MEMBERSHIP RENEWALS

To help members find out their renewal date, we have started putting it on the address label. The number in the upper right is the month/year of membership expiration. About half of our membership have their dues renewals come up this month (January). Since we gave out free 1987 memberships to all those who were members in 1986 but never received anything, we have been operating on a budget of only a few hundred dollars at a time. This money came exclusively from a few donations and fees for new members. We will send out notices to those who need to renew. If you all could be prompt in renewing, we will have a more substantial treasury, and may be able to go forth with some projects we thus far haven't been able to do. Also you don't want to miss out on the happenings in the IAAA. We have enclosed an envelope for your remittance. $35 for Actives, $25 for Associates, and $15 for students.

If you have signed up for Iceland, you must renew in order to keep your place in line.

Please remember—membership in the IAAA is far cheaper than comparable art organizations. We send out names and refer clients very often. Please don't hesitate to renew; and if you feel that the IAAA has been good to you this past year, feel free to throw in an extra tip.
Michael Bonecutter

We are extremely saddened to report the death of Michael Bonecutter, who passed away in a Houston hospital December 20. Bones was a special person, a most promising space artist, and one of our most ardent supporters.

I'll always remember Bones wearing the eternal Champlin Oil baseball cap, which covered his unruly red hair. He always had a stack of 3x5 cards in his shirt pocket for scribbling down numerous notes, or for explaining a concept to a colleague. Wearing his "endorphin generator" (Walkman), he became one of the few humans to bravely endure near-hypothermia in Hawaii while leading members of the 1986 workshop up the slopes of Haleakula during a vicious storm. (This in spite of being an experienced outdoorsman, who was the survival gear advisor for the Iceland workshop). Who would think to bring cold weather gear to Hawaii?

Although he often looked like part of the Texas working class, Bones was extremely articulate, artistic, and a true space fanatic. He was an information pack rat who had a vast collection of books and reference material on space subjects. He thus had a remarkable working knowledge of astronomy, physics, and chemistry, as well as economics and almost every other field. He was impossible to BS. He worked long hours in a Corpus Christi oil refinery, living a spartan lifestyle, and socking away his earnings in investments. His goal was to someday soon quit the dangerous refinery job, buy some land in the West, build a cabin, and live off his investments while settling down to some serious space painting.

He stayed at my home in Tucson briefly in September, on his way to the Grand Canyon to scout out some land he was interested in. That was the last time I saw him. He wasn't looking quite as perky as he had at the JSC workshop the month prior. His condition gradually worsened until he checked himself quietly into a Houston hospital in mid December.

The joy of meeting and knowing a person like Bonecutter, a person with such pure spirit and focused desire to become a great artist, is an overlooked facet of our workshops which has not been fully appreciated.
We should do something in memoriam for Bones. Dennis Davidson, who was his roomie at two workshops, suggested we dedicate the Iceland workshop to him, since he really wanted to go, but I’d also like to do something more concrete. I’m at a loss; any ideas would be appreciated.

NEW DIRECTORY

New IAAA directories will be sent out with the next newsletter, to all those renewing an active or associate membership, or who are current members. Our membership has grown to about 90, and most of those are artists. Current active member lists have been mailed out to a number of magazines. (See later article this issue)

MEMBERSHIP CERTIFICATE

IAAA advisor Fred Durant assures me that Ron Miller is indeed working on a membership certificate for IAAA members. This is something we have needed for a long time. New members would like to know if they have been accepted into the organization, and have thus far had to pace sleeplessly until receiving their first newsletter.

KCET, the PBS affiliate in L.A., and who produced Carl Sagan’s COSMOS series, aired "SPACE VISIONS" January 4th and 12th. The half hour program was shot at the JSC August workshop in Houston, and the makeshift Death Valley workshop held in Early September. Unofficially dubbed the Pam Lee and Joel Hagen show, since it emphasized these two California artists, it was a segment done for "California Stories", but may be syndicated in other cities with a wider and different emphasis. The producers sent me a tape, and I have watched it a couple of times now, and the feeling is lukewarm. Certainly it is flattering to space art and to the artists shown, but since Pam and Joel were California artists, the emphasis was on them. However, Rick Sternbach was shown briefly explaining his duties on the STAR TREK series. Several other California artists were ignored, and almost all the other artists involved in the Houston workshop were only briefly shown in background shots. Your humble editor was never seen at all, possibly because I refused to let my work be used in the program in protest of their cumbersome intrusions in Houston. Indeed, NO footage of the most interesting workshop events, such as the astronaut interviews, or the space station and hardware sequences was used, and this is where the PBS crew was most annoying, being unnecessarily pushy and possibly damaging relations with important personal contacts we have worked hard to make. As Joel said, he was disappointed that the program failed to capture the "camraderie and salon" atmosphere of the IAAA. Nevertheless, Hagen, Lee and Sternbach came off well, and flattered the group. I would have liked to have seen more art instead of the tired COSMOS universe zooms which were already overused before this program.

It was a learning experience for all involved, and for those of us who didn’t have to go through it personally, it is a good plug for the IAAA. We have already received a couple of inquiries on the group.

OTHER WORLDS SHOW

The Association of Science and Technology centers, (ASTC) who are managing the OTHER WORLDS show, asked on Jan 1 if they could extend the run of the show from its original ending date of July, 1988 to January or so of 1989. The show has been on tour for almost three years, more in the case of some paintings, and I gave a tentative OK, pending word from the 20 or so artists involved. I told them in the mean time to only book the show at the largest museums possible. The show started out in some meager venues, but now is touring larger cities.
The show started out as an IAAA-managed show in San Diego in 1984, went on to Tucson and Denver in 1985, then back to Tucson, where it was revamped and expanded, and ASTC picked the show up from there. It has since been to Midland MI, Cedar Rapids IA, Moorhead MN, Alamosa CO, Deerfield MA, and Baltimore, MD for a double booking (12 weeks). Now the show is in Canada, was in Calgary, and just left Edmonton. It begins in St. John's, NB on Feb 13 thru March 27. Then it comes back to the States for its last official appearance, a double-booking in Tampa, FL from Apr. 16 thru July 31, 1988.

If you have something in the show, let me know your feelings on the subject. Several of the pieces in the show have been sold, and they need to get to their owners. If there is sufficient large-city demand for the show's continuing, we may be able to revamp the show again with some new things, and new artists, and send it on it's way again.

SHOWS

We have a number of interesting shows and show possibilities in 1988.

LUNAR BASE CONFERENCE—April 5-7, Houston

NASA is sponsoring a lunar base conference and is interested in displaying art relating to that theme. If you are interested, it's best to contact Pat Rawlings for details. He is at Eagle Engineering, 711 Bay Area Blvd. Webster, TX 77598. Phone at Eagle is (713)-338-2682.

SPACE DEVELOPMENT CONFERENCE—Denver, May 27-30

This show was a good one last year when it was held in Pittsburgh. Member Kurt Burmann manned the IAAA booth (the IAAA co-sponsors the conference), and we sold about $2000 worth of work, and garnered a few new members, also. This year's conference will be held in Denver, and the IAAA stuff will tentatively be handled by Mike Carroll, who is a former Denveroid, and has his folks out there. It will be held on Memorial day weekend. The art show, which is in addition to the booth, will be run by an experienced veteran of SF conventions in the area, Gail Barton. I expect a better run art show than the last one, with proportionately more sales. Print and poster sales and literature about the IAAA will be handled at the booth.

LOS ANGELES SHOW...IAAA member Mark Mercury is working on putting together a space art show for a gallery or museum in the LA area. More on this later.

ORLANDO SCIENCE CTR. SHOW

The Orlando Science center will be presenting a Science Fiction and fantasy art show June 27-August 22. They promise heavy advertising through traditional SF media, as well as through regular press outlets. They expect a large attendance; a typical Orlando Science exhibit draws about 45,000 people during the month. They say all art will be packaged and shipped at the center's expense, but it is not clear if this is for incoming as well as outgoing art. They will have full insurance coverage and 24-hour security.

Normally I wouldn't mention another SF show, since there are too many to mention, but this one will have a larger non-fan turnout, and is near the Space Coast where there is likely to be more interest in space art. The insurance and security as well as the packing seem to be somewhat unique, also. I have written the director and suggested that Space Art should be a separate entity, with some different publicity and delineation from the SF works. I am also asking to clarify the shipping arrangements.

NYAEF SHOW...NYC, July 15-17

The New York Aerospace Educational Foundation would like to have IAAA artists for an art show they are putting on as part of their "Giant Leap for Mankind" conference to be held July 15-17 at the Penta Hotel in NYC. The director of the foundation, Dana Friedman (pronounced Danna) is a big collector of my works, and others by IAAA artists. He would like for the art show to be a main event, with lots of publicity and sales. They will set aside special areas for the display of art and sales. The only problem for this show seems to be that it will be held during the embarkation for the Iceland conference which starts the same weekend. However, there are enough IAAA folks who are not going to more than fill a show, and the rest of us will probably be able to send something. There will be more details on this show later, also.
FUTURE SHOWS

We plan to be doing more shows in conjunction with aerospace education organizations. There is a strong surge in America for more emphasis on aerospace education, and there are a number of organizations who are carrying the ball on this, like the NYAEF, above. There are a number of conferences on the subject throughout the year, the first coming up in March in LA, sponsored by the Civil Air Patrol. We were looking at setting up an exhibit there, but it came up too early, so we are looking at next year. The Teachers-in-Space, who were the 100 or so semifinalists for the Christa McAuliffe position, have jelled into a cohesive force for aerospace education. NASA sponsored numerous conferences for them in the last two years, and provided them with virtually every tool and contact they needed to promote and practice aerospace education. Now known as "Space Ambassadors", they keep in close contact through a newsletter similar to this, and a quarterly magazine. My best friend and high school pal, Bo Wixted, was the overseas finalist for the TIS. Now living back in Tucson, he lets me know of happenings related to TIS and related programs.

Although NASA monetary support has waned recently, June Scobee of the Challenger Center has sort of taken the teachers under their wing. The Challenger Center, which is meant to be a facility, but is currently a fundraising organization, is the most notable of these educational groups. They are dedicated to completing the mission of 51-L: to learn, to explore, and touch the future.

They intend to build a futuristic national HQ in Washington, and regional satellite centers throughout the nation, "to excite the imagination of the US, to make the pursuit of space exploration a national priority again...to promote educational partnerships...to enhance the vital partnership between space and education by equipping teachers and students with new tools to advance science and technology in the classroom."

I have written a letter to June Scobee suggesting an art auction featuring IAAA art to benefit the Challenger Center. I've also spoken with IAAA advisor Bob McColl, who worked with June on the design of the center, and he supports the idea. Maybe I'm too much of an opportunist, but I see IAAA art as the perfect tool for accomplishing many of the goals of the center. The auction we held for the Planetary Society in 1984 sold about $20K of art, and raised a few thousand dollars for the Society, but we could do much better for the Challenger center for a number of reasons. A better educated society in aerospace would also benefit our art movement in the long-term. I have also enrolled the IAAA as a founding member in the Center, so that we will be updated on their progress.

I would also like to make the suggestion that we as IAAA members, individually do our part in space education by providing our works on a non-profit basis to certified teachers who are working in this area. Specifically, slides and prints are a powerful aid to teachers interested in piquing the curiosity of their students.

NEW LOGO

We are printing this newsletter on white paper so that we can put our new logo on the back. The original logo, designed by Robert Kline has undergone a facelift at the hands of George Peirson and his new wife Debra, and it looks great. We are reproducing it in various sizes so you can clip it for your own use as part of your letterhead, business card, etc. We have reached a point where mentioning that you are an IAAA member may help open some doors for you. This is for unofficial use only! Please be careful not to use it to make any policy or contacts in the name of the IAAA that may conflict with views of the leadership of the IAAA. Best check with us first if in doubt. We have official IAAA stationery for such purposes.

ARCHIVES

Laurie Ortiz, grand curator of the IAAA Visual Archives, needs slides of works from the founding fathers (& mothers). Although newer members have sent in the obligatory five slides with their application, many of the founders of the IAAA, for example those attending the "real" Death Valley Workshop in 1983, were "drafted" into the organization, and our files of slides on these folks are nearly barren, except for a few from the OTHER WORLDS show. Please forward some of your work to Laurie as you prepare new portfolios for your submissions to other clients. It's in your own interest; the archives are now heavily weighted towards these young upstarts and their new-fangled space art. We need more works by the old masters!
ICELAND UPDATE

Well, as expected, the 1988 IAAA International workshop in Iceland has filled quickly since it was announced in the last newsletter. The dates have been set as July 16-27. However, the coordinators are asking for a deposit of $200 as earnest money, and this is usually the time that some people will drop out or at least lose their place in line. There is still room on the standby list and some of those will most likely get to come. Remember, this will be a larger-than-normal expense for our workshops, but the Soviets will be there, and an important film crew from a large museum, which I cannot name, as well as coverage by some respected publications. It will be on some excitingly eerie terrain, that should inspire some great art. Many of the Iceland crew will be in line to visit the USSR for their Phobos encounter in April of next year.

The workshop will cost about $1400/person plus airfare. Those who have already contacted coordinator Dennis Davidson are receiving a separate itinerary and info packet along with this mailing. Open to ACTIVE members only.

MAKING MONEY: IAAA ARTISTS SUBMIT THEMSELVES

On a similar subject, since this is the first issue of the year, we are having a review of shows, calls for art, and magazine market review. Most of these are for samples of your work, which usually take the form of 35mm slides. We will cover photography of your work in a later issue of PULSAR or PARALLAX, but for right now let's assume you have good-quality slides of your work.

The first thing to remember when submitting slides to anyone: slides (transparencies) are an ideal medium for duplicating, printing, videotaping, and making color separations. All of these are copyright violations unless you've given your permission. Publications are usually very adherent to copyright laws, but individuals, companies, and others are sometimes not so scrupulous, or are just ignorant of their rights. The easiest way to spell it out in my experience is to have a series of small rubber stamps made for various slide captions. Although I try to neatly write the title, size and year of the piece by hand, I have a stamp that says "copyright" (c) & my name, another that says "4x5 transparency available" and another that says "reproduction prohibited without contract". This is usually enough to scare off any professional photo-technical people, but the individual with a fancy darkroom may still take his chances.

This is my major gripe about selling slides—they can be used so easily. Although the profit margin on slides is a acceptable 50-100%, the actual dollars don't add up to much, unless you have major distribution, and if you have that, I can guarantee you will have folks duplicating them or making photo prints of your paintings. They usually feel that paying for the slide entitles them. No one keeps a carousel of beloved slides hidden away in a closet; they want to see the images without so much work. Even if the violators are just doing prints for themselves or friends, the artist isn't in control of the images, and the image always suffers in that case.

Back to the subject. The slides should be sent in a viewing page, a plastic sheet which holds 20 slides for easy viewing. Don't send them in a box, or rubber banded together and wrapped in Kleenex. If there are captions for the slides, put them on a separate sheet. Have your name address and phone number on each slide, or at least the address and phone at the top of the slide sheet. As for sending a self-addressed stamped envelope, it's up to you. If they send them back, they are rejecting you. I'd just as soon put the pressure on the art director to file them or throw them away, and feel wasteful and guilty.

MAGAZINES

1988 may turn out to be a good year for published space art, in contrast to 1987. Since Discover magazine bought out Science Digest and Science 86, things have been sparse. Discover was then sold by Time-Life, and is now in the process of fading away itself. It is now very low-budget, and can't even afford to cover the stories it needs to report, much less pay for art. Sort of the opposite of a Von Neumann machine: Eat the competition and then kill yourself. However, there are some promising things on the horizon.

I have phoned various publications and received information on rates, and such. This is the time of the year when artists submit or update their files for magazines, and I think it is important that if you have something appropriate for a particular magazine, that you send them something soon. If we can get a large swell of submissions, art directors will see that there is a large movement in the area of space art, and may begin looking at us a little more closely as a bona fide school of art.

All of the magazines mentioned have been sent the list of IAAA active members, addresses, & phone numbers.
Let me stress, this is a list of publications for more "traditional" or Bonestellian space art. Those of you who do primarily SF, or expressionistic art may want to take that into consideration when choosing submissions.

**AVIATION WEEK**—In a dramatic turn, Aviation Week and Space Technology has gone to a new design, and is using artwork on some covers; this is in contrast to years of usually bland aviation photography. However, Avweek's circulation is low, about 60,000, so pay is not what you might expect, but it goes out to a high-eschelon clientele. Also, since they publish weekly, that means they will use four times the artwork of monthlies. Phantom member Paul Hudson's work is on the cover of the latest issue.

Art Director - Mountaz Joukhadar (pron. MOON-toz JOKE-hoo-dar)
Address - 1221 Avenue of the Americas
       New York, NY 10020
       (212) 512-2167

Mr. Joukhadar said that art prices were negotiable, and wouldn't give even a ball park figure, but said that art for covers must be current and newsworthy, and that they want cover art to be exclusive first time rights; not previously seen before. Avweek art must illustrate current concepts or studies, and to my knowledge, always contain hardware. Interior art can be previously published. They prefer large format transparencies, 4x5 or larger for submissions.

**ASTRONOMY**—Astronomy has a tradition of publishing great space art, and discovering new talents. Adolf Schaller, David Egge, Rick Sternbach, and others all did some of their classic works for this magazine.

Art Director - Tom Hunt
Address - Kalmbach Publishing
       1027 N. 7th St.
       Milwaukee, WI 5323-1471
       414-272-2060

Astronomy doesn't make a price distinction between cover art and interior art, and pays around $350 for one-time use. Most work is commissioned, based on your submission. They prefer to keep your slides on file and commissioning art, although they sometimes use existing art. They like to use 4x5's for actual publication. Be sure to send captions or explanatory materials with your slides. Their circulation is around 170,000.

Reproduction is usually pretty good.

Tom Hunt is a big IAAA fan, and is in the process of putting together his submission to US and join as an active member.

**ODYSSEY**—Odyssey is another Kalmbach publication, and is a children's magazine which focuses on astronomy. Marylynn Flynn recently sent a note that the current issue of Artist's magazine had a little piece on Odyssey, and they decried the lack of space artists. I phoned and let their art director in on the truth, and she was delighted to hear the news.

Art Director - Jane Lucius
       Same address as ASTRONOMY, above.

Submissions - Odyssey prefers to use art that has already been published elsewhere before, and generally pays $200. One of our artists mentions the fact that Odyssey sometimes pays better than ASTRONOMY, and they are easy to work with. They often publish work in B&W, but the rates are still the same. Circulation is around 95,000. Slides are the preferred medium for submissions. There appears to be little sharing of art between Odyssey and Astronomy, so you should make submissions to both.

**SKY & TELESCOPE**—S&T's circulation seems to have benefitted most from Halley's Comet, and is now around 100,000. It seemed stuck at about 75K for several years. S&T has a higher demographic profile than ASTRONOMY, and more actual hardcore technical and science people are subscribers. Kelly Beatty is the Editor and since they don't have an art director per se, he is also the one to submit your slides to. He is also a big IAAA fan and was in Moscow with us.

Contact - J. Kelly Beatty
       PO Box 9111
       Belmont, MA 02178
       617-864-7360

Submissions- send your slides with caption material to Kelly. They pay $50-$150 for one time use, and rarely commission art. If they do, then they pay a little more. If the art is used on the cover, they kick in an extra $25. Kelly sounded somewhat remorseful for the low rates, and left some hope that an upcoming editorial meeting would see fit to raise rates. Meanwhile, he mentions that they make up for it by offering "very careful color quality, and superb artist relations".
FINAL FRONTIER - "The Magazine of Space Exploration" This is an exciting new publication, and the first issue will be out shortly. It will be a bi-monthly publication (6 times/year) Some of you may have received a mailer from them already. Tony Reichhardt is the editor, and some of you may remember him as editor of SPACE WORLD for a few years. Although it will be published in Minneapolis, Tony will edit from his home in Washington DC. They will feature much color, and they promise to bridge the gap between space enthusiast and space professional. They have scored a big victory in getting distribution at Waldenbooks magazine newsstands. Tony expects to use a lot of art, as the magazine will focus on "visionaries" which include astronauts, scientists, designers, and artists.

Art Director - Tony Reichhardt
PO Box 11519
Washington, DC 20008-1519
202-966-9886

Submissions- Slides are fine, although they would rather publish from 4x5s. Please include caption material. They pay $75 for one-time rights. This may change, however, since the magazine is still undergoing formation. Most work will be existing, and they plan to commission art, but not just yet. Circulation will be a controlled 50,000 for the first issue, and they hope to be at about 75,000 by the end of 1988. An interesting feature in an upcoming issue is a portfolio of art by cosmonaut Vladimir Dzhanibekov.

THE PLANETARY REPORT - The Planetary Report is the publication of the Planetary Society, which most of us are familiar with. The magazine is published bi-monthly, and has a circulation of about 100,000. They are now paying for the back cover, which heretofore has been considered a publicity vehicle for the artist chosen, and not payable as the interior art. However, they are now paying $100 for the back cover, and it is still good publicity, since they include a small profile on the artist as well as a caption. The same rate applies for interior artwork which is existant, and $200 for commissioned work. They also publish some pieces in B&W and pay $50 for these.

Contact - Donna Stevens or Charlene Anderson
65 N. Catalina Ave.
Pasadena, CA 91106
818-793-5100

Submit slides with captions, but they prefer to work from 4x5's for publication. Front covers of the Report are always photos, and that is not expected to change anytime soon. Reproduction in this magazine is generally very good.

SPACE WORLD - Space World magazine goes out to members of the National Space Society. They often use color art on their cover, and also inside. Cover rates are $150 to $200, and $50 to $80 for inside works. Their circulation is about 25,000.

Contact - Kate McMain, asst. Editor
National Space Society
922 Pennsylvania Ave, SE
Washington DC 20003
202-543-1900

The reproduction in Space World is sometimes not up to par, but it pays well for smaller circulation magazine. Not as slick as the Planetary Report, but it comes out monthly, and is chock full of space news and reference material.

PBRKS - sometimes it is possible to get a few extras from a publication to make up for any discrepancies in what they pay, and what you think your art is worth. One of these is a free membership or subscription, or you may sometimes request the color separations, which will save you money if you plan on making prints or cards of the art in the future. You can usually get as many complimentary copies as you need, within reason. Illustrations can sometimes be traded for advertising, although this is easiest with the smaller publications.

CALLS FOR ART

Dr. David Brin, a well-known writer in LA, has sent an interesting letter to IAAA members. It reads as follows:

Dear IAAA Members,

This is a progress report on PROJECT SOLAR SAIL, the anthology with the goal of making a real difference in the exploration of space.
As a reminder, and for those who haven't yet heard of PROJECT SOLAR SAIL, this is a venture organized to benefit the World Space Foundation, a non-profit research organization based in Pasadena, CA. Its members include many who spent their days building and navigating the Voyager probe and other spacecraft for the Jet Propulsion Laboratory. Evenings and weekends, these scientists and engineers have for some years, been pursuing in rented garages, a dramatic dream -- to design and build prototypes of the clipper ships of tomorrow.

Although short-sighted NASA fundmasters cut off appropriations from solar sail research years ago in favor of more expensive short-term enterprises, many thoughtful people still believe solar sails will ultimately make a crucial difference in humankind's ability to make use of outer space. Inherently slow, they may be, but their power and propellant comes free, from the river of energy ever-flowing on the sun. The possibilities appear limitless, as demonstrated in some of the essays already contributed for the volume by prominent scientists.

In fact the Powers That Be seem to be changing their minds, at least. NASA, ESA, and even the Chinese have offered to launch the first NSF prototype. And if that one works, the funding tap will open wide. The problems come in building the prototype. It's been left entirely up to the Foundation to raise the high-five to low-six figure needed.

Hence, PROJECT SOLAR SAIL. We are trying to put together a truly classy volume with a beautiful collection of science, fiction, and artwork which will achieve both publicity and fundraising for the program. Already several prominent artists and writers have donated pieces. And recently a BIG-name in science fiction, one of our most revered grand masters, has graciously agreed to be the official cover editor for the collection, giving it unbeatable sales appeal.

For less prosperous contributors, this collection might seem less than rewarding, since we're asking everyone to forsake an advance, and take a cut of 50% or 100% of subsequent pro-rata royalties. But the foundation is a tax-deductable institution, and the receipts for foregone royalties should be acceptable to the IRS. Of course, contributors will retain all rights not used specifically by the anthology, and the publicity value may not be unappreciable.

One small benefit...all contributors will have their names inscribed on the spacecraft, along with any brief messages they want to send out to the stars, once the sail has opened and begun tacking along the solar streams.

We have about half the contributors we need. We are now asking if anyone else out there is interested in taking part in this unique venture. (Teams of writers and artists, who may want to work together, would certainly be welcome.)

I have volunteered to coordinate the 1988 phase of this project, now that I've returned to the States, and would like to thank Jon Post for his worthy work during 1987. Please write to me at the address below or to the World Space Foundation, PO Box Y, South Pasadena, CA 91030-1000, USA. They'll happily send you a packet of information about solar sails, to whet your imagination.

We can all gripe and moan about the mistakes and idiocies pulled by the monster institutions, but until now, we had to rely on them alone to make the dream come true. Now there's something you can do to make a little history. At least give it some thought. Thanks,

David Brin
11625 Montana #9
Los Angeles, CA 90049
213-472-8489

I called Dr. Brin to clarify some of his remarks. They are looking for art specifically to do with solar sailing, perhaps inspired by some of the current literature out. The artwork may be existant, but they are looking for an expression of interest primarily, and the artwork came later. The volume is expected to be published sometime in 1989, so there is as yet no firm deadline. If you cannot contribute 100% of the reproduction rights, you can choose to take a 50% royalty instead as sort of an honorarium. Royalties are generally under 5%, but since the price of the volume is not yet known, the actual earnings are moot guesswork. I told him that advances and royalties were usually foreign terms to an artist, that these were more in the realm of writers, and that I didn't know if receipts for deferred royalties would indeed be tax deductable, since the IRS really bears down on artists more than writers. If anyone out there knows more about this subject, please let me know. --- ed.
Another call for art comes from a gentleman in Austin, TX:

Dear IAAA artists;

I am developing a product using space photography and artwork which will have nationwide exposure and distribution in both adult and children's markets. The product medium is currently unexploited at this time.

My desire is to locate a space artist who would agree to give my firm the exclusive right to use and market the image(s) in this medium. The compensation package would be negotiable, but could include a royalty on each product sold. At the present, I am not very familiar with the artwork that is being offered in the marketplace and would like to have color prints or slides submitted that are representative of the artist's work so that I can make a selection of artists. Please be assured that no reproduction will be made from the submitted images except those needed for artist selection purposes and that all slides and prints will be returned if requested.

Richard M. Robinson
1221 Barton Hills Dr. #205
Austin, TX 78704

We have had a number of new members join recently, and so we have decided to rerun a previous call for art from member Kathy Keller:

Kathy Keller is the photo researcher for Gareth Stevens Inc., a publisher in Milwaukee. They are doing a 32 volume children's series by Issac Asimov, called Library of the Universe, and are interested in submissions from IAAA artists.

The first book is out, "Did comets kill the dinosaurs?" and Kathy has sent me a copy. It is real nice, and contains work from IAAA members Julian Baan and Mike Carroll.

They pay $50 for one-time existant work, and $100 for commissioned work. Their address is:

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

Kathy asked me to include this in PULSAR:

"Thank you to all members for the slides and letters! The Asimov children's books project will be beautifully enriched by your contributions. The kids are going to love this book!"

--Kathy

NEW IAAA ADDRESS

We made an effort to find an even MORE prestigious address for the IAAA than Tuscon, AZ. Dennis Davidson has recently opened up a PO Box for us in New York City. This will be official address for the group from now on. However, if you want a letter to be routed specifically to me or PULSAR, continue to send it to my home address in Tucson. The new address is:

IAAA
PO Box 1584
New York, NY 10011

JURY COMMITTEE

We now have an official jury committee for incoming Active member applications. The jury consists of three people in the U.S. and Canada. They will decide if a person's work is up to IAAA standards if they are applying as an active member. For those of you wondering, I am not part of the committee.
PARALLAX

Some of our oldest members may remember PARALLAX. Well, this year looks like the year it will get going again. We have a number of submissions, and all that has been lacking is a person with time to put it together. We are negotiating with one of our members to edit PARALLAX, and also talking to a local (Tucson) newsletter service. PULSAR takes about 30 hours an issue and about $100 in printing and mailing costs, and it is simply too much for me to do at this time. PARALLAX will probably be published quarterly, on the old equinox/solstice schedule with the first one scheduled hopefully for the Spring Equinox. PARALLAX should also take some of the pressure off PULSAR for publishing advice, how-to, and technique, and so allow PULSAR to be more of a pure newsletter. One member repeatedly hounds me about PULSAR being "too informal". I think it should remain that way, but PARALLAX will be our Journal, with more structured formality. Stay tuned.

MEMBERSHIP REMINDER

Just a reminder, PLEASE renew your membership as soon as possible when it is due. If your membership isn't up yet, you can do us a favor, and renew sooner, which will give us a boost in the treasury. Membership is tax-deductible under the "dues and publications" section of schedule C. Your cancelled check is your receipt for 1986 members, and in the future, we will be sending out more official receipts. Also if your address or phone number has changed, you must let us know. We are finding it difficult to keep up with some of our more nomadic members. Anybody know where Paul Hudson is? We have had a number of calls for him recently, and it is frustrating not to be able to refer possible work to IAAA members who are MIA.

This brings up another point: anyone calling HQ for an IAAA member whose membership has expired will be given no information. We have too many eager and talented members who need work to bother referring jobs to those who think it unimportant to join or re-join the group. Sorry to be so hard, but we get innumerable calls, and we owe it to paying members to put them first.
NEXT PULSAR

We are going to a bi-monthly schedule, which will save money, and make it a little easier to get PULSAR out on time. If there is any burning news in between, we will send out a postcard-bulletin to the membership class(es) involved. The next issue will contain the "State of the Guild" presidential address, a new membership survey, which was very enlightening when PARALLAX did it a couple of years ago, and the aforementioned 1988 membership directory. We are working up a new brochure, and that may be included in the next mailing also.

IAAAA CALENDAR

1988

FEB...END OF ASTRONOMICAL SOCIETY OF THE PACIFIC SHOW
APRIL 5-7...NASA LUNAR ART SHOW--HOUSTON, TX
MAY 27-30...7TH SPACE DEVELOPMENT CONFERENCE -- DENVER
JUNE 27-28...ORLANDO SCIENCE CENTER SHOW
JULY...END OF OTHER WORLDS TOUR -- TAMPA, FL
JULY 15-17...NYAES SHOW, NEW YORK CITY
JULY 16-27...IAAAA ICELAND WORKSHOP
SEPT...SPACE SHUTTLE LAUNCH ??

1989

JAN-FEB...LQS ALAMOS SHOW -- LOS ALAMOS, NM
MARCH...IAAAA ELECTIONS
APRIL...IAAAA PHOBOS ENCOUNTER, USSR
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