of any medium will be accepted.
4. SEDS may use any material entered for publicity and fund raising purposes to benefit such projects as the SEDS Space Art Contest. The contestant will be notified of any usage of his/her artwork for SEDS projects.
5. It is recommended that the contestant send space artwork by certified mail. If the contestant wishes to have the artwork returned, he/she will enclose the proper certified mail forms and correct amount of postage so that artwork can be safely returned.
6. In addition to signing the artwork, the contestant shall provide the following information on a separate sheet of paper:
   • name, address, telephone
   • title of submitted artwork and brief description of theme
   • school currently attending, address, phone
   • place and date of birth, social security number
   • information regarding prior artistic studies and awards (optional)
   • current education pursued, career goal
   • listing of other artworks (optional)

PLEASE SEND ENTRIES TO:
Mr. Bob Summersgill
Washington D.C. Coordinator
SEDS Student Space Art Contest
Holland and Hunt
1001 Pennsylvania Ave. NW
Suite 310
Washington D.C. 20004
(202) 737-8997

If you have ANY questions regarding the contest, please contact Amy Houts, SEDS National Executive Board Member, at (813) 755-1511 Ext. 4206 (before 5:00 p.m.)
Mars Rover Test
Michael Carroll

It was an unseasonal cool 98 degrees at five in the morning when the first Mars rover test finally began. One hundred scientists, engineers, Planetary Society members and a handful of artists looked on as the six-wheeled titanium Mars car rolled across the same hill which was sketched by a band of space artists at the Death Valley workshop in 1983.

The rover is part of an international mission to be sent to Mars in 1996. The Russian rover tests were hosted by the Planetary Society, which is helping to develop several key elements of the upcoming interplanetary mission. The society once again upheld its reputation as patron of the space arts by commissioning art of the rover tests as well as the rover as it will appear on Mars.

The Russian-designed Mars Rover, a six-wheeled robot weighing 70 kg, is about four and a half feet long, and sports conical wheels made of titanium. Ribs on the wheels enable the rover to traverse difficult terrain, as demonstrated in Death Valley.

The first several days of operation involved teleoperation, with a great deal of human intervention. As testing progressed, the software was updated so the rover became progressively more autonomous. After three days of work, the robot was "turned loose" across the boulder-strewn face of the test site. The noisy metallic wheels, sounding like marbles in a Pepsi can, rolled over many different types of terrain, climbing slopes and negotiating sharp rocks, all without help from its creators. Built-in avoidance programming enabled the rover to stop at obstacles, back up, turn 90 degrees, drive a few feet, and then resume its original course. My initial impressions of a fancy radio-controlled toy were dispelled by the end of the test program. It is a truly a fascinating machine.

There is a bittersweet side to the story. Anything that concerns itself with long-term finances in the Commonwealth of Independent States is an iffy proposition. Funding for the Mars '94 mission (two orbiters, surface meteorological stations and penetrators) is virtually assured. Not so for the ambitious Mars '96 mission. Several scientists expressed hope that NASA will be able to support the project by involvement akin to that of France or Hungary, both of which have committed funding, personnel and equipment.

The experience of painting the rover on-site gave me a new appreciation of the importance of sketching outdoors, a subject which will be tackled in the next Pulsar.
Calendar

1992
September 14 - 18
Ghost Ranch Workshop - See Insert

1993

1994
January 1
New Editor for Pulsar and Membership Coordinator, that means only 8 more issues of Pulsar! Please contact Laurie Ortiz if interested.

Exhibition Update
Beth Avary

Visions of the Universe

A display of paintings by San Francisco Bay Area Space Artists opened at the California Academy of Sciences on Astronomy Day, May 9th. The exhibit was organized by Morrison Planetarium artist and IAAA member, Lynette Cook. IAAA members showing their work were Geoffrey Chandler, Patricia Davis, Frank Lurz, Carter Emmart and yours truly. Also included were J.T Morrow, Linda Kulik and former member Garret Moore.

The exhibit will be taken down at the end of May and is scheduled to reopen at NASA Ames visitor center in July.

International Space Art Festival

After taking several years to regroup, the Titusville International Space Arts Festival is again in business! Members will soon be receiving a letter from Mary Radcliffe asking for work to show in September. They may also take our Art of the Cosmos exhibit in October of '93.

Association for Space Explorers

The Association of Space Explorers will hold an exhibition of paintings in Washington DC, August 17th through September 11th, in conjunction with the 8th Planetary Congress and the World Space Conference. The exhibit is hosted by the World Bank Art Society and will be held in their building at 1818 H ST. NW.

IAAAA members showing their work are Pamela Lee and Angela Manno. Other artists included in the show are Andreas Nettebohm, Pat Rawlings, Pat Musik, Alexei Leonov, Andre Sokolov, and Georgi Poplavski. If your in the area be sure to stop by.

If you're having an exhibit, included in one, know about one, etc., let me know, and we'll announce it in PULSAR. Send info to: Beth Avary, 70 Sioux Way, Portola Valley, CA 94028.
Mt. Wilson Observatory / Los Angeles Workshop 1993
Dennis Davidson

Dr. Sallie Baliunas of the Harvard Smithsonian Center for Astrophysics has expressed an interest in hosting an IAAA workshop at the Mt. Wilson Observatory near Los Angeles, California. Mt. Wilson Observatory was started in 1904 by astronomer George Hale. It is an active observatory with 60 inch and 100 inch telescopes as well as several telescopes dedicated to solar research. Dr. Baliunas has generously offered viewing time on the 60 inch telescope. She will take time out of the nightly surveys she is conducting of nearby star surfaces.

Accommodations on the summit are limited, but may be able to handle 10 artists possibly more, I will look into this. Local artists may elect to make day/night visits since it is only a half-hour drive from Los Angeles. I will be making a site visit this September and will report back to you in upcoming issues of Pulsar. Spring, summer and fall have the highest probabilities for clear skies, perhaps a spring of 1993 workshop is in order?

Archives (see insert in this issue)
The archives were started with the fact in mind that not all members would be able to participate in the workshops. With the archive catalog (which is still being perfected) you will get a good idea of the slides available from the various workshops or other interesting locations. The numbers on the catalog are interpreted below, but they are mostly to organize the file into some semblance of order. If you have requirements not listed, please ask anyway as I still may be able to help you. To look at 8 slides at a time just send self-addressed stamped envelope with your request. The cost for mailing in the U.S. is .52 cents, in Canada or other countries the cost is .7 cents. I am always open to new categories and submissions of slides. Please do not keep slides for any longer than about 4 to 6 weeks. Thank you.

Location categories (first two numbers):
07 Alaska
06 Anza-Borrego Desert
04 California Coastal Rock Formations
02 Death Valley workshop
01 Hawaii workshops
05 Iceland workshop
03 Southwest workshop (Arches, Canyonlands, Goblin Valley)

Geological categories (second two numbers):
01 Alluvial Fans
02 Arches
03 Badlands
04 Buttes
05 Calderas
06 Canyons
07 Caves
22 Cliffs
08 Clouds
09 Craters
10 Dunes
11 Faults
12 Geysirs
13 Glaciers
14 Ice Fields
27 Ice Formations and Icebergs
25 Lakes
15 Lava Rock Formations
24 Misc.
23 Mountains
16 Moraines
17 Mud Formations
18 Mud Pots
19 Salt Flats/Fields
26 Steam Vents
20 Volcanos
21 Waterfalls