January / February 1991
Official Newsletter of the IAAA
January/February
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Please look at the address label on the front, and note when your membership expires. If you are over due, or coming up due soon, mail it in! ALSO: Don't forget to mail in an address change if you move!!!

All letters to Pulsar, and memberships should be sent to Laurie Ortiz at 339 W. University Ave. #A, San Diego, CA, 92103. Any other business please send to the president at the above address.
As we enter our ninth year, the IAAA continues its mandate to expand the awareness of astronomical art and to emerge as a definitive “group” in the International Art arena. Like the Cowboy artists of the Western American Art genre, “Space Artists” are documenting the transformation of life on Earth into a space oriented society (the new world order?). 1991 will mark another milestone for the IAAA.

Workman Publishing company has just published the much awaited “Into the Stream of Stars” space art book by William Hartmann, Ron Miller, et al. The art book is beautifully designed and captures the essence of the IAAA and space art evolution as a cairn upon the pathways of Modern Art.

This spring the Soviet/IAAA “dialogues Exhibition” makes its debut at the National Air and Space Museum in Washington DC in a year long exhibition run. Congratulations to all our participating artists, for the fine display of artistic creativity.

In April, the 30th anniversary of Yuri Gagarin’s historic space flight will be celebrated with an International Space Art exhibition in Moscow, made up of Soviet and IAAA artists. If any further submissions are requested by the Russians, you will be notified how you can participate in the next issue of PULSAR.

The last solar eclipse of this century in the North American hemisphere will be taking place this coming July. The IAAA will conduct its third Hawaiian Workshop during this eclipse expedition on the Big Island. The delegation of international artists is limited to 25 participants. Positions are almost filled; however, if you’d like to participate and be part of the workshop, the field work as well as the special exhibition at the Volcano Art Center, call Laurie Ortiz for further inquiries.

This fall, the “Art of the Cosmos” exhibition will open as a special event during the 42nd International Astronomical Congress in Montreal, Quebec, Canada. In the OURS Foundation proposal, astronomical artists from around the globe will be invited to participate in this terrestrial exhibition.

Meanwhile, in a parallel event 300 km above the Earth aboard the MIR space station, 99 juried works of art on paper will transform the spacecraft into the MIR SPACE GALLERY. All works of art will be stamped with the official MIR SPACE STATION seal and signed by the current mission cosmonauts. The art will be returned to Earth and will go on tour as part of the Art of the Cosmos. Already there are several European venues requesting dates for hosting the exhibition.

We are continuing our efforts to link up with Japanese Cosmic/Space Art groups and have them participate as well along with, hopefully, Saudi artists in this important Art of the Cosmos, Montreal exhibition. More than any previous time in history, we must all make a concerted effort to help stimulate global compassion for Earth and for all humanity during this difficult and troublesome emerging planetary consciousness period. Through our common passion for astronomy and its related area, our art can at best invoke the spirit of our awe for the beauty and the diversity of the Universe around us.

A pleasant and prosperous NEW YEAR to all our members.

Crimean workshop - 1990
by Arthur Woods

The Dialogues project was, I felt, brought to a very fitting conclusion with the recently held workshop in the Crimea - October 1990.

After my late and somewhat delayed arrival into the Moscow airport there were nowhere to be seen the American members of the party, due to an advanced state of “jet lag.” They were now in a deep coma somewhere in the bowels of a Soviet hotel on the outskirts of Moscow.

After eating, drinking, sleeping and merri making our way through the soviet countryside by way of a twenty-two hour train journey to the Crimea, we eventually found ourselves settled into the “House of Creativity” in Gurzuf, a small town by the edge of the Black Sea.

From the very beginning it quickly became evident how our Russian hosts were anxious to please and see that we were all well catered for. No effort was spared in organizing and arranging expeditions to various locations within the Crimea, from which we gained a valuable insight into the historical and cultural aspects of the U.S.S.R. Many of these journeys also was the opportunity and time to photograph or sketch the grandeur of the mountains which dominated most of the surrounding landscape.

Our international exhibition “Toward the Stars” was officially opened at the exposition hall in Yalta, and looked very impressive. The gallery was spacious and well lit and a large number of the soviet public were in attendance for the opening. The standard of the work was high and a true
Space Available

by Joel Hagen

"Space Available will be a regular feature of Pulsar beginning with this issue. I will discuss material available to space buffs and astronomical artists as resources, tools, or items of interest. Topics will range from books to trading cards, from videos to computer software, from von Braun at Disney to Bonestell at Collier's."

Many space artists are unfamiliar with the wonderful artwork done for trading cards at the dawn of the space age. In my opinion, the best of these card sets is the highly collectible "Space Cards" set copyrighted by T.C.G. shortly after Sputnik. This beautiful 88 card set opens with paintings of Sputnik 1 in orbit and Laika, the "Space Dog" in Sputnik 2. Card 3 dates the set by showing a Vanguard satellite being loaded onto a generic rocket. The text on the back of this card speaks in future tense about the day when the first U.S. satellite will "zoom into space."

The 1950's to me are the golden age for art depicting man in space. From the time of the first collaborations between Bonestell, von Braun, Ley and the rest of the Collier's team through the orbital flights at the end of the 1950's, the best artwork was based on realistic data. Still, the visual nature of the solar system and spacecraft design were open to informed speculation. The result in the arts was a fleeting and imaginative view of man in space that had an earnest feeling of optimism and adventure. Above all else, it had style.

"Space Cards" shows this wonderful future history of our exploration of the solar system. Illustrations depict training, zero gravity, lunar exploration, space stations, Mars bases, and exploration of the outer planets. It is a beautiful set, evoking nostalgia for the future we envisioned. I have yet to learn the name of the artist. If any of you have that information, I would like to know. Many of the paintings are direct swipes from classic Bonestell and Rolf Klep illustrations. It is fascinating and ironic to see how often artists have referenced other artists in illustration the universe.

The price tag on a full set of Space Cards can be in the neighborhood of $300 U.S. today. It was reprinted at least once in the 1960's, but that set is no less expensive. You might locate a set on non-sports tables at trading card shows.

If you are interested in cards, but your budget does not permit a search for these 30-year-old classics, consider "Spaceshots". This 110 card set was released in 1991 and details manned exploration of space. The images are quality reproduction color photographs from NASA sources. They cover many Mercury, Gemini, Apollo and shuttle missions. The limited edition set will be of interest to collectors, but is also a handy resource for space artists. Spaceshots is a compact way to keep 110 reference photos in your painting kit in a 3 1/2 by 2 1/2 by 1 3/4 inch space. The set is $18 and can be ordered by phone at 1-(800) SHUTTLE.

QUIRKS

by Avril Chaplin

"So... were you drafted... or did you volunteer?"
The Arts, Obscenity and You
by Dennis Davidson

Pornography, Blasphemy, Child molestation. What do these words have to do with astronomical art? Or art in general? These are strong words. They should evoke a strong reaction, and they do. However, they have become buzz words in the ongoing controversy at the National Endowment for the Arts (N.E.A.).

I asked myself this question too: What do these words have to do with art? Or astronomical art? They don’t. Not until Senator Jesse Helms (R-NC) and others in congress and around the country decided to fabricate a litmus test of their version of morality. Framed to have only one correct answer, Helms has succeeded in polarizing the country by associating art with pornography.

A few conservative politicians inaccurately portray the N.E.A. as supporting “slime and sleaze.” They claim that the N.E.A. pays artists to create work which they characterize as obscene, blasphemous or of no artistic value. Even though you and I can choose not to look at a particular magazine, or not to see an art exhibition, or to turn the channel on our TV sets, these self-appointed guardians of morality have decided that we are not capable of making up our own minds.

Who decides what is obscene? Up to now the courts used a variable known as “community standards” to define for you what is obscene. Who decides what has artistic value? Up to now peer review panels answered this question for government funded projects at the N.E.A.

Yet Senator Helms managed to attach the following edict to the renewal bill for the N.E.A. — “none of the funds authorized to be appropriated for the N.E.A. may be used to promote, disseminate or produce materials which may be considered obscene, including, but not limited to depictions of sadomasochism, homoeroticism, the sexual exploitation of children or individuals engaged in sexual acts and which, when taken as a whole, do not have serious literary, artistic, political or scientific value.”

What brought this on? Is sadomasochism and child pornography being promoted at the N.E.A.? Senator Helms would have you believe that the N.E.A. is the main purveyor of pornography and smut in this country. He uses these exact words in his speeches. Gay and lesbian sexuality is criminalized by inclusion of “homoeroticism” in the bill. No mention of “heteroeroticism” so I suppose the vast heterosexual porn industry is safe.

How would Pam Lee feel if her painting of two lovers in space was publicly deemed obscene by a nationally known politician? Or if her painting of a mother and nude child in space was cited as promoting child molestation? It’s absurd. It’s clearly a false allegation. Yet this nightmare scenario is unfolding for artists all over the U.S.

Helms distorts reality by focusing on a few controversial artists and thereby turns funding and existence of the N.E.A. into a referendum on morality. Make no mistake, Helms and others in congress are out to eliminate the N.E.A. Their hostility towards contemporary art is unremitting and they are vehemently against the concept of public funding of the arts.

Why is this controversy happening now? Simply put, Senator Helms was recently up for re-election which he won in a race which selected a controversial issue which he could manipulate to his advantage: the N.E.A. and pornography. This has become an welcomed campaign issue for other politicians as well. The Christian Coalition, led by televangelist Pat Robertson, targeted congressional candidates with television commercials which stated that any politician who supports the N.E.A. must also be supporting pornography.

Abolishing the N.E.A. because of fewer than 40 controversial grants out of 85,000 is equivalent to calling for the elimination of the $280 billion dollar military budget because $20,000 was misspent on a toilet seat. It is an overreaction by several orders of magnitude.

Let’s put this issue in perspective. The entire budget for the N.E.A. ($171 million) is less than the military spend annually for marching bands ($190 million). The French spend a billion dollars for dance alone and the Germans spend nearly $5 billion dollars a year on the arts overall. It is no wonder so many talented American dancers, choreographers and artists are relocating to Europe.

For every dollar the U.S. government spends on the arts, private and corporate sources match ten dollars. The N.E.A. is looked to for seed money for much larger corporate fund-raising drives. Yet corporate donors are fickle. If there is even a whiff of controversy they stay away. This is why the N.E.A. funding is so important: by encouraging and evocative work the N.E.A. encourages corporations to take risks on the new. And this is why Helms can be so effective. All he has to do is raise the question of obscenity and corporations will drop the arts without questioning the validity of the allegations.

However a more ominous development is the atmosphere of fear and intimidation. Self-censorship has become the norm within the arts. And now a new anti-obscenity oath is required of all grant recipients.
If you think this sounds like the loyalty oath of the McCarthy era you are right. The House Un-American Activities Committee and Senator Joe McCarthy destroyed the professional lives of hundreds of tax-paying citizens. The fall-out of fear and intimidation affected thousands of people indirectly and left an indelible stamp on the nation’s conscience.

If you think this cannot happen, think again. It already has. Artists are being denied funding, are having shows cancelled, exhibits turned away, careers sidetracked and more all because of this tempest over a few paintings and photographs which don’t meet the approval of a few men in congress who have appointed themselves the art police. In the 1950’s it was the Communists who threatened America. Now artists are the communists of the 1990’s.

In the 1950’s a few people courageously risked character and career to speak out against McCarthy and his ilk, but most Americans remained silent. Now in 1990 many artists are fighting back, yet most Americans choose to remain silent and uninformed. Joseph Papp, the producer of the New York Shakespeare Festival, rejected N.E.A. grants totaling $373,000 dollars because the anti-obscenity oath “introduces a moral tone with the implication that the arts need to be watched, that the arts are inextricably bound with immorality and obscenity.”

Since most Americans choose to remain silent the underlying danger is complacency. Americans, having been spared the trauma of suffering the invasion of the rule of a dictator, tend not to recognize the early warning signs of fascism.

When government officials begin censoring art on the basis of political content, that is a dangerous sign. Have we not learned anything from the collapse of communism? Creativity was stifled and suppressed under the official party definition of art. Those artists, and some of you know them personally, were sent beyond the pale if they chose to create unofficial art.
When citizens do not recognize these acts of censorship but choose to continue in their indifferent lives, then that is a dangerous sign. Their indifference relegates the recent act of government censorship to the backwaters of the mundane, and thus contributes to the alarming trend of intolerance for new or different ideas.

These antics in congress over the arts and America's tepid reaction will historically be viewed with shame as another sign of our culture's immaturity and narrow-mindedness. Yet this can be an opportunity for self-revaluation, change and growth rather than the divisiveness and cultural self-immolation.

Where is the respect for opposing views? Why don't we honor freedom of speech and tolerate the different ideas? Some base their attacks on the arts on "emotion and fear, not on issues and substance." Joe Papp astutely noted that "all artists are interconnected. The most outspoken people help artists take chances. Once you start to cut at the fringe, you start to cut the body, and then you'll get second class stuff - art that is afraid."

I propose that the IAAA members look beyond their focus of astronomical and space art. Ask yourself what is the role of the artist in society? Is to ask unaskable questions? To push at current conceptual limitations? To provoke robust and vigorous debate? To examine the underbelly of a culture as well as to celebrate it's achievements? What is our role?

Is our art challenging citizens to look at the larger issues? Or is it merely chronicling one of the most profound explorations any species has ever undertaken.
Letters to the Editor

I would like to respond to Marie Garner’s comment in the last issue of Pulsar that my painting “Astronomy, Art, and Space Exploration” is “out of the context of what the IAAA stands for.”

I feel that this painting is in the broader “cosmological” area, and was done in response to an exhibit called, not “Astronomical art”, or “Space art”, but “Dialogues: communication...”. It was done to communicate to a culture which responds to the use of metaphor in a deeply emotional way, a way that the more scientific outlook of our culture tends to overlook. In this respect I felt it was a bridge between us and them. It is a work that may not fit in to an IAAA show ever again, but in this case I think it did, and my sense of its reception from the Soviets was that they thought so too.

The Art of the Cosmos is another show that may have some work that will not normally fit into an IAAA exhibit, but in the context of the particular statement that the show will make, all of the art will be appropriate and work to enhance the general theme.

Beth Avary

I agree with Ron’s article "Space Art?!" and I am also disturbed by the current trend of including so many different kinds of art in our definition of "Astronomical Art." I feel like I have been a voice in the wilderness on this issue (until now, thank you Ron!). I would like to refer back to a previous Pulsar edition that a letter of mine had been published in, regarding this same subject.

In that letter, I was responding to a survey that had been sent out, asking members for their opinions on how we should define the term "astronomical" in the "IAAA." I pointed out then, that it was a redundant question, as the "founding members" had already decided on how to define the term for the IAAA at the original Death Valley organizational meeting. Doesn't any other founding member recall that night at the Amargosa Hotel when we hashed out all these details? I can't understand why we seem to continually challenge or change the decisions we made that night.

As I remember, we decided the definition of "astronomical art" for OUR group meant artwork having a solid basis in scientific fact or theory that would depict realistic landscapes of other planets, space scenes, space hardware, and "astronauts" (humans in outer space settings). It was noted that yes were being "exclusive," but that was the main reason to form the group, to make ourselves distinct from other existing organizations which promoted fantasy, scientific illustrators, science fiction artists, etc.

Anyone who found that definition too restrictive should have been encouraged to join another group or even start their own. Instead, the definition of astronomical art in the IAAA has been distended to accommodate many disparate types of "space" artists. It appears that what we currently represent is an all-encompassing general artists group. The IAAA is going to be a "Jack-of-all-trades, master-of-none." The very fact that the name of the group has been allowed to dilute the organization. I think that we have allowed the definition of the term astronomical in the IAAA to slacken to the point where the association no longer serves the purpose for which it was founded.

Martyn Flynn
CD ROMS anyone?
Marilynn Flynn

Does every / anyone out there know about CD ROMS? This fabulous little device (and the new software available from NASA) will enable you to have access to information you only used to be able to get by expensive, mind numbing trips to NASA data libraries. Now you can research your planetary landscape paintings at the comfort of your own computer terminal! This system outdoes anything you could previously get from compuserve, or commercially offered "space pictures" floppy disks. You can now have access to thousands of photos of all the Voyager, Viking, and other missions. You will be looking at photos of landscapes that are not available to the general public, and that most other space artists have never seen either. Imagine, you won't have to settle for painting the same of martian canyons that everyone else is, because you will have found a brand new fracture on one of these images. You will be able to zero in on high resolution views of interesting locations you might have seen on a USGS map. Since they are direct from NASA and intended for serious research you are getting tons of unique views which were considered too "boring" for release to the public. So you won't be getting yet another tired set of "pyramids on Mars" pictures.

The CD ROM is a small hardware attachment for you computer that looks like a floppy drive, but "plays" or reads CD disks which look like the CDs you get now with music on them. But these CDs are packed with images from different planetary probes. You will need an IBM PC or clone with 512K ram and a EGA or VGA high resolution monitor and also the software package to read and unpack the info on the CDs. The disks themselves are not expensive, but the hardware to read them can put you back around $800 - $1200. But you will have these disks for reference any time you need it. (Like 3 a.m. when that sudden burst of inspiration hits!) No more expensive trips to JPL's data library. No more waiting for media services to mail you some pictures, most of which everyone else has already seen. This system will pay for itself within a year, when you sell a painting of your unique new view of a location on Triton!

You can order CD's from NASA directly or from a commercial distributor. I don't know if he "edits" the disks, but he does offer the CD read program (Called IMDISP) for free when you order his disks. NASA's disks are a lot cheaper (about $120 for the commercial disks and around $32 - $86 for NASA's).

For info on NASA CD ROMS contact: Central Data Services Facility Goddard Space Flight Center Code 633.4 Greenbelt Maryland 20771 Phone: 301 286 6695 Fax: 301 286-4952

For info on commercial CDROMS: Astronomical Research Network 206 Bellwood Ave. Maplewood, Minnesota 55117 Phone: 612 488-5178 Ask for "Voyage to the Planets"

Also, Liquitex has come out with colored gesso. Now you can start off with a black background for those outer space scenes! But they also have other colors such as blue, yellow, crimson and umber.

Exhibitions Update
Beth Avary

The deadline for slide submissions for the Art of the Cosmos exhibit has been extended to the end of February due to the phone calls I've received asking for more time. Some people have forgotten to send the $5 per slide duplication fee. Please don't forget this! If you need more time than that, call and let me know. So far we have people interested in taking the show in California, Hawaii, Canada and Florida, but no firm bookings yet.

70 Sioux Way, Portola Valley, CA 94028
Tel 415-851-3125, Fax 415-851-3283.

Bill Hartmann and I were given the assignment of writing the initial draft of the IAAA Manifesto last July at the board meeting. The following is what we have produced. We have been following the articles and opinions concerning space art in Pulsar, but we would like individuals to respond specifically to this rough draft. After everyone's opinion is in, we will revise the manifesto to reflect your views.

IAAA Manifesto

The IAAA was formed as a group of artists whose work is focused on what we define as astronomical arts. This is any art:
- inspired by human exploration and knowledge of the universe around us,
- and demonstratively informed by scientific knowledge (for example through content, artists' statements, and/or artists' background, etc.),
- and/or dealing with concerns about humanity's relationship to the physical universe and our cosmic environment.

Unlike many historical art movements, ours is not restricted or defined by styles or techniques. It includes diverse approaches. Among these can be found styles that are abstract, conceptual, expressionistic, realistic, surrealistic, and whimsical. Our shows to date have included many of these styles.

We recognize that no art form can be strictly defined. However, we recognize the following usages of terms. Astronomical Art is art drawn from the science of astronomy. A larger area that includes astronomical art is Space Art, which deals with human exploration. In addition to these, a third term, Cosmological Art has been coined to describe art which, while including astronomical and space art, is more broadly concerned with human relationship to the physical universe as a whole.

We conceptualize these three forms in a bulls-eye pattern, with astronomical art at the center. Just as a star's image in the Hubble Space Telescope was supposed to concentrate most of the light into a central core, we visualize our work and exhibitions as concentrating most of our efforts in the astronomical and space art central regions of the bulls-eye, but with a smaller percentage falling in the broader "cosmological" area.

Please send criticisms and comments to me at the address above.
international impression became recognizable through the various styles and interpretations of the participating artists.

An interesting and informative slide show was held one evening in the main hall of the House of Creativity. The “space art” slides were brought along by our own delegation including a number of Russian artists and the show was open to all residents of the house. Interestingly, the hall was packed for this event, more so than for the occasional nights of “erotic videos” shown in the same hall. That must be a credit to us!

During our stay many fruitful discussions took place concerning the genre of space art. Collaboration of work together with a free exchange of ideas went far towards making this a most productive three weeks, culminating in a highly successful exhibition.

Sadly, all too quickly the time passed. Two or three days were now left for sightseeing in Moscow after which the party would disperse to the four corners of the globe! Not before, however, reflecting on the achievements of the visit and last, but not least the friendships made between like-minded artists from different cultural backgrounds.

Who could forget, for instance, the evenings of Russian folk music so vigorously performed by our Soviet comrades; and accompanied by the expressive tones of the piano accordion played by our musical friend from Gurzuf! The generosity of the local craftsmen in making and supplying stretcher frames and canvases for those of us in need. The Mediterranean climate and early morning swim before returning to the house for a hearty Russian breakfast! The elusive search for Pée-va (Russian beer) and the early morning breakfasts of seafood and wine on the beach in Gurzuf! Sipping wine in a Russian sauna! - These and many other scintillating moments vividly captured on video by our intrepid cameraman, Carter Emmart, who is, no doubt now, sitting and editing through many miles of video tape to produce a final, blockbusting epic! - Keep a lookout in your local video store; Coming soon... “GURZUF- The Movie!”

My final thoughts must rest with our Russian friends who made the whole thing work with their dedicated efforts in organizing and arranging each event. Thanks to the chairman of the Soviet group, Vitali Myakgkov who brought everything together and, at the same time heroically conversed in both languages thereby helping to alleviate any misunderstandings. Thanks also to Nadia, our official interpreter who, in the unenviable position of mediator, smoothed the flow of conversation between east and west, bringing meaning and expression to foreign tongues. Thanks also to Natasha and Tanya and others who persevered in this tricky area of language.

A particular thanks to Andrei Sokolov who treated me to a lightning tour of Moscow in order to have my return flight ticket processed by the authorities before closing down for the weekend. Without his assistance I may well have been writing this report from somewhere in Moscow!

Hawaii Workshop Update……

Well, there are still a few slots left if you want to see the eclipse in Hawaii in July!

The list is growing, however. Currently our attendees are: Bill & Gail Hartmann, Mike Carroll, Laurie Ortiz, Carter Emmart, David Hardy, Dennis Davidson, Brian Sullivan, Randy Kirk and wife, Kara & Gail Szathmary, Marilynn Flynn and husband, Cathy Yankovich and husband, Joe Shabram, Jeff Moore, David Grinspoon, and Sorita Southgate.

We will be staying in the Volcanos National Park in the military facility there. Gail Szathmary will be doing our cooking. There will be an art show sponsored by the Volcano Art Center; with so many astronomers on the island chances for sales will be high. Hiking trips, sight-seeing, and snorkeling (or scuba) and just plain fun is planned, besides the incredible occurrence of the total eclipse of the sun!

Many thanks to Ken Charon who lives on the island and is helping to arrange all the details of this workshop. If you are interested in going please contact me (Laurie Ortiz) immediately. I have three slots left and I need to have the money by March 15th!

and one more thing..........  
In order to get the next issue out in a timely manner, please have all submissions in by March 15!
CALENDAR

1991
- July 6 - 14: Hawaii Eclipse Workshop, Volcano Art Center Hawaii
  Contact: Laurie Ortiz

1992
- Spring Technical Workshops

Attention All Members!

Corrections to the Membership Directory

Through some unintentional computer errors Debra Corbett was left out of the directory. Her address is:

Rt. 1 Box 8
Bridgewater, IA  50837  (515) 369-2391

Did I leave anyone else out?!

also: We are pleased to announce an addition to our board of directors. Welcome to Lee Battaglia, who is editor of Air & Space magazine for the Smithsonian Institution. An avid space enthusiast, Lee has been an active supporter and participant in the IAAA and an advocate of space artists for many years. We are very glad to have his help.

Archives

Location categories (first two numbers):

06 Anza-Borrego Desert
04 California Coastal Rock Formations
02 Death Valley workshop
01 Hawaii workshops
05 Iceland workshop
03 Southwest workshop (Arches, Canyonlands, Goblin Valley)

Geological categories (second two numbers):

01 Alluvial Fans
02 Arches
03 Badlands
04 Buttes
05 Calderas
06 Canyons
07 Caves
22 Cliffs
08 Clouds
09 Craters
10 Dunes
11 Faults
12 Geysirs
13 Glaciers
14 Ice Fields
15 Lava Rock Formations
24 Misc.
23 Mountains
16 Moraines
17 Mud Formations
18 Mud Pots
19 Salt Pans/Fields
20 Volcanos
21 Waterfalls

To look at 8 slides at a time just send self-addressed stamped envelope with your request. The cost for mailing in the U.S. is .45 cents, in Canada or other countries the cost is .95 cents. I am always open to new categories and submissions of slides.