IAAA CALENDAR

SEPT. 3-6... NORTH AMERICAN SCI-FI CONVENTION -- PHX., AZ
OCTOBER 1-4...SPACE FUTURE FORUM -- MOSCOW, U.S.S.R.
OCTOBER 12-15...INTERNATIONAL ASTRO. FED. CONGRESS, ENGLAND
OCTOBER 31... DEADLINE FOR ICELAND SHOW ENTRIES
NOVEMBER 20...ASTRONOMICAL SOCIETY OF PACIFIC SHOW -- BERKELEY

1988

FEB... END OF ASTRONOMICAL SOCIETY OF THE PACIFIC SHOW
APRIL...NASA LUNAR ART SHOW--HOUSTON, TX
MAY 27-30...7TH SPACE DEVELOPMENT CONFERENCE -- DENVER
JULY... END OF OTHER WORLDS TOUR -- TAMPA, FL
AUG...IAAA ICELAND WORKSHOP & REYKJAVIK SHOW
SEPT... SPACE SHUTTLE LAUNCH ??

1989

JAN-FEB...LOS ALAMOS SHOW -- LOS ALAMOS, NM
MARCH...IAAA ELECTIONS
APRIL...8TH SPACE DEVELOPMENT CONFERENCE -- CHICAGO
JULY -- ARIZONA-UTAH CANYONLANDS WORKSHOP
AUGUST 24...VOYAGER 2 ENCOUNTER WITH NEPTUNE
AUGUST 23-25...PLANETFEST '89, PASADENA CA

JULY-AUGUST 1989

IAAA newsletter--Kim Poor, editor

EXCUSES?

You want excuses why this newsletter is late? Well, since I had to attend both the Mars III conference and the JSC workshop, there was little time to finish this newsletter. And now, we are in the midst of moving. Add that to a severe hardware crash which erased much of this disc, and you have a host of excuses. This is a larger-than-usual edition to make up for the dry spell.

IAAA SUMMIT

The IAAA summit meeting occurred on June 27, at Dennis Davidson’s in Del Mar. In attendance were myself, Mike Carroll, Laurie Ortiz, George Peirson, Joel Hagen, and of course, Dennis. We touched upon many things during the day-long session. Some highlights:

Iceland

The 1988 Workshop is coming along nicely. An update from Dennis Davidson is included in this edition.

Archives

All slides have been turned over to Laurie Ortiz, the Archivist, for inclusion. (I always picture Laurie in a wool cloak with an oil lamp, presiding over a labyrinth of musty catacombs)

IAAA video portfolio

This is an idea we are exploring, about putting various artist's images on a IAAA videotape, for a variety of purposes such as a group portfolio, press releases or for show promoters or art collectors. Video is safer than slides for such purposes, and is probably cheaper. In addition, you can add audio; music or comments. More on this later.
Odds and ends

We decided to raise the student membership fees from $10 to $15 for a variety of reasons. All other membership fees remain the same...Mike Carroll gets along with the Planetary Society so well, that we made him the official liaison for them. We looked at various sites for future workshops: Antarctica (it's possible), Canary Islands, Glacier Nat'l Park, Grand Desierto, Mexico, The Galapagos, Alaska (northern lights), among many others, and technical/regional workshops at JPL, NASA-AMES, Kennedy Space Center, Tucson's Astropolis & Biosphere II, or Space Camp in Huntsville. It looks like an Arizona/Canyonlands workshop in 1989, and back to Hawaii in 1991 for the total eclipse.

LEONARDO

Many of you have seen the international journal of arts, sciences and technology, LEONARDO. They have issued a call for papers.

"The editors of Leonardo invite artists and others to submit articles connected to the theme Art and the Cosmos for publication consideration. Artists whose work deals with landscapes, technology or the opportunities provided or inspired by contemporary astronomy and space exploration are urged to submit articles under 2500 words on their work. Astronautical engineers and researchers in astronomy, archeo-astronomy, history and other disciplines are also invited to submit articles on aspects of their work that may be of interest to artists. Editorial guidelines may be found on the outside back cover of the journal. Additional information may be obtained from the main editorial office: LEONARDO, 2020 Milvia St., Berkeley, CA 94704 (415) 845-8298."

Two IAAA members have had similar articles published in LEONARDO: Mike Carroll (1982) and David A. Hardy (1976).

NEW NAME, NEW LOGOS

Vice President George Peirson and his new wife Debra have spruced up the IAAA logo and also done new ones for PARALLAX and the newsletter which is now officially PULSAR (which has nothing to do with the fact that, like a pulsar, it is both high-frequency and brilliant). Debra is very adept at typeset, according to George, and can design logos "...in her sleep." That explains all those tattoos.

JSC WORKSHOP

The Johnson Space Center workshop in Houston came off better than expected. Video tapes of the conference will be available sometime soon. Bonecutter made the tapes, and will be editing and duplicating. Kara Szathmary, the Reference Librarian, will have custody of the tapes after that. We are still working on a system for checking out the tapes, and may just restrict them to Actives.

We talked extensively with four astronauts; Karl Henize, Joe Allen, Jon McBride, and Alan Bean. We toured the shuttle trainer, space station mockup, the computer graphics lab where we flew the MMU simulator. We saw the real MMU and a host of suits and tools. But therein lies only part of the story, nay, the EPIC of the JSC workshop. I was moved to write a fond synopsis, an unofficial memoir if you will, of the workshop, which will be sent out to Actives as a special edition of PULSAR.

We made some real progress in the area of IAAA prestige, and there was serious talk of having a pre-briefing of an astronaut crew before a flight to look for specific things to help us paint convincing artwork. We also might get to fly an IAAA color patch somewhere on future flights to help not only ourselves, but the poor film processors, who, according to the astronauts, vary in quality. (All film is Ektachrome, and is developed at JSC).

Never is the sheer power and potential of the IAAA better demonstrated than during a workshop. With a large S.R.O. turnout, the JSC workshop crystallized the IAAA concept and goals more than any other IAAA gathering I can remember.

PBS and the DEATH VALLEY WORKSHOP

The Death Valley workshop happened so suddenly that PULSAR wasn't even able to announce it.

In short, the PBS crew which tailed us at the JSC workshop wanted to put together a short, landscape-type workshop in Death Valley in order to round out their shooting of the artists at work. No painting was done at JSC. It is happening as this is written, on Sept. 1-2. Hopefully, all those who were interested in going were contacted by Mike Carroll.

This isn't meant to be a "real" workshop, but an abbreviated, staged version for PBS (KCET). This should get us some good publicity to an intelligent audience.
The documentary will be aired in January for a half-hour program called California Stories. A one hour version is being negotiated for other PBS stations across the U.S.

PENDRAGON SHOW

The Pendragon show of space and alien art has concluded in Los Angeles. Work was included from the IAAA's Dennis Davidson, Chris Quinnert, Rick Sternbach, Mark Mercury, and probably a few others I'm not aware of.

Although some pieces sold, they were generally in the under $50 category, about par for a SF crowd (see MAKING MONEY in this issue).

You may have heard some rumors about Pendragon, and Jinx Beers, the curator, wrote the gallery artists to say she is resigning for reasons concerning her time commitment to the gallery. It was taking too much of her time away from her other interests. She assures the artists that they will be paid any outstanding sales money, and that their art will be returned or renegotiated by the new curator. Jinx is one of the most trustworthy people in the SF/Fantasy field and her talents and energy will be missed at Pendragon.

FLASH—latest word is that Pendragon has closed, at least for a while, until a new manager is found.

OTHER WORLDS SHOW DATES

Here are the most recent dates for the Other Worlds show. The tour will conclude after the Tampa double-booking. Some of the works will form the basis for the Iceland show.

Thru Sept. 20 -- Maryland Science Center, Baltimore MD
Oct 10 thru Nov.22 -- Calgary Centennial Planetarium, Calgary, Alberta
Dec. 12 thru Jan. 24 -- Edmonton Space Sciences Ctr., Edmonton, Alberta
Feb. 13 thru Mar. 27 -- New Brunswick Museum, St. Johns, New Brunswick
Apr. 16- July 31 -- Museum of Science and Industry, Tampa, FL

LETTERS

We have been getting lots of letters from you out there, on a variety of subjects. Some of you have not received replies yet, but hang on. It's difficult to keep up with. They come in faster than anyone can respond to. There are personal letters I must answer, and some seem rhetorical in nature. We are going to publish a lot of these letters in the upcoming PARALLAX. We have a lot of interesting comments that should make good reading.

GOSSIP

The former Maralyn Vicary married Mike Flynn in Kona, Hawaii in July, and spent some days there in a bed and breakfast cottage. Mike is an air ambulance pilot (Maralyn is a pilot also). Mary Zisk went on a Pratt Institute trip to China. Dennis Davidson is submitting a proposal to NSF for sending an artist (himself), a writer and a photographer to spend a summer doing their craft in the dry valleys of Antarctica.

NEW MEMBERS

JESS ARTEM--Jess is an Englishman living in the exotic Canary Islands. He likes to add an off-beat element to his space painting to get the viewer thinking. One of my favorites is one with two moon astronauts chasing butterflies.

KATHY KELLER--Kathy, a new associate member, is a picture editor for a midwestern publisher (see "Call for Art" in this issue). She had some suggestions about retaining a lawyer for the group which we will explore later.

MARK DOWMAN--Mark is a part of the Dynamic Duo (with Pat Rawlings) at Eagle Engineering's Advanced Concept Graphics. Mark joins as an Active.

BILL CARR--Bill is an illustrator from the Philadelphia area. He has recently begun working with the Fels Planetarium in Philadelphia producing artwork for their shows. He joins as an active artist. One of the requirements for Active status is a statement, and Bill wrote a dandy, short, prosaic, and eloquent.

MARK MERCURY--Dennis Davidson "discovered" Mark at the Pendragon Gallery show. Mark has some thoughts on an L.A. exhibition for the IAAA that will be written in a future edition. He as joined as an active.
GREG WEST--is an artist from Charlotte, NC. Very nice work. He works for a printing company and does area science fiction conventions. He has done work for AMAZING STORIES and joins as an active.

ASTRID HOTVEDT--was present at the IAAA public presentation at Johnson Space Center during the recent workshop. She recently left a position at Notre Dame to work on her doctorate in Physiology at the University of Houston. She wants to specialize in leisure living in weightlessness. She joins as an associate.

MAKING MONEY

There has been a great response from folks looking forward to the new PARALLAX and especially the new column "Making Money". Because of this, I am including the first segment in this newsletter, and will go on to other topics in PARALLAX.

WHERE IS THE MARKET FOR SPACE ART?

Several of you have expressed dismay at the lack of a market for space art. There is a market for EVERYTHING, and contrary to popular theory, there is a large existing market and an even larger potential market for our type of art.

Where is it? I'll tell you where it ISN'T; it isn't where you think it should be. It's a good news-bad news situation. First the bad news: When I first started trying to sell my work, I concentrated on Sci-fi conventions, star parties, planetariums, and astronomers. It took a long time to admit it to myself, but it turns out that these are the WORST markets for our type of work. The data is clear-cut. In fact, astronomers and related scientists are THE worst market (professionals followed by amateurs) for space art. The second worst market is science fiction fans. That is not to say you can't sell anything to these people, just that the percentage is no better (and usually worse) than the general public.

Many IAAA members are SF convention artists, so I would like to clarify: I am talking about astronomical art in particular, which has fallen out of favor as a pure form. Fantasy and drama are the major fare at conventions these days, and it is possible to make some money at conventions, if you can do work in this vein. People like IAAA members Kelly Freas or Vincent DiFate will always have a market for anything they do at science fiction conventions. It is certainly a market for our art, but not the major one. I have a "Making Money" segment on doing SF conventions already written and in the can for a future issue.

Back to the subject: I have struggled to figure out why the market isn't with space professionals, but if you stop and think, western art doesn't sell to cowboys and windmill art doesn't sell to farmers. Western art sells to people who WISH they were cowboys. Windmills sell to folks who perhaps grew up on a farm. In short, people buy art to fulfill sentimental, nostalgic, or fantasy longings; (or maybe because it matches the couch.)

This doesn't mean you should shun space professionals. They are good for other things; namely information, critique and source material. They can help give your work authenticity, respectability, and put you on to other information and possibly buyers. They also occasionally purchase something. Bill Hartmann, who not only is one of THEM, but one of US, has suggested that this is a market which can be cultivated. He saw the same sort of pattern at first, but has begun selling his own work to a few astronomers.

The good news is that the best market, the General Informed Public, is a lot more plentiful than "space" types. Common people with an interest in space seem to be the best bet; those who fit into the non-professional "space nut" or "buff" category: National Space Society, Planetary Society, Air Force personnel, aviators etc. But the more deeply these people are into the nuts and bolts, the more unlikely they are to buy space art.

Though the general public is a good market, there are certain sub groups which you can safely avoid. Don't set up your art at an FFA or 4-H convention. Stay away from Amish art fairs, rodeos, Moose lodges and Klan meetings. Common sense prevails here.

Of course, your market depends on other things as well; your skill, your subject matter, and most of all your prices. An Old Sage once told me that there is a buyer for every painting you can do. I have found this to be true. The problem is that if your prices are high, you will likely have to look a lot longer to find that buyer. You have to get your work seen by the maximum number of people, or at least wealthy people (Galleries), hopefully before you keel over from starvation. If you want to make more consistent sales, you need to have a range in your prices, which will correspond to the range of buyers pocketbooks. Ask yourself this question: could YOU afford to buy one of your paintings? Pricing truths and hypotheses will be covered in a future article.
Crowds gave evidence Tucsonan's art would win

By J.C. Martin

The Arizona Daily Star

PHOENIX - Hours before he won the show's two top awards, it was evident that Tucsonan Howard Terpning's exhibit at the 16th annual Cowboy Artists of America show was a show-stopper.

From the moment the press preview opened last Friday in the Phoenix Art Museum, Terpning's five-painting exhibit set up a magnetic field that drew people as though the museum had been tipped on end and everyone rolled in Terpning's direction.

A greenhorn only four years removed from the Madison Avenue free-lance wars, Terpning picked up the show's two top awards and an additional two category golds - four of the 12 awards handed out.

A friendly, modest man in his early 50s, Terpning studied at the Chicago and American academies of fine arts before going on to design look jackets and paint movie posters for such blockbusters as "The Sound of Music."

Terpning's latest awards came primarily from a trusty 38-by-56-inch oil titled "Dust of Many Pony Soldiers," depicting an 1880s trio of Sioux warriors pausing atop a windy hill to scout the approaching U.S. Cavalry.

With this he won Western Art Associates' "best of show" award and the $125,000 top prize handed out by Texan Jim Boren, depicting an elderly Indian.

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By the end of the "Schecken," a 7:30 p.m. Friday evening, signaling the approach of the magic moment when the paintings and sculptures in the show could be sold, Terpning's "Dust of Many Pony Soldiers," which carried a peg tag of $47,000, had attracted more than 650 intants-to-purchase slips.

An intants-to-purchase slip is one of the simple tools used in the sales game at Cowboy Artists shows. By the time the auction of their paintings, each artist sets a price on his works and between 6 and 7:30 p.m. on sale night, anyone willing to pay that price puts his name on a peg card - the intants-to-purchase slip.

The slip is dropped into a box at the sound of the horn, a single name is drawn from every box in the gallery.

The purchaser's name drawn for Terpning's "Pony Soldiers" was Blue Lassow. Within minutes after Lassow's name had been announced, Stuart Johnson, director of the Charles M. Russell Gallery in Tucson, gave an additional offer - said to be around $35,000 - and accepted.

The Johnsons, who said they plan "to retire" the painting into their collection, agreed the rest of the weekend to keep the price of $47,000.

The men's art commitee of the Phoenix Museum takes 13 percent of the gross sale figure. An estimated 1,250 tickets, good for the entire weekend program, had been sold for $100 each. The program included several art seminars, the sale and its accompanying cocktail party and the awards banquet and dance Saturday night.

The Cowboy Artists of America, which has just one paid employee (a business manager), was founded in 1965 by Sedona Charlie Dye, John Hampton, George Plippin and Joe Beeler, who is the 1981-82 president. They set down what has become to be regarded as "their guiding principles."

"To perpetuate the memory and culture of the Old West as typified by the late Frederic Remington, Charles Russell and others. To ensure authentic representation of the life of the West, as it was and is. To maintain standards of quality in contemporary Western painting, drawing and sculpture to help guide collectors of Western art."

The guidelines say nothing about turning the Cowboy Artists of America members into wealthy men, but today most of the 24 members can drive their Mercedes to the paint store anytime.

Friday night's exhibit in Phoenix was a sellout for all but three of the painters and only one member, sculptor Frank Polk, went home empty-handed. By the time the show is taken down on Nov. 22, everything may be sold - even all 20 bronze castings of Coloradan Fritz Whiteman's wishy-washy rendering an Indian, priced at $14,000 each.

This kind of success has drawn attention and criticism. Cowboy Artists have been accused of merchandising illustrator's skills as fine art for Big Bucks. Works from Cowboy Artists on a hot streak, such as Clymer, Tom Lovell (whose oil sold for $110,000 Friday) and now Terpning, seem to be carrying the crowd.

Cowboy Artists have been accused of sentimentalizing a brief, hard, complex era of American history, diluting it with brave men and beasts and noble savages. Other critics say they respond less to history than to fantasies running off in their own heads.

On the other hand, Cowboy Artists of America supporters have pointed out that Michelangelo was not personally acquainted with Adam, nor Leonardo da Vinci with John the Baptist, but this did not keep the artists from painting them. And while Renaissance artists were not above depccting the Holy Family traveling around in the company of cardinals, bishops and popes, so concerned is a Cowboy Artist with realism that he would be humiliated if someone showed him that he had used a wrong bindle on a horse.

As for their precise drawing skills, a Western art collector's respect for realism is "as American as hot dogs," wrote one defender.

Of much more concern to the Cowboy Artists planners is how to keep the business humming. In 1987, when he joined Cowboy Artists, Montana sculptor Bob Scriber recalls "I just got an invitation and that was that."

Today artists lobby all year to get in. Scottish artist and sculptor John Hampton, a founder of the group, said more than 70 artists applied for membership in 1981 and "two came right down to the wire." But it takes a 75 percent vote of the old membership to admit a new member and for the second year in a row no one has made it.

With their biggest names such as Reynolds, who had three oils, Clymer (two) and Lovell, only one, apparently taking it easy this year, will Cowboy Artists maintain its overall money appeal?

"We're trying, we're reaching for members," says outgoing president Grant Spting, a Utah sculptor.

"We know there are great painters out there, and we are willing to go through 600 to find just one who will fill it up. But we also represent a great deal of historical research. We are willing to walk across Arizona, New Mexico and Texas to find another Lovell, Reynolds or Terpning. But we don't want a bunch of "stars" - people who can't fill in the shadows with something accurate...

"We want to make a good honest statement about the West now and as it was."
All in all there is a large potential market for our art if we do the things we need to do to promote our work. One of those things is the afore-mentioned "cultivation": having our work in shows of various types; high-visibility combined with an aggressive publicity program. Enclosed is an article on the Cowboy Artists. They rake in most of the bucks that is spent on art these days, and they started out much as we have, no sales and no respect. They have built an entire art school AND the market to support it. They are still snubbed by the art elite, but who cares?

Some of you are familiar with the Cowboy Artists. Others have heard my ramblings on this subject for years, but for a lot of the newer members, this might be some interesting reading. Originally, the IAAA was conceived to emulate the CA, but we have since grown so fast that we have almost four times their membership. However, I believe we can still mold a market using the same principals they use.

ANTI MATTERS

I got a number of responses to the anti-matters column in the last issue. Sentiment ranged from an IAAA death squad, to a lawyer, to passive heckling for those problem accounts. I'd like to hear more from others with client problems and possible solutions.

DR. HARTMANN GOES TO EUROPE

IAAA patriarch William K. Hartmann sent this interesting note as a "roving reporter in the arts museums of Europe"

"The new Paris D'Orsay museum of Impressionists and related French art is magnificent. I generally like all the impressionists, but in this vein Monet stood out. The impressionists, of course are known for their use of the (then) newly-invented high-chroma paint that allowed them to show effects of light with more nearly primary colors. But by direct comparison on D'Orsay walls, I concluded that Monet, ON THE AVERAGE, used slightly higher chroma paints than did Pissaro, Sisley, and the others. The result is that Monet work comes alive. Paintings on the same wall by the others may tend to look a little dull by comparison. Monet manages to look vibrant and light-filled without ever getting into such high chroma that he looks garish; Probably there is a lesson here for those of us trying to depict the direct sunlight of space."

ICELAND UPDATE--PLACES TO VISIT

Dennis Davidson writes:

"I recently spent a day at the U.S. Geological Survey in Flagstaff, AZ consulting with Dr. Elliott Morris and Dr. Baerbel Lucchitta regarding planetary analog sites in Iceland. Dr. Morris and Dr. Richard Williams of the Reston, VA USGS office are collaborating on an atlas of geomorphological features of Iceland. One section is dedicated to Mars analogs found in Iceland.

It was a very productive day. Dr. Morris had hundreds of photographs, slides and maps of Iceland from past visits. After reviewing countless photos and maps we agreed that there were two major areas in Iceland which have high concentrations of the landscapes in which we are interested: the Myvatn district of north-central Iceland and the southern part of the island west of the massive Vatnajokull glacier and south of the glaciers Hofsjokull and Langjokull.

The Myvatn area contains spectacular lava flows, pseudocraters, and tephra rings (mountain-sized formations. Also east of Myvatn lake is the relatively active Krafla fissure zone region containing steam vents and AA flows.

The southern area near the glaciers contains a variety of features, some of which we will want to view from the air. The western edge of Vatnajokull glacier has features very similar to the layered ash/ice characteristics of the Martian polar regions.

Southwest of the Langjokull glacier is a classic example of a shield volcano: Skjaldbreidur, which is similar in some respects to Olympus Mons on Mars.

Further south lies the Hekla fissure region an area of recent volcanic activity. Nearby lies a chain of interconnecting craters. These are best seen from the air and is analagous the area just south of Olympus Mons. A rhyolite flow is also nearby.

Besides the geomorphological features which are germaine to our genre of space art, Iceland offers even more! There are spectacular waterfalls and breathtaking fjords. We may want to consider visiting some of these areas during our two weeks in Iceland.

Next: Notes on weather and clothing

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1989 SPACE DEVELOPMENT CONFERENCE

I talked with Bill Higgins at the Mars Conference. Bill is in charge of the general preparations for the 1989 space Development Conference to be held in Chicago. I pleaded to let the IAAA be exclusive promoters for the art show. We would make all the arrangements, to avoid the pitfalls such as those which occurred at the Mars Conference. He said he would think about it, but that was before he (hopefully) saw the dazzling art show we put on for the Mars Conference.

LECTURING

Lecturing at schools, astronomy club meetings, Mensa meetings, art institutes and other various institutions and gatherings is becoming a popular item with many artists in the group I have spoken to. This represents another much-needed source of income for us, and I suggest we swap information, since this is usually a local-area endeavor, and fairly non-competitive.

I have lectured at several schools, to art students as well as science students and gifted classes. A space art slide show is always popular with the kids and adults. Simply flashing your work and telling your ideas, inspirations and interesting technique comments will keep an audience of any type transfixed, with many questions to ask you. Spicing up your show with workshop slides and other people’s work will make your show even more appealing, and give you a different angle. You can quickly change the focus of your show from instructional to anecdotal, to personal, to organizational. Just remember the average awareness level of your audience, don’t put your slides in upside-down, mask the slides to punch-up your work, and don’t drool or fall down. You’ll be fine. Schools and some groups will be happy to pay you an Honorarium of $100 or so, or plane fare & such.

I'd like to hear from the membership about your various speaking engagements, how you get them, what you charge, etc. I'd also like to throw out the suggestion that we all freely exchange slides upon request for each other's shows. Your slides will never be put to a more useful and safe use.

Lectures are a great way to spread the word about space art and/or the IAAA. The more awareness, the better sales and usage will be. You can easily have a captive audience of several hundred people eager for you to indoctrinate them in the appreciation of space art.

EDITORIAL: MARS CONFERENCE III

Well the Mars III conference was a mixed affair. The art show was beautiful, but was unseen by most of the participants. The details of this would take too long to explain, but there was too little understanding of the artist's needs, the show's needs and the set-up and sales needs. The show was upstairs and well apart from the goings-on, but a semi-fair number saw the art, if only because a lot of video was being shot by Bavarian TV and using art as a feature or backdrop. Much of the time the room was in use by another unrelated group which discouraged viewers, so the numbers who attempted to see the show was respectable.

The show itself was very impressive, 29 paintings including 8 by Mike Carroll, who has been so heavily involved in Red Planet paintings lately that he admits he's "sick of Mars". Other artists in attendance were Joel Hagen and Carter Emmart. I am heartened by the fact that we are able to put together an impressive "specialty" show on such short notice.

We didn't sell any paintings, but that came as no suprise to me, considering the attendees (see MAKING MONEY column in this issue), but I'm sure we made some inroads for future sales.

The conference itself was interesting. Joel gave a paper on design considerations for the Martian Colony. Carl Sagan made some waves when he announced that NASA was dead. We can sympathize with this opinion, but there were a lot of NASA-types who were in attendance and didn't agree.

A PBS special will detail the three-way video conference with the Soviet Union called the "Space Bridge". This is called "Together to Mars" and will air on the west coast on Oct. 7. Check your local listings. A 5x8-foot blowup of the Paul Hudson painting of two flags on Mars was used as a backdrop. Paul’s paintings are like fractal geometry: no matter how much you magnify them, they still hold up.

There was a lot of Space Brass there: Marcia Smith and Tom Paine of the Commission on Space, astronauts Buzz Aldrin and Michael Collins, Franklin Chiang-Diaz, who flew on the last space shuttle flight, several of the Teacher in Space finalists, the beloved James Fletcher was there, and Gregg Easterbrook, who wrote a scathing article on the space program for NEWSWEEK recently, and many other primary players in the aerospace fields.
The art show problems illustrated clearly the fact that when we
don't have control, things go wrong. Too many layers of
organizations, in this case the Boulder Center for Science &
Policy who organized the conference, and the University of
Colorado, who were frustratingly malfeasant in providing
facilities and logistical support. The Boulder Center is, in
fact, suing the University for some of its major blunders.

Anyway there will probably be a Mars 4 conference in two years
and everyone concerned agrees that the art show deserves better
treatment next time.

Several of the people in attendance mentioned that art shows
are becoming more and more of a desired part of scientific
conferences, so we should be seeing more (better) opportunities
like this one.

LUNAR BASE CONFERENCE

Speaking of which, NASA was so impressed with the JSC workshop
that they would like us to put on an art show at their lunar base
conference in April 1988. This will give us the opportunity to
see if we can avoid the pitfalls of the Mars conference, with
much of the same motif.

The show is still under discussion as far as space, specific
dates and other particulars, but will be focusing on Moon bases
and Moon art instead of Mars. More will be written on this show
as it develops.

CALL FOR ART

New Member Kathy Keller is the photo researcher for Gareth
Stevens Inc., a publisher in Milwaukee. They are doing a
32-volume children's series by Isaac Asimov, and are interested
in submissions from IAAA artists.

They pay $50 for one-time use for existing work, and $100 for
commissioned work. Address is:

Kathy Keller
Gareth Stevens, Inc.
7221 W. Green Tree Rd.
Milwaukee, WI 53223
(414) 466-7550

REFERRALS

On the subject of referrals: The IAAA gets calls almost daily
for referrals to a particular artist or a particular painting.
We don't wish to act as agents, but are finding it unavoidable.
Whether it is an IAAA referral (we will try to let you know if
you were referred) or a personal referral from another artist, it
is a good practice to give a "bird dog fee" to the person or
organization responsible for the job. The amount is up to you.
I would hope that if an IAAA member is selected for the NY
planetarium job, that they will give a little for the IAAA
kitty. This is not only a fair thing to do, it makes it more
likely that you will be referred again the next opportunity.

Many collectors and clients wish to view works by all or most
of the IAAA artists. We generally try to get them to join, then
send them a directory, so they can contact the individual artists
for slide submissions themselves. This is one of the reasons we
are thinking of doing a video portfolio of the group. Again,
more on this later.

SKY & TELESCOPE

Kelly Beatty, editor of SKY & TELESCOPE looked me up at the
Mars conference and gave me this announcement:

"The rumors are true! Within the next year Kelly and the
staff of Sky & Telescope will be publishing the third
edition of THE NEW SOLAR SYSTEM. To have your artwork
considered, contact Kelly at S&T, 49 Bay State Rd.,
Cambridge, MA 0238 (617) 864-7360. Especially needed are
good depictions of Venus, Titan, Pluto-Charon, and the Oort
cloud (no work will be commissioned however,)

"Payment rates will be negotiated but will not exceed more than
$200 per painting for one-time rights.")

Rates seem cheap, but THE NEW SOLAR SYSTEM is probably the most
widely read reference on the latest in planetary astronomy. Good
exposure.