GOOD NEWS!
The oppressive tax law that was spoken of in the last PULSAR has at least a chance of being repealed. A bill exempting artists, writers and photographers has passed through the ways and means committee of the House, and now goes to the full House and hopefully the Senate, where there seems to be additional support for its passage. I had suggested previously that letter writing would do no good, that the measure had become law. I have been taken to task on that point, and letter writing, if done in great enough numbers can be useful. It also makes one feel as if they have done something positive. We have been given a second chance, and continued letter writing is suggested to get this thing through for the new President to sign.

Keep your remarks brief, no more than one page, and refrain from inflammatory language (name-calling, etc.) Type if possible, but a legibly hand-written note is also nice. Keep away from the form-letter approach.

CHANGING OF THE GUARD

Effective with the Iceland workshop, I have retired as President of the IAAA. Kara Szathmary of Canada is the new President. There is also a Board of Trustees in place, as part of our new corporate structure. More about these changes elsewhere in this issue.

NON-PROFIT STATUS

The IAAA is on the road to non-profit status! On June 4, a meeting was held in the law offices of Peter Karlen in San Diego. In attendance were Myself (Kim Poor), Pamela Lee and Mike Carroll. Mr. Karlen is an attorney specializing in art law (art-torner?) and is well known in the field. The ramifications of becoming non-profit are many, but here are the high points:

We will become a broadly-based, public education foundation. That means that most of our monies will come from selling "subscriptions" to the IAAA services, and some from private donations. We will be more public oriented, with our workshops being open to the public (although IAAA members will get discounts and first choice). We will become tax-exempt, and will be able to mail at a greatly reduced rate. We will also, and most importantly, be able to directly receive money and gifts from foundations for such projects as the Soviet collaboration program.
In order to receive non-profit status, we must first incorporate, which is underway. The non-profit IAAA will NOT have a voting membership, because that would cost an inordinate amount of money to send out and tabulate ballots for every policy question that arises; not to mention the time factor involved. We will have by-laws which govern the group, and the decision making, including selection of officers, will be made by a Board of Trustees. The Board tentatively includes Mike Carroll, Dennis Davidson, Pam Lee, George Peirson, Ron Miller, Kara Szathmary, and Marilynn Flynn. A board meeting is required once a year by the IRS.

Incidentally, this is costing us a bundle, (most of our yearly budget) and taking a lot of time and phone calls among the Board members to settle on by-laws and other variables in the structure. Any donations to the cause would be greatly appreciated. Send your donations to the New York address. All this will streamline operations, and put the IAAA in the top drawer and in third gear with other groups. It will formalize decision making, and will make the IAAA's voice more powerful.

PARALLAX

Kathy Keller is the new editor of PARALLAX. She is working on the new issue. Brian Sullivan is the chief designer for the journal, and they both have MacIntosh computers. Contact Kathy if you have any submissions for PARALLAX. Our journal will depend on submissions from the membership to be effective, so plan to offer an article or discussion.

BIO-ARCHIVE PROJECT

It was acknowledged in an all-attendees meeting in Iceland, that the IAAA archives are in sorry shape. We need to update all files on all members who are artists. It was suggested that an updated biography and current slide set be made part of the membership renewal process. A member would also be allowed to remove any arcane slides in his IAAA portfolio if replaced by others. We also need biographies on everyone. Many of the founding members have never sent in any slides, as mentioned in an earlier PULSAR. If you do not send a biography, one may be made for you, based on information available. Send materials to the New York address.

SURVEY

The official IAAA survey is being sent out with this PULSAR. We did this a few years ago, with great success, although the group was much smaller then. There are a lot of questions to answer, but please take the time, because if we know more about the membership, we can serve them better. This survey will take months to tabulate, and bits and pieces of it will be published in future issues.

MOSCOW SHOW

The Soviets "dropped a bomb" on us by announcing that they will accept up to 150 pieces of American (European/Canadian) art for their Moscow show to be held during the encounter with Phobos. This is a lot more than we had figured on, and it gives all the members the opportunity to exhibit their work in the Soviet Union.

It's not too late for you!

During the Iceland workshop in July, details of the Moscow exhibition were worked out in greater detail. The Soviets intend for the show to tour three cities: Moscow, Kiev, and Minsk. The schedule and scope of the show will make it the most prestigious show we have yet hosted.

Our jury committee has been selected, and has begun to review entries. The procedure will be as follows:

1. If you have not submitted entries on the theme of international cooperation or related subjects, send 35mm slides, with a $5.00 JURY FEE, to the curator on or before Nov. 1 1988.

   Address entries to:

   Michael Carroll
   Moscow Show
   5121 Canosa Ave.
   San Diego, CA 92117

   We will consider works in progress, but we must have specific size and detailed sketches. Works may be considered conditionally and must be completed with slides to the curator by the end of 1988.
2. If the jury selects your work to represent western space art, a shipping fee will be charged to get your work to New York City.

3. FRAMING: It is the artist's responsibility to frame the work. Each piece must be ready to hang with wire or appropriate hanging device attached. Works on illustration board should be matted and framed with plexiglass.

4. PACKAGING: Art must be shipped in reusable packages which are durable enough to hold up throughout the Soviet tour and the return trip. Brian Sullivan of the Hayden planetarium will be handling the art in NYC. Brian requests that paintings be in boxes with screws on the opening side (not nails) and preferably a hinged top. Packaging must be waterproof. Remember: the safety of your art is your responsibility.

5. DEADLINE: Artists of selected works will be notified December 15, 1988. We must physically be in possession of the art by February 1, 1989. Art will be sent to Brian Sullivan. Details for shipping will follow later.

RUSSIAN INTERACTIONS

As most of you know, the next interface with the Soviets will be when 15 of us go back to Moscow in late March or Early April. The list of who is to go is already made up. It was difficult to cut the list to 15, but this was originally supposed to be only 12, and we succeeded in getting a few more participants during Iceland negotiations. You CAN, of course still exhibit your art in the associated exhibit as mentioned above.

However, don't feel left out if you didn't make the list. An equivalent number of Soviets will be coming to the U.S. for the Voyager/Neptune encounter only a few months later, in August. They will be here for about three weeks, all over the country, and there will be need for "staggered hosts" in various locales. Venues may include Washington DC, Kennedy Space Center/Epcot, Johnson Space Center, the IAAA Southwest Landscape workshop in AZ and Utah, and finally L.A./Pasadena/Disneyland. The itinerary is still being discussed, but there will definitely be a Southwestern workshop, and a couple of days in Washington or New York.

This will all be taking place in August, from the first week through the 25th when the Neptune encounter takes place. There will be another art show in conjunction with Planetfest '89, sponsored by the Planetary Society, and the art will also travel to San Diego for a stint at the Reuben Fleet Space Theatre.

There is much in store for the IAAA in 1989, so be sure to keep your membership current, and stay tuned.

SHUTTLE LAUNCH

I took a well-deserved, though brief vacation to Florida to see the shuttle launch. Wow! I recommend it highly to everyone. I went with a friend who was a teacher-in-space finalist, so we hung out with twenty or so of his colleagues. The TIS teachers may be the craziest bunch since the IAAA workshop group, and they had indeed heard of most of us. They had special VIP privileges at the launch, and will have similar status at the Neptune encounter. The hundred or so of the teacher finalists get special privileges from NASA, and are sponsored by the Challenger Center, June Scobee's group. They would like to meet up with us in Pasadena and paint the town thalo blue.

PAUL HUDSON

Many folks have asked the whereabouts of Paul Hudson. I have spoken to him recently and he says he is alive and well, living on a farm in Virginia with his new bride, raising horses. Of course, he is still painting. He and former Boeing associate Brand Griffin have started SPACEWORKS, wherein Griffin provides engineering concepts, and Paul paints the hardware in space as only he can. A new 1989 SPACEWORKS calendar has just been published by Thommasson-Grant, for $11.95 which is an impressive and beautiful collection of Paul's recent works.

1989 SDC

The 1989 Space Development Conference will be held in Chicago. The past two SDC's have been lucrative grounds for sales by the few IAAA members who have attended. I would suggest that more IAAA members take part in the conference or at least the art show in 1989. This is the annual conference of the National Space Society, and attendees always include some astronauts and a lot of well-known faces in the space program and space activist groups.
NSS MAGAZINE SPLITS

Interesting things are happening at the National Space Society. SPACE WORLD was the magazine which was sent out to all members for a number of years. Since it was a "contract" magazine, and somewhat independent from NSS, there has been a movement afoot for a couple of years to start a magazine which is NSS-staffed.

That magazine is AD ASTRA, and will begin publication in January of 1989. The editor is Leonard David, who was formerly the editor of SPACE WORLD but took a leave of absence to work as a researcher with the National Commission on Space. He’s currently back and as editor for SPACE WORLD for a short time. He requests that IAAA members update their portfolios with the new magazine. Leonard is looking for a special cover for the first issue of AD ASTRA; something all-encompassing, optimistic, future/space oriented, which represents the National Space Society’s philosophy of exploration and development of space. If you’ve got anything, or would like to get a slide portfolio to AD ASTRA to get in on the ground floor, send it to:

Leonard David, editor  
AD ASTRA  
922 Pennsylvania Ave. SE  
Washington, DC 20003

Meanwhile, SPACE WORLD will continue, with former editor John Rhea at the helm. John phoned recently and requests that we all update our portfolios at Space World. They will be running a special issue on space art in August 1989, just in time for the Voyager encounter with Neptune. Other issue topics coming up in 1989 are International Space (Feb.), Job & business in Space (Mar.), Special Russian issue (Photos?) in April, commercial Space in May, and the Apollo 20th anniversary in the summer. Address all submissions to:

John Rhea  
SPACE WORLD  
PO Box 465  
Woodstock, VA 22664

So now there is yet another magazine dedicated to space, and another publisher for IAAA space art.

AIR & SPACE AMERICA SHOW

Vice President George Peirson handled the AIR/SPACE AMERICA show for the IAAA. As usual, they put the art show in a place where it was a little difficult to see, but attendance was good. The art show also featured some aviation art by members of the American Society of Aviation Artists. The attendance for the air show wasn’t what was hoped for, but still thousands of people turned out, and the show was a success. They promise to do it again in 1990, and also promise that the art show will receive better exposure. Thanks to all of those who sent work for this show. Thanks especially to George, who babysat the show, removed it every night and rehung it every day.

PASADENA WORKSHOP

We are working on our first teaching workshop. It is tentatively scheduled for late winter of 1989, probably in Pasadena. Programming will include lectures on marketing, and hands-on painting with some of the best artists in the business. There will be clinics on airbrushing, art photography, colored pencil, technical drawing, researching, and other topics. There will be slide presentations of portfolios, critique sessions, and highlights in slide and video (maybe even skits?) from past workshops. There will probably be a tour of the Jet Propulsion Lab also.

This workshop will be unlike the others we’ve had, the "retreat" style workshops, where attendance was limited and costs were high. The Pasadena workshop will be only a few days long, and will be open to the public, not just IAAA members (although you’ll get a discount). We have had need for a workshop of this type. Contact Vice President George Peirson if you are interested in attending. We are curious to know how many attendees are interested in coming. Costs will be transportation to Pasadena, a workshop fee of $100-$200, and hotel costs.
FAREWELL

As mentioned earlier, I have retired as President of the IAAA. It was basically a case of burnout, and my perceived conflicts of interest.

I was the group's first President, and due to the lack of folk willing to run for our other offices, I wound up also being the founder and editor of PULSAR, since at the time we desperately needed a newsletter to communicate the fast-paced happenings within the group. I also acted as treasurer, chief recruiter, and my Tucson address was party central for everything to do with the IAAA. Organizationally, we were on the skids when I was elected, so it helped to concentrate all organizational functions here. I felt uneasy about it, for two reasons: first, I had to wrest away the organization from another member who had concentrated the organizational functions in California, but who had become so overburdened that no communication or movement was possible. I was worried I might find myself in the same situation, and have everyone angry with me. Fortunately, this fear kept me moving, and communication and organization was restored.

The second reason I always felt uneasy is NOVAGRAPHICS. My business is the major distributor of space art, and was the first to expose space art to a wide audience. I always felt that there was a conflict in being IAAA President, as well as space art's main promoter. I'm sure there are a lot of people who think the IAAA and NOVAGRAPHICS and space art in general are all manifestations of Kim Poor.

Also, with the new tax-free status, we will become much more of a public education group, whereas the IAAA was originally conceived as an art fraternity for which the artist was the benefactor. They will still benefit, but not so directly. I said in my campaign statement in 1987 that I wanted to make us all rich, respected, and famous. I can better continue that work through NOVAGRAPHICS, but it would be difficult to do under the new IAAA guidelines.

I'm not complaining, however. Achieving non-profit status was my idea, and I even made the appointment with the lawyer. I believe it is the best course for the group.

While in Iceland for the US-Soviet workshop, I began to feel run down, burnt-out, with all the day to day IAAA administration, as well as the new international protocols that were being established in the group. Although I feel I did well, especially in speeches and presiding over meetings in Moscow and Iceland, it was hard work for me, and I never felt comfortable with it. Since most of the IAAA Board of Trustees was at the workshop, Iceland was probably the best time and place to resign, and find a new leader. The Board rallied and began delegating various responsibilities to each other, and I think we are in high gear now, with a full team of horses pulling, instead of one rhino.

This will be my last PULSAR, number 11. Mark Hamel, a new and enthusiastic member who was also in Iceland, will edit the newsletter from New York City. I will continue to write for PARALLAX, when it comes out, and perhaps occasionally contribute to PULSAR, but other than that, I need to concentrate on my art, which is about three years behind in schedule and technique, and on NOVAGRAPHICS. I will take a seat on the advisory board, with Alan Bean, Bob McCall, and Fred Durant, to advise on matters and pull any strings needed for the IAAA.

Thanks to all of you who constantly wrote in and commented favorably about PULSAR or the work that I was doing as President. It really kept me going, and I hope you will all give similar support to Kara and the Board. I hope all of you will take an active role in the IAAA, serving on committees, organizing workshops, and other activities. Although we have grown, we are still only a hundred or so, and need contributions of legwork, elbow grease and expertise from all members. It has been an honor to be your leader.

DIRECTORIES

We have had so many new members join recently, that we are publishing a new directory, and sending them out to everyone. Active members are in capitals, associate members in upper/lower case.

BROCHURES

We are sending out IAAA brochures to everyone. These brochures will be obsolete when we go non-profit, so we are sending them out to everyone to use them up.
Ron Miller brought along a video camera, and has edited a 1/2 hour tape on Iceland. Contact him about obtaining a copy.

**KLEIN MACHINE**

Have you ever needed a custom ellipse template, say, 15 1/2 inches long and in a 13-degree projection? Or maybe a large sign of your logo? Well listen to this:

While in L.A. on business recently I visited longtime member Bob Kline, who works part time at Griffith observatory planetarium, and part time doing yacht lettering at Newport Beach. He has invested in a most amazing machine. It is a complete graphics setup including a digitizing pad, graphics computer, and an amazing plotter/cutter which precisely cuts letters or whatever out of rolls of colored vinyl, or acetate up to 1/16" thick.

The machine can easily and flawlessly cut long, thin ring templates for Saturn or whatever, or do typesetting, or custom graphics. Bob uses it mostly in the yacht business, designing logos, digitizing them, manipulating them with the computer, and then cutting vinyl signs which are transferred to hard surface, like permanent frisket.

Bob is going to be working up a price list for services such as template cutting or signage for IAAA members, so look for this "KLEIN'S SIGNS" offer in an upcoming issue.

**OTHER WORLDS SHOW RETURNS**

The OTHER WORLDS show will be finishing its two-year tour of the U.S. and Canada soon. All in all the show has been seen by about 2,000,000 people in the last four years, and has served us well, (and survived in one piece). The 60 or so pieces of original art will be coming back to Tucson. Those of you with work in the show, who see me now and then, can expect delivery on my next visit. Those in distant places can have their work shipped to them via UPS (with the glass removed), at cost. I'll be getting in touch with those people (don't gripe, you get a free frame out of the deal). There will also be a certain amount of work which will carry over into the Moscow show. Since the crates were built to museum specs, they will probably be used to send some of our work to Moscow.

Well, it's coming on colds and flu season again; time for another round of ACTIFED commercials featuring Alan Bean.
ACTIVE MEMBERSHIP REQUESTS

Those of you who have been waiting on Active membership forms, please use the enclosed survey. After filling out the form (whew!) send along five slides of your space artwork to the New York address. These materials will go through a jury committee. Please allow several weeks for this to go through the process.

ANOTHER WORD ON THE SURVEY

The survey is meant for artists, but those of you who aren't artists can fill out any questions not pertaining to artwork. This includes the essay on the IAAA, and what you would like it to do for you.

If there are any questions you may find too personal or offensive, just skip them. Our aim is to find out more about you, your art and how we can best serve you. There is an addressed envelope to enclose your response. We hope you'll take the time to fill it out.

IAAA CALENDAR

1989

SPRING.....IAAA PASADENA WORKSHOP(tent.)
MARCH-APRIL.....IAAA PHOBOS ENCOUNTER, USSR
MAY 26-29.....SPACE DEVELOPMENT CONFERENCE -- CHICAGO
JULY -- ARIZONA-UTAH CANYONLANDS WORKSHOP(tent.)
AUGUST 24.....VOYAGER 2 ENCOUNTER WITH NEPTUNE
AUGUST 23-25.....PLANETFEST '89, PASADENA CA