BOARD NEWS -

PUBLIC RELATIONS OFFICER -- PURPOSE AND RESPONSIBILITIES

From Mark Mercury

The purpose of the PUBLIC RELATIONS OFFICER is to make the IAAA name, goals, activities, worthy accomplishments, the good things that the IAAA does and creates, and astronomical art well-known, well-thought of, and understood by the various publics of the IAAA.

The PUBLIC RELATIONS OFFICER uses any and all public relations means and techniques to do this, such as preparation and distribution of press kits, publicity (broadcast and print), creation of media events, PR capers, placing feature stories in magazines, film and video documentaries, astronomical art conferences, etc.

The PUBLIC RELATIONS OFFICER also handles internal PR as needed, such as effectively presenting Board activities, plans and decisions to the membership at large, so that the Board and officers maintain good public relations with the membership.

The PUBLIC RELATIONS OFFICER has a big job, and can and should recruit assistants.

ARE YOU ON-LINE?  If not, do you know what you are missing?  Most of the day-to-day benefits of the IAAA come from being on-line and part of the list-server discussions.  So what are you waiting for?  GET ON-LINE!

---

Solar System Formation by Don Davis

The formation of the Solar System is shown, with a major world in the progress of forming by gathering loose nearby material from the primordial nebula. Jets erupt from the poles and background nebula hint at the glory of star formation regions.

This is an instance when trying to show a true perspective view would tend to defeat the intended idea of conveying an overall situation. All the ellipses would be too flat to see.
Astronomical Feature of the Month:  
Sinuous Rilles

One feature common to large rocky bodies in our solar system are volcanoes, and with volcanoes comes lava. As lava flows down a volcano it can form into “rivers” which can Harden over and make “tubes.” The cooled lava on top of a flow acts as an insulator keeping the lava in the tube molten, thus allowing it to stay liquid and travel for long distances. When the source of the lava runs out, the lava drains out of the end of the tube, leaving it hollow. As time passes, erosion wears down the roof of these tubes, which collapse and reveal the space below. These structures are called sinuous rilles. Rilles are common in the inner solar system. To the right is a photo on the Mare Imbrium region of the Moon taken by the Surveyor probe. Below left is a Magellan image of the Ovda Regio portion of Venus and below right is an image taken by Viking of the Ceranuius Tholus region on Mars. Lava tubes are common on Earth too. Hawaii, Iceland, and northwestern America have them (just ask any of the Mt St Helens workshop attendees about hiking down one!). It has been suggested that a lava tube could be the ideal place to built a habitat on Mars. Lava tubes have also featured in several science fiction stories, including one by IAAA member Bill Hartman. As common as sinuous rilles are, they undoubtedly exist on extra-solar planets too. For artistic views, how about an image of lava coursing down a rille, or a view looking out of a collapsed semi-molten tube? The possibilities are endless… Interested? Paint a sinuous rille (either by tradition methods or digitally) and you’ll make the cover of the next Pulsar!

Profile: Dirk Terrell  
Dirk Terrell is an astronomer by training (PhD from the University of Florida) but is currently working as a computer programmer in his own business and as a part-time instructor at the local community college in Gainesville, Florida. His research deals primarily with interacting binary stars which are also the usual subjects of his artistic endeavors. Dirk enjoys using both traditional media as well as computers for creating space art. He is probably a loner in the IAAA in his use of the OS/2 platform for computer graphics. A contributing editor of OS/2 e-Zine! and NT e-zine (www.os2ezine.com and www.ntezine.com) and the creator of the OS/2 Supersite (www.os2ss.com), Dirk has also co-authored two books, one on binary stars and the other on Internet security. Other interests include martial arts and cave diving.

Kudos Korner  
Member Jim Hull had a musical showing in October. Several of his paintings gave inspiration for musical pieces by composer Justin Rubin and were displayed during a concert titled “Imaginary Planet.” Look for one of the paintings in the next Pulsar.

Watch for the next couple issues of Sky and Telescope, Don Dixon did a great cover for February and Joe Tucciarone has a wonderful piece for March.

Joe’s been busy lately, he’s also got a neat dinosaur-watching-comet picture in the Jan/Feb 1998 issue of The Planetary Society’s The Planetary Report.

Lynette Cook is having an exhibit at the Cogswell Polytechnical College in Sunnyvale, CA from 4 Feb to 27 Feb. If you’re in the area, drop in!

Michael Carroll has also been busy. He did the January 5 cover for Aviation Week and Space Technology, showing Lunar Prospector over the Moon 2 and did an article on Mars in the January issue of Popular Science.
Tips this month are on photographing your artwork -
You should always photograph your work. Keep slides and prints of every piece, first as a record of what you’ve done for a portfolio, but also as insurance against some of the less-than-scrupulous folks out there. The problem though, is that photography can be almost as challenging as painting. Dale Darby says, “Photography comes naturally to only a few… and I’m not one of them. I have a Pentax 35mm camera that I use to photograph some of my smaller paintings. My ‘trick’ is to use tungsten sensitive slide film. That way you don’t have to use costly fancy lights or cross polarization. Tungsten film gives good color with room lighting. It also seems to eliminate the ‘shinys’ that you can get once you’ve applied a coating of varnish, or whatever you use.” BE Johnson (the guy we all affectionately know as “B damn-the-light-is-fading-damn-the-light-is-fading-damn-the-light-is-FADING! J”) has this tip. “Tungsten film is calibrated for 3200 degrees K color temperature and room lighting is down around the 2500 degree range and so appears more orange than you would get with studio tungsten lighting. Blues will suffer in this situation and greens will become more prevalent in their place. You can use a correction filter to bring the temperature of the light back up, but this increases the exposure time dramatically due to the density of the filter. Shooting and evaluating exposures is the only way to know what is happening. You get a feel for it after a while but sometimes you are surprised, both pleasantly and unpleasantly. Photography is one of those inexact sciences when it comes to planning a shot. Often a shot can’t hold all of the information and you just have to take the best combination out of the lot. This is what makes the original so dear.” Don Davis has hit upon an easy method. “I have, from necessity, photographed my art much of the time in the quickest, cheapest means possible - taking it outside in the sunlight. I place a large black cloth on the ground to inhibit reflected light and situate the art so the surface is lit at about 40 degrees to one side, just enough so the texture is not quite evident and to minimize overall glare. I also use a pola filter, rotating it to gain whatever glare suppression it can provide. Using a whole roll of film for a single painting is a good idea, bracketing sets of exposures.” Jon Ramer has a slight twist to Don’s idea. “If you’ve got enough space in direct sunlight and plenty of time, set up a tent frame or some poles (or whatever) and drape a very thin pure white cotton sheet between the sun and your artwork, around 15-20 feet back. The sheet diffuses the sunlight so you have no glare yet you still have ‘natural’ light for illumination.” Choices of film are nearly endless, 35mm is the most widely available, while 120 or 4x5 provide a larger negative and hence, more detail on the print. Kodachrome 25 is favored for it’s fine grain. Ektachrome is good for low contrast art where blues and violets predominate. Fujichrome conveys greens splendidly. Whatever you choose, professional photography or do-it-yourself, recording your work on film is highly recommended to all artists.

**Outpost - In a Far Future Far Away**

*By Michael Böhme*

Painted on a PC with Stylus and Picture Publisher and Photoshop.

---

**Moons of Meepzor**

*By Joe Bergeron*

The gas giant Meepzor is master of a well-known host of highly various moons. It looks like the moon in the foreground is subject to some pretty vicious tidal forces. Drawn primarily in PixelPaint Professional.

---

**1997 IAAA Board Workshop**

*By Dana Berry & Don Davis*

After the board business was adjourned at 3:45 PM, PDT, 12 Oct 97, Mark Mercury and Dana Berry went their own ways. The next day, with David Hardy and Jackie Burns as passengers, Joel Hagen and Don Davis drove to the desert preserve.

**Arrival.** We tried out the facilities and found them sterling from the moment of our arrival, in a lovingly designed building secluded from the general public by a long dirt road and a locked gate. The full moon created a magical wonderland out of the nighttime surroundings, we walked along wide roads amid the desert brush with the surrounding rock formations looming high into the starry night. I recommend aiming towards new moon the next time and bringing telescopes!

**The barking dunes.** The nearby Kelso dunes are a vast dune field adorned with delicate ripple details. Darker sand deposits added a superficial banding and streaking to the sandy landscape not unlike that seen on Martian terrain. The dunes piled themselves into a sizable hill near the center of the widespread sand field. Joel alone made it near the crest of this huge dune, and he got to hear an obscure sound recently described in Scientific American, that of sand grains of the proper shape and dryness sliding together. As sand was disturbed it made a kind of digeridoo like sound. The view from there is a goal for next time, especially near sunset! A sensitive microphone, perhaps as an accessory to a camcorder might just pick up the long fabled ‘singing sands’ at a future visit.

**The wind scoured lava and final arrivals.** Next day after a properly leisurely drive with stops to appreciate the surroundings and document them, we attempted to explore a large rocky field with lava flows abruptly ending into ramparts of jagged black rocks and boulders. Rising above the dark nearby ridges were imposing dark cinder cones. An old rusting truck body riddled with bullet holes served as the landmark for the start of that day’s trek but we ended up diverging on paths taken towards the goal of climbing up the nearest large cone. The wind scoured bubble filled volcanic rocks projected above the ‘desert pavement’ of smaller rocks throughout the region. This and the accompanying shrubbery made us think of being on a terraformed Mars.

Many rocks on exposed flat regions were rounded unevenly and worn partly away by constant scouring by windborn grit. An inviting looking spiral path wound around the steep conical mountain, which is otherwise only shallowly marked by erosion. As sunset approached, it became obvious that there was not enough time to reach the most prominent cone without making a day of it. As we reached our car, a wild donkey paused to look at us. Staring at it as we cautiously approached, it
heehawed it's disapproval then put more distance between us. On our way back, the full moon peeked above the indigo horizon, yellow and brilliant.

Michael Carroll joined us early that evening, and Carter Emmart with his richly painted car pulled in late after a grueling journey. It's interesting how much of the range of color one can see in full moonlight!

The blue vastness. The final natural wonder we visited was Amboy crater, a fine volcanic cone overlooking a wide lava field. A complex mosaic like floor of small rocks was sparser than at yesterday's site but the rocks were evenly sorted though widely separated. We parked in a depression in many low ridges, so a car seat was upended in a prominent place to guide us back.

The climb to the top was a warm dry trek up a rocky path, the trick is to do it on a day of reasonable temperature and not to be in a hurry. The view changes on the way up, encouraging you to stop and shoot some pictures anyway. After the climb, the view from the crest was fantastic! The complex textures of the surrounding volcanic terrain were awash with deep blue luminance in the shadows as they stretched to the distant horizon. The area affected by the volcanoes presence gave way to the vast desert flatness, bounded only by jagged mountain ridges nearly hidden by the sheer volume of clean air between them and us. The sides of Amboy crater were built of piles of large spongy looking ochre brown rocks, with more recent inner pits within the volcanoes central depression made of rocks of distinctly different colors.

We started back as the shadows lengthened, and Michael Carroll first spotted the vertical dark line of the shaded part of the upended car seat among an otherwise unrecognizable mass of coral pink rock textures. I want to bring a series of tall flags next time. And flashlights.

From the empty to the crowded. The caretakers made it clear that they loved us and will gladly have a larger contingent of our group back next year, after suitable scheduling arrangements. Friday the 17th, after a leisurely last trek and cleanup, we drove to the small town of Mojave, near where the next day the big Air Force 50th anniversary air show would take place at Edwards. Before we left, those present saw and heard General Chuck Yeager exceed the speed of sound one last time. A modest but noticeable boom we heard at the Kelso Dunes may have been an additional flight by Yeager to repeat to the very day the 'first breaking of the sound barrier' he accomplished half a century before in the Bell X-1. Seeing the 'Big Three' behemoths of aviation flying in close formation was a thrill, the venerable B-52, the difficulty birthed B-1, and the black boomerang shaped descendent of the fabled Flying Wing, the B-2 stealth bomber. To cap off his trip, Joel was fortunate enough to meet General Yeager as he entered the VIP area near the close of the air show.

**Going our separate ways.** On Sunday Joel went his way while I drove back to LA with Jackie, Carter following with Dave. We piled into my apartment after shopping at Universal Citywalk and spent the night sprawled across any sleepable surface. The next and final day of our get together Carter said his goodbyes and headed toward Orange county to get a look at the Lunar Module set at Carter following with Dave. We piled into my apartment after shopping at Universal Citywalk and spent the night sprawled across any sleepable surface. The next and final day of our get together Carter said his goodbyes and headed toward Orange county to get a look at the Lunar Module set at the Universal theme park tour before we returned to my apartment, bundled up all their things, and got them to LAX in plenty of time for their flight home. Thus ended a fantastic gathering of artists, with the promise of an official workshop soon with ideal facilities under potentially dark skies.

A final note to the occasion, during our trip two great events took place, the successful launch of Cassini and a few days later the breaking of the 'sound barrier' by a land vehicle in the black rock desert, a first as thrilling in it's own way as Yeager's accomplishment 50 years ago.
Profile: Tony Kashinn

Tony Kashinn is an internationally recognized digital artist with 10 years of digital graphics experience on multiple platforms. A master of graphics software, his current favorites are KPT Bryce and Adobe Photoshop. Twenty-two of his paintings were recently published in Real World Bryce 2: The Art of the Digital Landscape, by Susan Kitchens (Peachpit Press.) Unique among digital artists for his non-commercial painterly style, Tony’s work is in demand by art directors and publishers. His commissioned work has graced the covers of numerous magazines and books including Desktop Journal, TIES Magazine, and Transactor. His commercial clients include the Kohler Company, the Milwaukee Graphic Arts Institute, and Sax Arts & Crafts catalog. His work has been displayed at COMDEX and he has been invited to give “painting with light” demonstrations to teachers at the National Art Education Association convention.

While doing commercial graphics to pay the bills, Tony’s real love is his visionary fine art: his other-world landscapes and abstracts. An improvisational painter, his works are rarely preconceived and come about after mastery of the software. Tony and his family operate a graphic design and press consulting firm called Blue Rose Digital, located along the western shore of Lake Michigan, a half hour north of Milwaukee. In addition to producing commissioned fine and commercial art for clients, Tony teaches advanced graphics techniques and provides digital graphics consulting to Fortune 500 corporations.

Tony’s online gallery, “Far Out Graphics” is located at www.geocities.com/SoHo/5124.

Saturn Flyby
by Aldo Spadoni

Two fusion powered spacecraft survey a chunk of ice, which is transiting the Saturn system in a slightly out-of-plane trajectory.

Approaching Storm
by Armand Cabrera

Painted in Photoshop.

BOARD NEWS -
PROJECTS OFFICER -- PURPOSE AND RESPONSIBILITIES

From Mark Mercury

Why a PROJECTS OFFICER?

The purpose of the Board of Trustees is to manage and direct the affairs of the IAAA. Various officer positions exist to conduct the daily business of the IAAA and to get IAAA projects executed. When the Board decides that certain projects should be done, projects that would greatly benefit the IAAA as a whole, someone is needed to take responsibility, line up volunteers, and oversee it to completion. In the past, this activity was handled by various Trustees, but since it is actually outside the scope of duties of the Board, it tended to leave Trustees with less time for actual Board business. Hence the creation of a new position, the PROJECTS OFFICER, the link between the Board and the membership.

The PROJECTS OFFICER deals with official IAAA projects only. These are projects done in the name of the IAAA, which means they are originated by or approved by the Board.

The purpose of the PROJECTS OFFICER is: To see to it that each official IAAA project gets completed by 1) lining up a willing and capable IAAA member who will take responsibility for, be in charge of, and carry out a specific project, 2) helping that person line up assistants and resources as needed, 3) making sure the project gets done in accordance with the guidelines set forth by the Board, 4) reporting periodically to the Board on the progress of the project, and lastly, 5) generally overseeing and giving support and encouragement until the project is fully completed.

The PROJECTS OFFICER is not expected to do the work of a project. The PROJECTS OFFICER harnesses and organizes the volunteerism and enthusiasm of the membership so that projects get executed. The PROJECTS OFFICER is the link between the Board and the membership.

Untitled
by Jim Scotti

Well, at long last, here is my first real attempt at a Photoshop painting. The scene depicts a planet orbiting a brown dwarf near a nebula.
Digital art has come a long way from the days of black dots on a white page or green lines on a phosphorescent screen. Now the digital artist has millions of colors and incredibly powerful programs at their fingertips. No longer are we held back from achieving the visions we see by inadequate equipment, the nine images in this issue show that without any doubt. The future promises ever more sophisticated computers and programs. Can it be long before digital art is considered mainstream and pigment on canvas is “old hat”? In the IAAA there seems to be two main “camps” when it comes to computers, the MacIntosh camp, and the PC camp. Each side is as enthusiastic as the other as to the benefits of “their” machine. Macs are better at graphics, PCs are more compatible, Macs require little set-up, PCs are completely configurable. Kim Poor probably has the best position to argue for either camp. He’s got three Macs and seven PCs, and he says, “My Macs make money and business for the PCs to chew on.” Steve Hobbs and Joe Bergeron show the crux of the argument. Steve said, “The PC is simple and you have absolute control over how your machine is set up and don’t have to rely on some beast of an OS to try and do it all for you.” Joe countered with, “I WANT the OS to do it all for me. I want to work with my applications, not the OS. My Mac already does what I want it to do.” Aldo Spadoni summed up the discussion perfectly. “I find it amazing how often people engage in the essentially pointless Mac vs PC argument. When I see a stunning piece of work by another artist, I respect the choices in tools that artist made to create the work. The more significant question is not which platform is better, but which platform is better for YOU?” No matter how vociferous the arguments get, there is agreement on one point, the more memory and computing power your choice of machine has, the better your art can be. So, whether you like Bryce 3D, Photoshop, Lightwave, Painter, or PixelPaint, it just may be time to go digital! Big thanks to Dave Hardy for suggesting the project and Joe Bergeron for running it.

left: *Beneath the Ice*  
by David Hardy

As artists, we sometimes use a bit of ‘license,’ e.g. to show Saturn through the dense atmosphere of Titan, even though it’s unlikely. So I thought, “What if some impact from above or seismic event from below caused a temporary clearing in the ice that covers Europa?” In the pale light that filters through, a Europian ‘black smoker’ is visible, surrounded by life forms which prey on the bacteria thriving on its warmth and nutrient-rich emissions.

above: *Cooper's Journey*  
by Anil Rao

The original image is about 4 mb in size, done entirely within Painter 5.0; no scanning or 3D rendering as per instructions. Note, no PhotoShop lens flares either!

below: *The Watcher*  
by Diane Ellingham

Created in Photoshop 4.0 on a PC.

left: *Galileo's Last Unfortunate Close Flyby of Io*  
by James Wappel

Photoshop image done using airbrush (with the dodge/burn setting on every once in a while) and some clone brush. I know it’s kind of a wacky piece, but it is actually one of a series I had planned months ago.