THE MOSCOW WORKSHOP REPORT:

On April 29th, eleven IAAA artists boarded Pan Am flight 1072 and left JFK in New York City for Moscow, marking the beginning of the third phase of the "Dialogues: Communication through the Art of the Cosmos" project. We left behind Jon Lomberg who was paged at the airport and given the disheartening news that his sister had just been involved in a serious automobile accident. Fortunately, she is alive and well today. Jon's presence in Moscow was sorely missed.

Upon our arrival, tired, exhausted and suffering "jet lag", we were awaited by many of the Russian Icelandic workshop participants. Despite the cloudy, overcast and drizzle rain at the airport, excitement of meeting again produced a festive air. Greetings and introductions transcended the language barrier especially when flowers and kisses greeted our women artists while hearty handshakes, bearhugs and shoulder slapping greeted the rest of us. Furthermore, Natasha Yampolskaya, our marvelous, untiring and jovous translator, was present and produced sunshine with her effervescent personality.

Within an hour of arriving, we had boarded a bus for Senezh, a small city approximately 50 km north of Moscow. There, the Union of Artists have a Creativity House on the out side of town at the edge of a huge lake. Surrounded in a forest setting, the Senezh Art community has accommodations for 80 artists, who may spend up to two months there, once a year, over a period of five years. Here, they receive special training from some of the top artists in the 23,000 strong membership. If artists intend to work during their interne time, then everything is paid for by the Union. On the other hand, if one is there for rest, then expenses are charged directly to the artist. There are 40 double occupancy dormitory style rooms available with a shower, sink and toilet in each. Furthermore, there are 20 separate painting studios, 10 graphics studios, a large reception room with a TV as well as a large dining hall cafeteria. Soviet artists come from all republics within the USSR to Senezh, which is of course only one of several Creativity Houses of the Union of Artists in Russia.
In Moscow, Glasnost and psychological restructuring has brought liberalization to the Arts in the USSR. The cultural intelligencia has assumed the role of galvanizing the Soviet society into a critical, creative and enterprising frame of mind. Russia appears to need a freer creative intelligencia if it is to produce a healthier and more efficient society. For the rest of humanity, it brings on the possibility of world peace and friendship. With this in mind, it is hoped that this genre of art will also inspire, educate and entertain the peoples of Earth.

Our delegation was invited to take up six rooms on the second floor of the dormitory. We were further invited to share studio space with any artist of the cosmic group. All meals were served in the cafeteria: breakfast between 6-10 AM, lunch at 2-5 PM and supper between 7-8 PM. Every meal consisted of multi courses. Experimentation revealed what foods were tasty and which were adventurous. Perhaps the most significant omission was North American coffee. Fortunately, a few resident artists had their own private cache of strong Turkish coffee in their studios. In this fashion coffee drinking became ritualized after meals along with champaign, cognac and of course Vodka. Vodka in fact appears to be as common as large office size water bottles back home.

After settling into our rooms for the first night, our first meeting occurred the following morning with Andrei Sokolov, the chairman of the Cosmic group, and Peter Kovalchuk his deputy. We were presented with a proposed itinerary which we were invited to make changes to if we wished. During our stay we were to:

1) visit the studios of the resident cosmic artists who were participating in the upcoming exhibition as well as others at Senej.

2) visit to Moscow for sightseeing: the Kremlin, the Red Square, the Cosmic Pavilion, etc

3) visit Star City with Major General Alexei Leonov, the home of the Interkosmos training facilities for cosmonauts, the site of the 120 ton Soyuz-Mir space station mock-up with the astrophysical observatory, the museum and office of Yuri Gagarin as well as the museum of stellar Soviet space achievements, and

4) visit the Kandinsky retrospective exhibition, the Circus or the Bolshoi and see exotically decorated cathedrals and churches with hundreds ions many centuries old.

Although not mentioned in the itinerary, we were ready to paint and to work hard on any projects for the exhibition. Yuri Orlov and Tom Hunt invited several Russian and IAA artists to collaborate jointly on their mammoth project consisting of some 20 paintings. A formidable task laid ahead.

During this time, the All Artist Union conducted a four day cross-cultural symposium with the theme "the Universe, creativity and I". Ron Miller, Bill Hartmann and I represented the IAA at the round table discussion which included writers, composers, architects, musicians, philosophers, scientists and artists. This conference was truly in the spirit of international interdisciplinary knowledge and expertise. In summary, human culture is moving towards a wholistic understanding of Man's place in his environment for the gain of all mankind. The response from the young writers and artists has been most encouraging. They are making every effort to take up the torch and maintain the extraordinary momentum of the relative freedom they are enjoying now.

**THE MOSCOW EXHIBITION**

The International Space Art Exhibition made its historic debut at 2 PM, April 28th, at the Pavilion of Achievement in Moscow. Approximately 250 works of art went on display. On the first floor, Soviet paintings from the 20's through to the 60's demonstrated the evolutionary influence and inspiration that astronomical knowledge provided the artists, unlike the "social-realism" styles that dominated Russian art of that period. A double helix spiral staircase lead to the 2nd floor and to the current Russian genre of space art. Midway through, the huge 12 foot square collaborative piece, painted by 12 Soviet/IAA artists, separated the Soviet and the Western art. Eighty-five paintings from the United States, Canada, Great Britain and France highlighted the contrasting styles of this art genre. They emphasized the differences of artistic and cultural environments.
1) 10 YEAR COLLABORATION:

Tair Salakov, the 1st secretary of the Union of Artists, has proposed a 10 year agreement with the IANA. This proposal invites the IANA to select any number of locations within the Republics of the USSR for future workshops and exhibitions. This includes Mongolia and Siberia (imagine the ice worlds).

A continued collaborative involvement into the 21st century is the objective of this proposal. It is designed to help establish avenues for international artists to meet, exchange ideas, explore together and create together around the world.

2) SLOW TRAIN COMING:

Imagine a train, fourteen cars or so long, bursting with the creative energies of 50 Soviet and 50 Western writers, artists, scientists, philosophers, musicians, architects, composers, poets etc. etc., on a seemingly rambling route across the Soviet Union, stopping in cities, small towns, even remote rural areas, to give talks, presentations, exhibitions and discussions. Imaging it gathering momentum and exploding into America, Europe and Japan creating a new global culture that inspires and educates the peoples of Earth, encourages world peace and understanding of ourselves, our planet and the cosmos and our role within.

Such is the proposal of the Union of Writers of the Soviet Union. Their intent is to participate in a pan-cultural enrichment and a cross pollination of multi disciplines. The journey will be an ongoing interdisciplinary conference to exchange ideas, explore possibilities and stimulate new perspectives on humanity's future. Particular emphasis will be on the interaction of the Arts and the Sciences.

The Soviet Writers Union is working together with the Artists Union on the Soviet side, and it has been stated by them that full funding has been approved, government cooperation is secured and they stand committed to the project.

Joel Hagen and his organization, CONTACT, have volunteered to organize the American side of this complex project. CONTACT's solid ties to the communities of space scientists, anthropologists, science fiction writers and astronomical artists make it an organization well suited to the task. Though it is a massive logistical project, Joel's group feel they can handle it. Joel will be the liaison officer between the IANA and CONTACT with CONTACT being the central representative body. This project has so much potential! Let's work together and go for it!!

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LETTER FROM KIM POOR re PLANETFEST:

Excerpt from a recent letter from Kim:

"I don't think you are playing up PLANETFEST to the membership enough. Since you weren't at the first one, I guess you don't realise its importance. Even without the Russians or the Show, attendance should be required of every serious space artist. The IANA was a direct outgrowth of PLANETFEST '81 and so was the first workshop in Hawaii."

In actual fact, a pamphlet outlining PLANETFEST arrived just a week after the last publication of PULSAR. So here are the highlights.

The Pasadena Planetary Festival at the Pasadena Center
August 23 - 27, Wednesday — Sunday
Sponsored by The Planetary Society
Carl Sagan, President

PLANETFEST 1989
PLANETFEST 1989

On August 25, 1989, the VOYAGER 2 spacecraft will encounter the planet Neptune, 4.5 billion kilometers from Earth. This will provide the first look at Neptune's moons and ring arcs, culminating a 12 year "Grand Tour" of the outer solar system. The spacecraft will then leave the solar system, ending mankind's first chapter of planetary exploration.

PLANETFEST '89, produced by The Planetary Society during the week of August 23 - 27, 1989, will celebrate this event in Pasadena California.

FESTIVAL EVENTS:

Wednesday, 7pm - 9pm: Symposium: A VOYAGER Retrospective
Presented in cooperation with the Jet Propulsion Laboratory.

Thursday, 6pm - 9am: VOYAGER WATCH - Live images
transmitted from Voyager 2. Hourly updates from scientists from JPL.

Friday, 9am - 7pm: PLANETFEST '89 EXHIBITS & EVENTS
*Film Festival
*Science/Speakers Forum
*Soviet/American Space Art

Saturday, 9am - 7pm: Planefest exhibits and events
10am - 12am: Best of Voyager
3pm - 5pm: Phobos Presentation
7:30pm - 9:30pm: Science Writers Forum/Essay Contest Award

Sunday, 9am - 4pm: PLANETFEST '89 EXHIBITS & EVENTS
1pm - 3pm: SYMPOSIUM: Beyond Neptune

REGISTRATION

All Festival participants must be registered. Pre-registration for discount prices and assured ticket availability may be completed by filling out the attached form and sending it with a check or money order made payable to The Planetary Society, 65 N. Catalina Ave., Pasadena, CA 91106.

Your event tickets and information packet will be held at the Planetfest registration desk in the lobby area between the Pasadena Center Conference Building and the Exhibition Hall. Registration packets will be available from 9:00 AM to 3:00 PM Friday, and 9:00 AM to 4:00 PM Saturday. Tickets for the first symposium, held in the Civic Auditorium on Wednesday evening, will be available at the ticket office before the event. Registration material will also be available in the Pasadena Center lobby for those who cannot pre-register by mail.

HOTEL REGISTRATION

Blocks of rooms have been reserved at the Holiday Inn, located on the grounds of the Pasadena Center, and at the Pasadena Hilton Hotel, located one block away. Advance reservations are essential and must be arranged through the Pasadena Convention Visitors Bureau. Please indicate on your pre-registration form if you need the room request forms. We will send them to you by return mail. Remember, do not contact the hotels directly since they will only process Planetfest reservations through the Visitors Bureau.

TRANSPORTATION

Limousine and bus service are available from Burbank Airport and LAX directly to the Pasadena Hilton. If you prefer train travel, the Amtrak station is five minutes from the downtown area. Greyhound and Trailways bus lines also serve Pasadena.

LOCATION OF PLANETFEST '89 EVENTS:

All events will take place at the Pasadena Center, 300 E. Green Street, Pasadena, California. The Center includes the Conference Building, the Civic Auditorium, and the Exhibition Hall. The Pasadena Center is located four traffic lights north and one traffic light east of the end of the Pasadena (110) Freeway. Ample parking is available at the Pasadena Center, at the hotels, and at the Plaza Pasadena across from the Center. From the 210 Freeway, exit on Marengo Avenue and drive south to Green Street. Parking is available at Pasadena Center for $4 per day, 24-hour access. Free parking is available at the Pasadena Plaza shopping mall across the street.
SOUTHWEST WORKSHOP UPDATE

Despite all rumors to the contrary, the Southwest workshop is still on! Owing to the fact that The Planetary Society has renewed their part of the agreement, namely to fund the Soviets participation in the workshop, the workshop has been scaled down somewhat but remains just as exciting. It will perhaps now be more accessible to everyone as the price has been reduced considerably in order to be able to host the Soviets.

The IAAA will now resume responsibility for the funding of our Soviet counterparts. This may seem unusual in an organization already strapped for funds, but we feel, as you can see by the preceding articles, that the opportunities available to us will be ten fold in the near future if we are able to complete the "Dialogues..." project as agreed. The Russians are aware of the lack of funding from the Planetary Society and are equally aware that the IAAA is now picking up the tab. This makes us a very integral part of the whole process and this fact is being recognized by all. By the time the Southwest workshop is completed, the IAAA members who have been so committed to this project will have spent in excess of $100,000.00 in order to create and attend workshops, negotiate contracts, attend meetings with NASM & TPL, and, last but not least, crate, ship and execute an international exhibition.

So, without further ado, here is the new workshop schedule and costing.

August 27, 1989:
Flight from Burbank CA, 7:45AM - Las Vegas, 8:35 am
Bus from Las Vegas to Hoab
Arrive in Hoab in the evening and have supper.
Settle into Park Creek Ranch

August 28, 1989 to and including September 1, 1989:
Avail ourselves of the 5 four wheel jeeps rented for the duration of our stay at Park Creek Ranch to travel into the Canyonlands and the desert. A local guide will be with us to help us reach unusual and exciting locations for painting. Hoab Ford, the Jeep owners, have been most generous. They offered to give us a terrific discount on the jeeps and the balance of cost will be a donation to
the IAA). Our group has stirred up considerable local interest which I am sure will add a special note to our stay.

At the ranch, our accommodations will include several guest houses, all of which have cooking facilities. We will make our own breakfasts, probably get lunches from the ranch and sail plus, any other available cooking hands will create supper. This will cut down on costs considerably. Perhaps we could do meals of international dishes!

September 2, 1987: The bus will take us back to Las Vegas. From there, those who need flights back to Burbank should let me know how so that I can book the flight. If you prefer to do this yourself then by all means please feel free to do so.

The total cost of the workshop is now $650.00, broken down in the following manner:

**FLIGHT**, Burbank - Las Vegas: $38.00/pp each way
**BUS**, Las Vegas - Moab, Moab - Las Vegas: $120.00/pp
**ACCOMMODATION**, Pack Creek Ranch: $27/pp/night which is $139.00/7 days
**FOOD**, a generous $125.00/pp for 7 days
**JEEPS and GAS**, approximately $100/pp

If the costs are less due to increased registration (estimates are presently for 21 participants), the IAA will refund the monies at the ranch. You should bring extra for excursions on horseback or white water rafting down the Colorado. Again, the folks at Moab Ford have offered to help secure good prices and great trips in this area.

If you have not registered and wish to do so, please call us to indicate your intent. The people at the ranch need to know the exact number soon. We can be reached at area code 514 - 538-0051 or, if there is no answer there, leave a message on our recorder at 514 - 538-2556 and we will get back to you. This should be a highly creative workshop, having just come from the Voyager 2 encounter!!

The list of participants to date is:
R. Carroll,
C. Emmart, J. Hagen, D. Hardy, W. Hartmann, P. Lee,
J. Searle, K. Stathmous, V. A. Myagkov, A. A. Lenovo,
A. K. Sokolov, A. P. Surovichev, P. M. Kovaly, V. M. Dyrovin,
LETTERS:

SPACE EXTRAVAGANZA:

During a recent telephone conversation with Judy Ashbury, I discovered she and Mark Mercury were sparkling on a fantastic and dynamic concept. The following is a summary from Mark:

Imagine yourself in a very, very large room. It is almost completely dark. You are standing on a floor of translucent quartz rock through which a faint reddish light glows beneath. Above you on the high ceiling is a black sky filled with a thousand twinkling and blinking lights.

A large painting of a distant galaxy is suddenly illuminated by laser beams of unknown origin. Then another painting, then a sculpture of an alien figure. All around you works of space art are being intermittently lit and unit.

You hear music...ethereal floating tones from another world.

Someone walks past you—you sense there is something strange about him—he turns to face you—he is an alien. As you wander through the "Space Extravaganza" you see, meet and converse with other aliens, astronauts, scientists, teachers, artists at work on their canvases, travelling minstrels from other star systems.

This is not just an art show, not just a "convention", this is a theatrical event with paid admission— a "Space Extravaganza"!

What else should be included? That is up to you. What are your ideas? Would you like to get involved in mounting this event? The purpose is to acquire a much wider audience and much more attention to our art and our group goals than we have enjoyed to date. We're thinking BIG here!

We need people to fill the following positions:

STEERING COMMITTEE (three members); crystallizes the theme and direction of the "Space Extravaganza", makes the overall big creative decisions.

PRODUCER; Takes responsibility for pulling the whole thing off (mostly by delegating and supervising the individual functions) according to the guidelines established by the Steering Committee.

FUNDING OFFICER; Writes grants, finds and gets financial support.

PRESS OFFICE
PUBLIC RELATIONS REPRESENTATIVE
LOCATION SCOUTS
SHIPPING COORDINATOR
MUSIC SUPERVISOR
SHOW DESIGNER
CASTING DIRECTOR
COMPTROLLER
ETC.

Send your comments, pledges of commitment et al to me. I will take the pulse of the ISU and see if we have enough interest and willing manpower to make the "Space Extravaganza" a reality.

Mark Mercury,
SPACE EXTRAVAGANZA,
6361 Waring Avenue,
Los Angeles, CA 90038

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INTERNATIONAL SPACE UNIVERSITY AUCTION

A recent note from Ron Miller:

Dear Artists,

The International Space University is holding its second session this summer in Strasbourg, France. You have undoubtedly read of ISU in any one of several magazines in the last year, or saw the four-page ad that was run in Aviation Week and Final Frontier recently. I speak from experience in saying that ISU is a serious, important organization.
ISU is very aware of the importance of the place of art in both the history and future of space exploration, and there are plans to add a full art curriculum as soon as possible. Towards this end, an auction is being held in August in Strasbourg, to raise funds for ISU and its art program. It will be by invitation and a colour catalog will be issued, not unlike a Sotheby's or a Christie's auction. It won't hurt to remind you that ISU is supported by most of the world's aerospace corporations, including the ESA. The auction will be as prestigious an affair as anything the IAIA has been involved with—there will be Europe wide and International press coverage. Its success will go a long way to adding to the respectability of space art and the IAIA.

I am hoping that the IAIA members will be able to donate art for this auction. Several of you have already donated paintings, but at least 20 more are needed. I know that many of my colleagues are stretched a little thin so far as availability of art is concerned, especially this year. I do not expect anyone to donate more than one piece of art, nor do I expect anything especially large in size. In addition, rare art books, manuscripts, artifacts and so forth would be welcome. I would need to have any items in my hands by the middle of July. If there are any problems about shipping, or any other questions for that matter, please let me know.

RON MILLER,
Rt. 10, Box 53,
Fredericksburg, VA 22401
Tel: (703) 786-7721

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SPEAKERS CORNER

LIVING ON CREDIT

It can hardly have escaped the notice of most artists that Astronomy magazine recently ceased including a credit for the artist alongside its illustrations; a highly retrogressive step, after being very good in this respect for many, many years. I asked Art Director and IAIA member Tom Hunt about this, and he replied that he is "trying to get credits reinstated." Let's hope that he is successful.

Whilst compiling my book Artists in Space (which may not now be called that; a large Book Club apparently has a phobia about the word "space" after a book with that word in its title flopped! As it is worth some 10,000 copies, we may have to bow to their wishes, though I am fighting it...) I notice that most—or certainly more than half—of the artists are providing work for the Isaac Asimov Library of the Universe for Gareth Stevens. This too has suddenly ceased crediting artists alongside illustrations. The fees being paid are far from the highest in the business (!), and I believe it was the fact that artists believed their work would get good exposure, with their name prominently displayed, that prompted them to participate. Again, I have made my feelings known to the publisher, but have so far received no response. In any case, it is now too late to change this in a large number of books, so the damage is done. I grit my teeth, too, when I see an artist's painstaking rendering credited merely "Photo: NASA"—don't you?!

May I ask all artists to contact publications which do not give (or have ceased giving) proper acknowledgement to the artists whose work is so important to their success, and make their feelings known. The writers of articles invariably get a byline, but often it is the illustrations that really attract the reader's attention—so let's get credit for it!

Article by David Hardy

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ARTISTS INFORMATION EXCHANGE

THE PORTFOLIO; PART I

One of the most common questions asked of an artist is "Can I see your portfolio?". This question has a habit of coming up when there is an opportunity to make a sale. All too often, the artist is left saying "Well I'll go to the studio and gather a few things together for you to look at.". Unfortunately, this leaves a very bad impression and could quite easily loose the sale. In this column we will take a look at portfolios and help you come up with one that will give you the sale time after time.
If tossing a few things together won’t cut the cake, then just what is needed to make a good portfolio? The most important aspect of a winning portfolio is that it is already organized and available in a minutes notice. It can either be a collection of slides or prints of your favorite work, or it can include original pieces or a combination of both. Once you have your images together, they have to be packaged attractively. The need for this is only too obvious. The portfolio is often the first impression that someone has of your work. Like a good suit at an interview, it can often be the deciding factor between two equally competent artists. In some cases, it may be your only representative and, as such, should show your best side. Finally, having an organized portfolio gives you the chance to control how the viewer perceives your work by controlling the order and the content.

Which art work should you select for inclusion? Only your best, and only the things that you would want to do again. The body of your work will be judged by the worst piece, so, if this piece is not good enough for the market you are approaching, then it should not be included. Also, don’t put in anything that you would just as soon not do again, since this will invariably be what you are asked to do! I all too often hear of artists working excessive hours on jobs that they just hate, simply because they included one piece in their portfolio that was too good to leave out. Unfortunately, too often these excellent pieces took forever and a day to complete! Very often you may have enjoyed the first one, but after a while the love wears off and the work sets in... usually about 3:00am. So tailor your portfolio to what you want to do.

Another problem is putting either too many or too few pieces in. You want to give an adequate representation of yourself, but you don’t want to beat the viewer over the head with it. Just keep thinking about looking at someone else vacation slides...after the first ten or so, they all begin to look the same. Include enough to show your ability, but no more....I have found that this comes out to around 8 to 20. If your images are easy and quick to look at, such as Graphics, then you can include more. If they are intricate and complex, include a few less.

Another important consideration is the viewers time. How long do they have, or want, to look at your book? If it takes longer than 5 to 10 minutes, they are likely to just skip the rest. An interview can last a half hour, an hour or more, but the portfolio is like the first impression and goes by quickly. Also make sure that you can change your portfolio to suit the client. Having a larger number of pieces prepared for your portfolio, say 50 or so, allows you to choose the best 10 to show to your prospective client. If you were showing your work to Are and Space Smithsonian, you would want to include more hardware; if you were showing it to Sky and Telescope, you would want more astronomical pieces.

Now that you have your portfolio together, lets look at delivering it to your prospective client.

If you are working in the same city in which you live, chances are that you will be hand delivering your portfolio. Either you will be dropping it off, to be picked up at a later date or you are using it in conjunction with an interview. The best way to deliver your work is in a portfolio case. These come with hard or soft sides and in a variety of styles and colors. Your choice of which to use can be a personal matter, but I can make a couple of general suggestions. What ever you do, don’t have your portfolio in a beat up or run down case. How you treat your work is a direct indication to your client as to how you will treat any jobs that you may receive. Besides, in the art world, your book is often your best friend and should be treated with as much respect. The other suggestion that I have pertains to style. Try to make your case reflect the style of work inside it. A very casual case is out of place if you are showing highly technical work.

The alternative to delivering your work in person is to have it sent, either by messenger (this could be your agent if you have one) or by a mail service. If your book is being delivered by a messenger, then the same requirements that you have for delivering it in person apply, but if you are mailing your work, then it’s a whole new ballgame. You probably not want to ship your portfolio case all over the country, especially since many places are not inclined to send things back. The best way to work your portfolio through the mail is in the form of slides or prints. Most clients that have
dealt with through the mail have asked for slides, but if you work in B+W or graphics like my wife, Debra, does, then prints might be a better choice. What you want is a set of pieces which are inexpensive enough so that you can send them to your client and not need them back right away. Be careful here though, you don’t want them to look cheap. Keep the cost down and the quality up. Also, they should be light in weight to keep the cost of mailing to a minimum. Most clients, be it an agency, a magazine or whatever, like to keep a file of work by artists that they use. A nicely designed portfolio which they can refer back to later and which will fit nicely into their filing cabinet makes it much easier for them to hang on to it. Believe me, if your portfolio is bothersome by being too big or difficult to look at, they will file it in the one place you never want it to be. If, on the other hand, it is designed well and is attractive and convenient to use, they will refer to it often and will continually give you the work that you are looking for.

In the next half of this article I will go into the nitty gritty of actually building your portfolio. I’ll discuss having your work shot by professional lab as opposed to shooting it yourself. We’ll look more closely at prints vs. slides. I’ll give some high tech tips as to how to give your book that professional sparkle that is so appealing to art directors.

Article by George Peirson

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STEP-BY-STEP ILLUSTRATION:

In the March-April (Volume 5, No 3) issue of STEP-BY-STEP GRAPHICS, Lawrence Keeve features British space artist David Hardy and how he turns his dreams into reality, on location in Iceland. The article not only illustrates step by step references for the development of David’s space illustration but also summarizes the IIAA Icelandic workshop last summer. Furthermore, Hardy also gives a brief astronomy lesson, discusses the roll of random effects, sketching, media, transferring of the sketch, airbrushing, washes as well as a short history of Old Masters of our genre of art. Beautifully done and congratulations David.
International Association for the Astronomical Arts
IAAAA
P.O. Box 1584
NEW YORK CITY, NY 10011

PRESIDENT
Kara Szathmary
4540 Strobi Rd., East Dunham, Quebec
Box 354, Richford, Vermont
Canada JOE 1R0
USA 05476

EXECUTIVE VICE-PRESIDENT
George Peirson
25409 Gilmore St., Canoga Park, CA 91307

VICE-PRESIDENT for WESTERN EUROPE
David A. Hardy
99 Southam Rd., Hall Green B32 0AA

TREASURER
Gail Szathmary
Box 354, Richford, VT 05476

SECRETARY
Mark Mercury
6561 Waring Ave., Los Angeles, CA 90029

DIRECTOR of EXHIBITIONS
Beth Avarry
70 Sioua Way, Portola Valley, CA 94025

EDITOR-IN-CHIEF
Kathy Keller
7221 W Green Tree Rd
Milwaukee, WI 53223

PULSAR-EDITORS
Kara and Gail Szathmary
Box 354, Richford, VT 05476

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**INTERNATIONAL ASSOCIATION FOR THE ASTRONOMICAL ARTS**

**MEMBERSHIP APPLICATION**

I wish to be a member of the IAA. Please send me the most recent issue of PULSAR along with a membership information package.

I want to contribute more to help the IAA carry on its important work. Please make my check payable to the IAA.

| $35 | 
| $100 | 
| Other | 

| Associate | 
| Active | 

Name: 
Address: 

---

[Form elements for membership details and payments]