AIR/SPACE AMERICA SHOW

Vice President George Peirson is handling the details for the art show which will be part of the AIR SPACE AMERICA air show to be held in San Diego May 14-22. The IAAA has been asked to put on the art show. The works can be for sale, with a small percentage of sales monies going to the IAAA and the air show.

This air show is meant to be America's entry into the giant air show market, a la the Paris Air Show or Farnborough in England. They have taken an old airfield, Brown Field, in San Diego, and revamped it just for this show. There will be many exhibits from many different countries, including the Soviet Union. Too much going on to talk about. The public days will be the two weekends, May 14 & 15, and May 21 & 22. If you would like to be part of the art exhibit, contact George (address on first page) for details. Myself, George, Mike Carroll and Dennis Davidson will have art there.

BONESTELL SHOW

Here's a note from IAAA advisor Fred Durant:

A stunning exhibition of 44 original paintings entitled "SPACE VISIONS: The Art of Chesley Bonestell" opened January 30 for a four month run at the California Academy of Sciences in Golden Gate Park. The show closes May 15.

NEW MEMBERSHIP FEE STRUCTURE

The IAAA is a professional organization. Although it has a very low membership fee, that is going to change. Effective immediately, Active dues will go up from $35 to $100/year. I think if you compare ours with any comparable group or guild, this is not excessive, considering the services we provide. The Graphic Artists Guild, for example, charges $110-125. The Society of Illustrators charges over $300. The days of wine and roses are over, I guess. The larger fees will hopefully professionalize the troops more, and also bring in much needed cash to the treasury for our ongoing projects.
However, those who are already Active members may renew for the old $35/year fee, IF YOU RENEW NOW. Deadline for this grace period is MAY 31. We will bump up your renewal date to whenever you send in your box. As it stands, most of the memberships expire in the first part of the year anyway. This will give us a large financial boost at the beginning of the year, and make paperwork and tracking of renewals much easier. Again, your current renewal date is on the upper right-hand corner of your address label.

The associate dues structure will remain the same. Student memberships have been eliminated.

Another change is that Active memberships will be on an invitational basis from now on. Those members requesting Active status must first join as an associate member, then send for a separate application. The applicant will submit slides, a statement, resume, and the application to the Jury committee. If the applicant is accepted by the Jury committee, then the applicant will send in their $100 fee. The $25 fee already paid by the applicant for the associate membership will be a one-time "initiation fee" and Jurying fee, to help pick up the costs of processing and mailing the materials.

ACTIVE PRIVILEGES

From now on, the delineation between Active artists and associates will become more defined. Announcements of financial opportunities, calls for art, job opportunities, and market reports such as were in the last issue of PULSAR will go out to Active artists only, on a separate sheet. As announced in the last PULSAR, referrals will only be made to paid-up Actives. I spent much of one day last week answering the phone and giving out addresses and phone numbers. NSS wanted a member's new address... An author of a book for Wyle aerospace wanted outer-planet illustrations. Although I knew of some excellent work I avoided giving out info on artists who were not paid-up. It's too bad, because the artists in question will never know what they missed, and the assignmennt or job went to someone else. Not all of these jobs are lucrative, but some of them are; What I'm trying to say is that your IAAA membership should be a priority if you are really a professional.

Thanks to all the members who already renewed their memberships. Special thanks to those who added a little something extra for the kitty. Tips ranged from $5 to $40, and it helps a lot. Thanks again.

SPACE DEVELOPMENT CONFERENCE

The 1988 Space Development Conference is going to be held at the Stouffer Concourse hotel in Denver on Memorial Day weekend. There will be an art show run by Gail Barton, who has a wealth of experience in doing SF art shows in the area. I recommend her highly.

We have a table in the exhibit room for us, but it doesn't look like we'll be able to afford to send anyone to man it this year as planned, as our treasury is too depleted.

To enter the art show (sales are generally good or better than SF conventions) write to Gail for info and bid sheets. Her address is:

Gail Barton
31 Rangeview Dr.
Lakewood, CO 80215

ICELAND

The international workshop in Iceland is coming along nicely. As expected, we lost a few people because we asked for some earnest money, and as a result, there are a few slots open to anyone still interested in coming.

Those who have signed up so far are: Ron Miller, Pam Lee, Bill Hartmann, David Hardy, Myself, Dennis Davidson, Beth Avery, Kelly Beatty from SKY & TELESCOPE, Michael Carroll, Karalyn Flynn, Andy Chaikin, Don Davis, Joel Hagen, Jon Lomberg, Brian Sullivan and Kara Szathmary. The National Air & Space Museum is also sending along someone. The Soviets have sent a letter, and are even more excited about going than they were before. They have promised to send cosmonaut artist Aleksei Leonov, Andrei Sokolov, Slava Davidov, Alexander Petrov (this guy is good!), Petr Kovalev, Georgei Poplavski, Josef Minski, Anatoly Veselov, Yanis Armanis, Andrei Malshchev, and an interpreter.
LOU'S RUSSIA TRIP

Lou Friedman of the Planetary Society recently traveled to the USSR and worked on details of the IAAA–Soviet five year plan which was outlined two issues ago. The Soviets have drafted a contract with more specifics than before, and seem genuinely "Jazzed" (Mike Carroll's term) about this whole thing. They have recently held an election of their own at the artist's union to select a president and deputy of their own space artists group. Cosmonaut-artist Aleksei Leonov, the first man to walk in space has been elected president, and Andrei Sokolov is his deputy.

The next item in the plan (after Iceland) is our return visit to the USSR in 1989 during the PHOBOS encounter. They have elaborated on the plan to include 10 or more "Western" artists to come to the USSR for 6 weeks to two months to work in the Soviet Union on art for the upcoming exhibit. There is also a possibility of rotating the artists who attend in order to have more artists take part. It would also help out the artists who cannot afford to leave home for that long. We would be staying in artists homes throughout the USSR during our stay.

We held a meeting at the Planetary Society in March with Lou, myself, VP George Peirson and Mike Carroll to discuss funding proposals. Lou took a great load off our minds when he announced that The Planetary Society would underwrite a large portion of the cost of the workshop, and would handle various other logistical and administrative tasks. We still need other funding, however, and we are in the process of putting together a proposal booklet, outlining everything we intend to do, the costs and everything in writing, for dissemination to foundations and other funding sources. We have had a number of suggestions as to who to approach for funding, from the Armand Hammer foundation, to Ted Turner Broadcasting, to art supply manufacturers to American Express. We would like to solicit ideas from the membership as to who else you might think would help finance this plan. If we get enough money, we can even begin to defray our own expenses to the workshops and exhibitions, as well as the expenses to cover the Soviet participation.

INTERNATIONAL EXHIBIT

As mentioned before, there will be a touring art exhibit which will include works generated from the Iceland workshop, the Phobos and the Neptune encounters. The theme of the exhibit will be International Exploration of Space. You DON'T have to be a workshop participant to have your art included in the show. However, you DO have to be a paid-up Active IAAA member. If you have anything within the theme, or a real high-quality piece you would like to see in the show, fire off a slide to me or the New York IAAA address, and you will be eligible to be juried into the show. If you don't have anything suitable, Get To Work! This is an opportunity you shouldn't miss.

MEMBERSHIP CERTIFICATES

As promised, Ron Miller has made up some membership certificates for us. They will be mailed out with an upcoming newsletter or perhaps the new PARALLAX.

NEW BROCHURES

We also have our new brochures. One is being sent along with this PULSAR. If you need more, let us know, and some more will be sent to you.

NEW TAX LAW SHAFTS ARTISTS

On the following pages is an excerpt from a wildlife magazine detailing the new tax law. Rather than try to explain the whole thing, we will instead publish it verbatim from the article. Sorry about the print quality; the thing was about fourth-generation when it got to me.

Forget the part about writing your congressmen and senators; the law already passed, quickly and quietly. On the lighter side, the writers and photographers, who have strong organizations and managed to get themselves exempted from the bill, will be surprised to learn that they were stuck back in at the last minute before the bill passed. Basically what will happen is that you will begin to be taxed on an accrual basis instead of a cash basis and taxed on your inventory. I'm not sure what this means yet, but it will involve a lot more paperwork and recordkeeping than before. As for me, I will no longer claim to be an artist. I'm an art publisher and retailer now.
By Robert K. Abbett

This act would stop artists from deducting supplies, travel, research, business expenses...

CONGRESS STOMPS ARTISTS

I'm standing on top of two soap boxes today...I don't get mad too often but...all you artists out there please listen up. This could affect you severely!

Congress is now writing a Technical Corrections Act, according to Carol Donner, writing in the Society of Illustrators November 1987 Newsletter. This act would stop artists from deducting their art supplies, travel and research and/or other business expenses when they occur and instead, make them prorate these things over the "life" of the work...AFTER being paid.

If your still standing, and you think that's bad, the so-called "life" of a piece is to be as long as the artist receives payment, re-use fees, royalties or what-have-you.

Please take just a moment and re-read this and see if you understand the amount of insanity this forecasts.

"We must estimate HOW MUCH of what jar (or tube) of paint went into what painting and only deduct that percentage from the overall cost of the jar. If the jar lasts three years, we must deduct for each use exactly how much we use."

The writers' and photographers' groups and lobbyists, Carol states, have written over 4000 letters to Congress and have succeeded in getting themselves REMOVED from the preliminary bill.

At the risk of sounding like an old June Allison movie, I think it is time to "get the gang together" and kill this before it kills us!

I have written two letters to each of our Senators and Representatives from Connecticut, and sent a Western Union "Opiniongram" to each member of both houses. I've been on the phone with and have written letters to artists I've never met and people of influence who are friends of the arts, asking them to seek their Congressmen's support. I urge any and all of you to roll up your sleeves right now and do what you can to help. Here are two things each of you can do:

1. Write, call or, better yet, wire your Congressmen or Congresswomen, as well as Senators Daniel Moynihan, Bill Bradley and Representative Tom Downey. Ask to have artists removed—exempted—from the TAX CORRECTIONS BILL CONFERENCE REPORT

For $200, Western Union will send a 40 word opiniongram to each member of the House and Senate. Start with something like:

CONGRESS MUST EXEMPT ARTISTS FROM THE TAX CORRECTIONS BILL CONFERENCE REPORT: CAPITALIZATION OF EXPENSES WILL DESTROY ARTISTS' ABILITY TO CREATE...or some such in your own words.

Believe me, if we don't rid ourselves of this injustice, it will cost each of us a hell of a lot more than $200!

(You can get your Congressmen's addresses from your local library.)

2. Pass this along to other artists who may not have read it. Those of you with copiers, send a few dozen or more to anyone you know with influence and interest. Lobbying can work and each letter written might carry more weight than you realize.

Getting back to the morass, those of you who publish your work in prints will be asked to "estimate how much, when, and if it will earn." This Act could plunge most of us into a nightmare of senseless book and record keeping that would rival the discussions in the dark ages of "how many angels could dance on the point of a needle" for ridiculousness.

Not even the IRS could monitor such records, nor understand them, and the situation would undoubtedly promote its own kind of excesses as well as actually lessening the amount of taxable income.

It is my opinion that most artists, like most Americans, are not against paying a fair amount of taxes and feeling somewhat good about supporting at least many of our country's endeavors. But hearing about some of the questionable uses, contemplated and appropriated, for our money, it makes this patriot reach for his musket.

Case in point, columnist James Kilpatrick wrote that Congress appropriated almost $750,000 to a gay men's club in New York for classes in safe sex. OK?

Perhaps even more to the point, such capitalization of expenses would really grind down artists whose works sold in the mid to lower price ranges—the art supplies, for instance, would represent a higher percentage of the sale price than they would for someone at the top of the scale. A beginner might be unable to deduct much at all under such a tax restriction. Print publishers and artists in prints of any income bracket would seemingly suffer a crippling web of record keeping unless they decided to skip deductions altogether, and perhaps not even then.

When I started this column, I told myself to stick to the subject, people here want to read about wildlife art and not my (often paranoiaic) opinions on other matters. But this is big enough and bad enough that it deserves—demands—all the exposure we can give it.

So please take this seriously. Let's not just lie down across the tracks; dip your pen in its most anti-insanity ink and let's hit 'em!  ■

Editor's Note: If you would like a copy of the Act, information about the Act, and/or legislators names, send us a self addressed stamped business envelope (37c) and we'll send you material. Send to: Tax Reform, Wildlife Art News, P.O. Box 16246, St. Louis Park, MN 55416-0246.
STATE OF THE IAAA

I guess it is the duty of all Presidents to give a "state of the ..." I dont want to get into a lengthy session, but I think it would be helpful to look where we've been in the past year as a clue to where we're going. I was elected President about a year ago, and I think the group has taken some quantum leaps in that time. Our membership was at about 50 a year ago, and was on its way down fast from attrition, and lack of any form of communication from a central source for over a year. The attrition has almost stopped and the membership has nearly doubled. Communication was restored by way of PULSAR, and dialogue was re-established. I had hoped to resume publication of PARALLAX last year, but chose instead to keep PULSAR on track as a temporary substitute. Since everyone who was a member in 1986 was given a free membership for 1987 to make up for the lack of communication, it was difficult keeping the IAAA going with virtually no money in the treasury. New members joining made it possible to keep PULSAR coming out. Large infusions of personal cash also were needed.

As for organization, it too, vanished by attrition. Rick Sternbach and wife Asenath Hammond both resigned their posts, and so I began a new treasury here in Tucson to help finance IAAA activities. George Peirson has been a valuable advisor and helpful Vice President during the past year. I have used a few of my closest friends in the group as personal advisors also, sort of my "cabinet", who have contributed their expertise, ideas, and arguments for many behind-the-scenes decisions.

There are also a lot of non-elected people who are helping out behind-the-scenes. Folks are beginning to volunteer for special duties. I think this is great, and it is also essential if we are to continue to grow as a group.

We did some shows, the Mars III, the Space Development Conference, the ASP show in Berkeley, and the Moscow show come to mind. Out of these only the Mars III was a fiasco, and still was impressive as an art show. The Moscow show will be our benchmark for a good show for a long time to come.

In the coming year, I hope to see all the good trends continue, and definitely get PARALLAX rolling again. I would like to see Laurie Ortiz and Kara Szathmary start gathering items for the archives and library. I would especially like to get the treasury beefed up to something respectable to finance some of these dreams. I hope the membership can all pull together to help achieve these goals.

Another thing we must do in the coming year is establish some by-laws. Currently there are no rules, and I could theoretically do anything I wish as CEO of the IAAA. It's a great freedom, but I'd just as soon have some real guidelines to go by, and it is imperative to do this before the next election.

We should also begin work on becoming a non-profit organization, and/or a corporation. It's not that we make too much money (what a laugh) but in order to receive funding easily from outside sources, we need to have non-profit status. For this we need a board of directors, and some other things. Dennis Davidson is looking into getting us this status in New York. Also, as a non-corporate entity, the IAAA officers are legally liable for any debts of the organization, or any taxes owed. I don't much like this, and would like to see these changes implemented ASAP.

In conclusion, we have achieved many of our goals as a group, but we still lack something of an infrastructure. In the upcoming year, we need to start establishing a genuine organizational capability, with by-laws, a board, a war chest, and tax-free status. As for recognition, new members, and new ideas, those items seem to be taking care of themselves.

NEW DIRECTORY

The latest IAAA directory is being sent with this issue of PULSAR. ACTIVE members have their name in capitals; ASSOCIATE or Pending Active members are regular upper and lower case. We are sending two. Put one by your phone, and the other in your briefcase, art kit, etc.
WORKSHOPS

One thing that has been under preliminary discussion has been the idea for a different type of workshop than we usually have. The American Society of Aviation Artists have been extremely successful with their open workshops (see ASAA review in this issue). One of the problems with our "retreat" style workshops is that they are open to only Active members, and are usually restricted in the amount of these attending the workshop. Some associates are (rightfully) complaining that they would like to become better artists to attain Active status, but cannot go to the workshops because of their associate membership. It is a catch-22 situation.

This situation could be remedied by staging a teaching-style workshop in an urban area, over a weekend, near an airport, or a university. We could have hands-on painting demos by the pros, lectures on marketing, portfolio, pricing, etc., and slide presentations of inspirational nature. We could also take any side trips to interesting and relevant places (observatories, labs, etc.) This is more like the watercolor workshops that you see constantly advertised in art magazines. Some hot-shot artist will give away some secret techniques for a couple of days in exchange for a $100-300 workshop fee.

Such a workshop would not only be open to the associates, it would be open to the public, and announced in suitable publications such as the Planetary Report, Space World, Art mags, Astronomy, Sky & Tel, etc. IAAA Associates would get a discount over the public fee. Selected Actives would be flown in free in exchange for making some sort of presentation. The aforementioned ASAA made a lot of money on their last aviation art workshop held at the U of VA during last summer. This workshop made a substantial contribution to their most impressive treasury.

Although I have never been to one of these painting workshops, (other than the IAAA adventure-travelogue versions), others assure me that attendance is usually high at these functions, with a complete cross section of people from would-be professionals, to hobbyists, and the curious.

I had earlier thought that a vigorous show schedule would be the key to increasing our treasury. The open workshop idea circumvents the recurring questions of security, liability, shipping, sales, and problems we constantly run into at shows.

I'd like to have some input on this. Possible venues (LA is my first choice), dates, programming, etc.

ASAA COMPARISON

A previous issue of PULSAR compared our group to the Cowboy Artists. This time I would like to compare our efforts with those of the ASAA. The American Society of Aviation Artists was formed a little later than the IAAA, but they have made great strides recently. I learned about the group from IAAA advisor Alan Bean, who recommended their aviation art workshop, which he attended. (Alan also recently attended a Cowboy Artists workshop in Kerville, TX, also) One of the ASAA's founders, the well-known Keith Ferris and I agreed to put each other on the exchange list for our respective newsletters last year.

IAAA advisor Robert McCall is one of the founding members of the ASAA, and took part in their first workshop.

The goals of the ASAA are very similar to ours. To provide a forum, to develop a market for aviation art, and to encourage great workmanship. They have gone about it a little differently, and I think creatively. They seem to be a much more organized bunch, with a non-profit status achieved already, some by-laws in the works, and an interesting ad campaign to sign up associate members. In addition, and most importantly, they have an impressive treasury. They have several thousand dollars at last report, and have even started an investment portfolio (!), as well as an ad campaign, and they are about to launch a new magazine dedicated to their aviation art. I don't know about you, but I'm going to be painting some planes in the future!

Much of their large treasury seems to have developed through their workshops. The last one was held at the U of VA in the early summer of 1987. It was open to the public, and had an attendance of about 50 people. The fee was about $175, if I recall right, and it lasted 5 days. Even if half of those attending were paying participants, that still leaves a tidy sum for their treasury after expenses.
A copy of their recent ad from Air & Space magazine is shown. As you can see, their plans are most impressive, even if they fail at it. They also mention that they will have information for collectors of SPACE ART in their magazine. They have solicited my company, NOVAGRAPHICS, to advertise in it.

The ASAA has a leg up on us because of the more advanced recognition of their art field. There are many aviation art galleries across the nation, and they are all managing to stay in business, which is the hardest thing for a gallery to do. There is even one here in Tucson which is thriving.

At Last...
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AeroArt

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As an Associate Member of the non-profit ASAA, you’ll be joining Keith Ferris, Jo Konula, Bob McCall, R.G. Smith, Ben Wicks, Bill Phillips, and many others world-renowned artists and illustrators committed to improving standards and winning wider recognition of aviation art as a distinct genre. Your personal window on the aviation art world will be AeroArt, a strikingly illustrated journal of news, articles, market trends, artist profiles, critiques, and much more.

Membership is open to all interested in aviation and space art—collectors, educators, publishers, artists and art directors, industry executives, modelers, historians, and all who buy or sell in this growing marketplace and aviation enthusiasts in every walk of life.

The annual dues of $35 entitle you to:

- A charter subscription to AeroArt Magazine, official publication of the ASAA (premiering in July 1988);
- Member discounts for the Society’s educational forums, workshops, and research hot line; and
- Discounts on ASAA-sponsored books, calendars, and other items.

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THE AMERICAN SOCIETY OF AVIATION ARTISTS

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BONECUTTER

Thanks for your letters concerning the death of Michael Bonecutter. Dennis Davidson has spoken to his father, George, and they said they had heard about the eulogy in the last PULSAR. I have sent a sympathy card on behalf of the IAAA. There were various memoriam suggestions offered, and the most often mentioned was to get one of Bones’ works featured on the back of the PLANETARY REPORT. We’re working on it. Another suggestion is to start a scholarship fund for promising young space artists who need aid to get to one of our workshops or functions. I like that idea, too, and it is similar to an idea which cropped up after the death of Chesley Bonestell to do the same thing. Maybe we can combine the two. April Faires suggested that we name our reference library after Bones. I like that idea best, and I have suggested to Mike’s father that he might donate any of his son’s considerable reference library to start ours.

ARTISTS NEEDED!

We are looking for artists to join an exhibition proposal for the Smithsonian Institution Traveling Exhibition Service (SITES). Send slides and resume to:

ART of the COSMOS

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

Realism * Surrealism * Science Fiction

Historical interest needed.

General educational content necessary.
IAAA CALENDAR

1988

MAY 13-22...AIR/SPACE AMERICA SHOW, SAN DIEGO, CA
MAY 27-30...7TH SPACE DEVELOPMENT CONFERENCE -- DENVER
JUNE 27-AUG.22...ORLANDO SCIENCE CENTER SHOW
JUNE 29-JULY 3...INT'L PLANETARIUM SOC. CONF.--RICHMOND, VA
JULY 15-17...NYAEF SHOW, NEW YORK CITY
JULY 16-27...IAAA ICELAND WORKSHOP
OCT...END OF OTHER WORLDS TOUR -- NEW YORK
SEPT...SPACE SHUTTLE LAUNCH ??

1989

JAN-FEB...LOS ALAMOS SHOW -- LOS ALAMOS, NH
MARCH...IAAA ELECTIONS
FEB.-APRIL...IAAA PHOBOS ENCOUNTER, USSR
MAY 26-29...SPACE DEVELOPMENT CONFERENCE -- CHICAGO
JULY...ARIZONA-UTAH CANYONLANDS WORKSHOP
AUGUST 24...VOYAGER 2 ENCOUNTER WITH NEPTUNE
AUGUST 29-25...PLANETFEST '89, PASADENA CA