SLIDE DEADLINE FOR A.S.P. SHOW

July 1 is the deadline for slides for submission for the Astronomical Society of the Pacific’s show. Once again it is called “Art of the Cosmos” and will be held at the Lawrence Hall of Science at the University of California located in Berkeley. The opening of the show has been pushed back to Nov. 20, and it will run through February 1988. The address is:

Beth Avary
70 Sioux Way
Portola Valley, CA 94025
(415) 851-3125

It is possible to re-use any unsold pieces sent to the Mars III Conference (below) for the ASP show. Just let us know. We can keep your work on the road indefinitely, it seems.

IAAAA CALENDAR

JUNE...SPACE ART SHOW AT PENDRAGON GALLERY, -- L.A.
JUNE 27...IAAAA SUMMIT MEETING
JULY 1...DEADLINE FOR SLIDES FOR A.S.P. SHOW
JULY 18-22...CASE FOR MARS III CONFERENCE -- BOULDER, CO
AUGUST 8-16...IAAAA WORKSHOP -- JOHNSON SPACE CENTER, TX
SEPT. 3-6...NORTH AMERICAN SCI-FI CONVENTION -- PHX, AZ
OCTOBER 31...DEADLINE FOR ICELAND SHOW ENTRIES
NOVEMBER 20...ASTRONOMICAL SOCIETY OF PACIFIC SHOW
DECEMBER...TENTATIVE DEATH VALLEY WORKSHOP FOR PBS

1988

FEB...END OF ASTRONOMICAL SOCIETY OF THE PACIFIC SHOW
MAY 27-30...7TH SPACE DEVELOPMENT CONFERENCE -- DENVER
JULY...END OF OTHER WORLDS TOUR -- TAMPA, FL
JULY...IAAAA ICELAND WORKSHOP
SEPT...SPACE SHUTTLE LAUNCH ??

1989

JAN-FEB...LOS ALAMOS SHOW
MARCH...IAAAA ELECTIONS
AUGUST 24...VOYAGER 2 ENCOUNTER WITH NEPTUNE
AUGUST 23-25...PLANETFEST ’89, PASADENA CA

IAAAA NEWSLETTER -- June 1987
Kim Poor, editor

MARS III ART SHOW

The Mars III (Case for Mars) show has sparked a lot of interest within the group. This will be a watershed event for the IAAA. It is our first semi-autonomous show, and we have a chance to show our stuff to some important people. We will put any interested buyers/engineers/corporations in touch with the artists they are interested in.

So far, myself and Mike Carroll will be attending. Don Davis may also come. Several other artists will be sending work, including Pat Rawlings, who will be sending the Mars work from the Eagle Calendar. The gallery that was spoken of earlier is already booked up, so an alternate space has been found. Folks wishing to have their art included in the show can ship it to Mike Carroll’s folks in Denver, and we will pick it up there. Be sure to use a re-usable crate, and include some $5 for return shipping if the piece doesn’t sell. Make your check out to IAAA.

Include a minimum bid on your piece, in case more than one person wants it. It will be a silent auction. Send any Mars slides or transparencies you might have, as we will have a light table to show off stuff to conference. Send any business cards you have to hand out also.

The sales commission will be 15%; 10% for the IAAA and 5% for the University of Colorado, which regulates all sales on campus. Address for shipping:

Pat & Edie Carroll
6775 S. Penrose
Littleton, CO 80123
If you decide to come, get in touch and we can give you hotel information and see if we can pick you up at the airport. Bring along a sketchpad and sketching materials, as you can do some real-time design work.

This notice will be LAST CALL for art, since the conference takes place next month. We are also sending out additional Mars III material to those who have expressed interest. We have negotiated a special rate of $20 (normally $50) for registration for IAAAs artists. They are having a special reception for space artists and key participants on Sunday July 19. Earlier on Sunday is a panel discussion with Carl Sagan, Louis L'Amour, and James Oberg. The public portion is on the weekend, with the technical workshop to begin on Monday. James Fletcher will be giving the keynote address (probably dodging tomatoes). There will be a demonstration of the French Mars balloon, also.

PENDRAGON GALLERY ART SHOW

The "View from Space" astronomical and alien art show at the Pendragon Gallery in L.A. is running until July 5. IAAAs artists represented included Rick Sternbach, Dennis Davidson, Chris Gunnert, and Joe Tucciaroni. We will try to get a further report in the next issue of the newsletter.

PLANETFEST '89

The Planetary Society is going to have another Planetfest for the Neptune encounter. The last one was for Saturn in 1981, and that premier event was where many of the core group of the IAAAs first met. We had a marathon space art show, and Bill Hartmann made the suggestion that we get together in Hawaii to paint the next year. That became the first space art workshop in 1982, and led to the formation of the IAAAs in 1983. Seems like we were much younger then, with fewer kids and more hair—oh well... There will be another art show this time. Stay tuned for information.

NEW IAAAs DIRECTORY

Enclosed is the new improved IAAAs directory. It lists all current members to date. The names with an "x" are Active artists. The directories are being sent to all active and associates (not students). Membership is up to 75 from 59 during 1987 so far. We should be pushing 100 members by the beginning of 1988. Thank you all for your support of the IAAAs.

ICELAND UPDATE

This is update #2 from Dennis Davidson.

Steve Squyres, a planetary scientist now at Cornell University has recommended the Myvatn area in North Central Iceland as an important area to visit during our workshop. Myvatn Lake is in the rain shadow of the Vatnajokull glacier and is generally one of the driest and sunniest spots in Iceland. Tourist brochures claim summer mid-day temperatures as high as 20C or 68F. However, visitors to Myvatn say to prepare for temps in the 5-15C range (40-55F).

The Myvatn area has numerous geological features pertinent to our workshop: hyaloclastic mountains, calderas, lava flows, pseudocraters, fissures and splatter cones. The Askja region south of Myvatn was used as a field training site for the Apollo missions. Air and land access to Askja is via Myvatn or Akureyri.

In regards to air charter service, Steve Squyres mentioned that the pilots are very familiar with the geography of the land since they navigate using geological landmarks. He recommends flights to the south and southwest of Myvatn. The pilots can be our guides.

We must be flexible in our workshop plans in the event of extended inclement weather. Rain gear similar to that used on sailboats would be appropriate for this workshop.

One last remark. The 24-hour daylight period extends from the end of May until the beginning of August. We may want to schedule our workshop at the end of July/beginning of August to experience this phenomena.

Remember, I need your input during the planning stages of this project. Please call or write with your suggestions.

NASFiC

Several members have said they will be at the North American Science Fiction Convention in Phoenix. There is enough that we will have their work on adjacent panels, and there may even be a quorum for an IAAAs meeting. Bob Eggleton, Alan Gutierrez, and Michael Goodwin have said they are attending. Let us know if you are interested. We have reserved 10 panels exclusively for the IAAAs. Panels are about 4x4 feet.
NEW YORK JOB

A bulletin about this job has already gone out to Active IAAA members. They have asked that we run this ad in the newsletter for the next two issues:

The American Museum of Natural History-Hayden Planetarium is seeking a talented and experienced individual who will serve as Astronomical Artist for the Planetarium’s public sky shows, school shows and exhibits. Applicants should have a basic knowledge of modern astronomy, and astronomical subject matter and be accomplished in airbrush, conventional brush painting, graphic layout and design, lettering, animation and pen & ink techniques. Knowledge of model building, photography, computer graphics generation and projection hardware is also desirable. For consideration, applicants should submit a biographical sketch and resume detailing relevant education, training and experience as well as salary requirements. Also required is a representative sampling of slides and/or prints of original works including indications of actual size, medium utilized and any special techniques employed for each. Submit the above to:

Mr. Lee Vilensky
Personnel Department -IAAA
American Museum of Natural History
Central Park West at 79th St.
New York, New York 10024

There are several qualified artists applying for this job from the IAAA. If you are considering applying but haven’t, get on it!

NEW MEMBERS

GREG MORT is from Ashton, MD and has joined as an active. His work is watercolor & extremely realistic. He attended the STS-7 launch for NASA, and has the most impressive resume I have ever seen!

ROBERT FORSTROM lives in Glen Cove, NY and is a big fan of space art. Mr. Forstrom joins as an Associate.

WHY DEMOTE YOURSELF?

A few members who are former Actives have renewed as associates. This concerns us, since Actives are the only ones eligible for certain privileges. For example, a bulletin about the NYC job went out a few weeks ago to Actives. Also, often a person or publisher will call with a need for space art, but wants to contact all the space artists they can; so we send them a list of Actives. This is beginning to happen more frequently. A list just went out to a person with the Space Telescope who wanted to make a presentation to NASA. Collectors on the list interested in collecting works by various artists also will only contact artists with an "x" by their name. Workshops are only open to Actives.

You may be saving $10, but you are losing out on a lot of potential sales, work, and fun. If you are an artist who signed on as an associate, please upgrade your membership.

GOSSIP

MARALYN VICARY will be getting married in July, to Mike Flynn. Both are licensed pilots....MIKE CARROLL has been asked to give a talk on space art to the San Diego Museum of Art; this is probably the first time we have had any recognition from the "official" art community. Many of our members have mentioned to me recently that they have been asked to give lectures on space art at various institutions. We will have a later report on lecturing as a means of spreading the news, while earning some money on the side.

MAKING MONEY

There has been a good reaction to the announcement of the new column in PARALLAX called "Making Money". The first PARALLAX under my editorship will be out after the next newsletter, so I will be putting the first segment of "Making Money" in the July newsletter to quell the demand. The title is "Where is the Market for Space Art? (it isn’t where you think)" I will share the results of a lot of magazine advertising and market studies I have done over the years.
1988 SPACE DEVELOPMENT CONFERENCE

With our success in garnering the Mars III art show, I tried to do the same with the 1988 Space Development Conference which is to be held in Denver during Memorial Day weekend. We have already been invited to co-sponsor the conference (as we did this year) and have gladly accepted. We signed up several new members who had stopped by our booth at the conference.

We didn’t get in on time to organize the 1988 art show, but there is good news: The person who had already volunteered to head the SDC art show is Gail Barton, a veteran artist and art show director for many of the Rocky Mountain area SF conventions. I have dealt with her before, and this will be the first time someone with actual experience will be handling the art show there. Gail is very conscientious and thorough.

As I have stated before, the SDC is consistently one of the best sales opportunities all year, and the 1987 conference was no exception. The art show was run by a person with a great deal of zeal, but short on experience. Although I would not term this one a fiasco, there were problems which would have been foreseen by an experienced director.

Anyway, the 1988 show will employ an SF style auction, which should work very well for SDC. Gail has been working with me closely to be sure that we IAAA artists are happy with the arrangements. Since Denver is a central location, you might put it on your calendar and plan to make it by.

The 1989 SDC will be held in Chicago, and there is a good chance that we can organize that show. We are currently negotiating on that. More on this later.

ANTI MATTERS

I have been receiving a lot of letters at the office from artists who are having a tough time with a particular client, either having difficulty receiving payment, damaged art, or non-return. My first thought is to write a nasty letter to these clients threatening to unleash the wrath of the IAAA upon them. I have so far held my tongue, but as stated in my campaign statement, I have a very short fuse when it comes to folks taking advantage of us.

I’d like to be able to throw our weight around, but I’m not sure we have the weight or unity in the group to effect suitable change. Also, some of these same clients have given me trouble in the past, and a letter from me, even on IAAA stationery and as IAAA President would be seen as a leveraged personal vendetta.

I’d like to hear some input on possible actions concerning these type of matters. Should we ignore them, should we warn our membership of potential trouble, such as publishing a blacklist? Should we retain an arts lawyer for the purpose of writing letters and possible litigation? Or should we just publish the complaints and let the artists decide for themselves to avoid certain clients? Certainly all of the free-lancers in our group have some pet horror stories, and can sympathize with others. Also certainly, there are some unscrupulous clients whose names keep cropping up again and again who should have their thumbs broken.

There is also the matter of overseas clients and artists. If a client hires work by a foreign artist, the client often feels "safe" from scrutiny and free to abuse the rights of the artist. I very rarely get involved in any overseas jobs, just for that reason. OMNI published a piece of mine in Germany without permission or payment. They still do not acknowledge it. Perhaps we could start a "worldwide art watch" to keep our artists apprised of their art’s usage, just to verify it has been properly compensated. If you see a piece by an IAAA artist, you might send an announcement to the newsletter, or to the artist confirming that their work has been used. If this comes as a shock to the artist involved, then he/she can take appropriate action.

Should it be the function of the IAAA to act as ombudsman in these matters? or should we refer these artists to the Graphic Artist’s Guild ($110/year) who are more adept at legal matters? Let’s hear some discussion. I lean towards the lawyer on retainer myself.