

ANNOUNCEMENTS!

IAAA WEB PAGE UPDATE!

Aurthur Woods has installed a chat program in the "Member's Only" section if the IAAA home page. It is a Java based applet about 80k in size. If anyone needs to have a real time conversation with another member or if we as a group need to discuss some topic in an urgent way - we can meet in the Chat room. Schedule yourselves accordingly - otherwise the chat room will be empty.

ARE YOU A VOLUNTEER?

Help shape the future of the IAAA!!

The Board is still looking for an energized, motivated person to fill the Public Relations Officer slot. Write, e-mail, or call Dave Hardy, Joel Hagen, or Jackie Burns if you are interested!

Web Surfin' Sites to check out :

- www.abebooks.com
- www.jach.hawaii.edu/~wsh/press/dustydisks.html
- c-level.com/space/
- www.nv.doc.gov/news%26pubs/photos%26films/atm.htm

DO YOU KNOW A VENUE?

The IAAA World Tour is always looking for more venues. Is there a location near you which could support an art showing? Museum, planetarium, civic center? Think about this... could your painting career benefit from an international showing of your genre in your area? If you've got an idea, please contact Lynette Cook at e-mail address lrcook@sirius.com or phone (415) 750-7132 during work hours (PST).

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!**



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The Official Newsletter of the



International Association of
Astronomical Artists



Starclouds by Joe Tucciarone. This view is deep inside a nebula, where a young protostar has just ignited. The pressure from this energetic star sends out spherical shock waves, which will collapse areas of the starcloud into newer protostars. The process will eventually disperse the nebula, leaving behind a bright cluster of new stars. Image available for purchase from Novagrpahics.

Editor: Jon Ramer

IAAA Website: <http://www.iaaa.org>

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NEBULAE

List Server Discussion

From Armand Cabrera

By Don Davis

Contest!!

By Jon Ramer



From the Editor -

Hi Gang, this month we're looking at those wonderful smudges in the sky - nebulae. Next issue will be about supernovae, so if you've got any art work showing a supernova, send it in for everyone to enjoy! Make sure you check out the contest on page 10... See you next time!

Jon!

God Eyes His Creation

by Joe Bergeron

The "eye" in the background is based on a Hubble image of a planetary nebula. A beautiful painting in greens and blues. Original available for purchase from Joe.

Astronomical Feature of the Month :

-- NEBULAE --

Perhaps one of the most spectacular and popular sights in the sky are nebulae. The public has an endless fascination with tremendous clouds of colorful gas. Paintings of nebulae often draw the most discussion and interest. It may help your paintings to know them a little better. There are four primary types of nebulae: emission, reflection, dark, and planetary.

Emission nebulae are clouds of high temperature gas. The atoms in the cloud are energized by ultraviolet light from a nearby star and emit radiation as they fall back into lower energy states, in much the same way as a neon light. These nebulae are usually red because the predominant emission line of hydrogen happens to be red. Other colors are produced by other atoms, but hydrogen is by far the most abundant. Emission nebulae are usually the sites of recent and ongoing star formation. (see M42 above)



Horsehead Nebula, NOAO image.

Dark nebulae are clouds of dust which block the light from whatever is behind. They are physically very similar to reflection nebulae; they look different only because of the geometry between the light source, the cloud, and the Earth. Dark nebulae are also often seen in conjunction with reflection and emission nebulae. A typical diffuse nebula is a few hundred light-years across. (Horsehead Nebula above)

Planetary nebulae are shells of gas thrown out by some stars near the end of their lives. They have nothing at all to do with planets; the term was invented because they often look a little like planets in the small telescopes of early astronomers. Recent Hubble Space Telescope pictures have revealed that planetary nebulae often have wild, radical shapes and emit light in many colors. A typical planetary nebula is less than one light-year across. (see MYCN 18 to right)

Data source: <http://www.seds.org/billa/twn/types.html>

MYCN 18, the Hourglass Nebula, HST photo.



M42, the Orion Nebula.





SO, YOU WANNA BE AN ARTIST??

Okay, buy some paint and shove it around on a canvas - now you're an 'artist.' But how do you get other people, especially those with an open check book, to call you an artist? With the Kudos Korner increasing in size each issue, I thought this might be an interesting subject to discuss, and plenty of the membership had something to say. Ever verbose Bob Eggleton started it off with the following missive.

"The need for astronomical art - like the kind defined by Chesley B's stuff - is very small. The SF field would welcome anyone doing this, and probably pays better than the science magazine field. *National Geographic* pays good, I'm told, but be prepared to feel humiliated the first few times you show them your stuff: they are totally *insane* about accuracy, but when you are 'in' they are willing to pay for that kind of time spent. Other European mags use mainly slides and pay pretty decently. *Astronomy & S/T* over here pay little and virtually nothing, respectively. It's not that they don't like art, they do, they just only use it when a photo won't do, and it tends to be more diagrammatic, especially *Astronomy*, which has a much slicker look and design than it used to with lots more computer art. *Sky & Tel* has upgraded it's newsstand look too, but doesn't have much more art content or money.

"Also: be persistent. Try educational publishers, textbook and 'science paper' publishers. They can run either way on money, one I know tends to pay 'up' while others tend to pay enough to cover your effort - like \$25 - \$50.

"It's interesting: in the SF/Fantasy field, I get lots of questions like, 'What ever happened to astronomical art?' It was the question raised about books like SPECTRUM and Infinite Worlds. I have told them time and again about the IAAA and it's like 'Well, these people should put more stuff up at SF cons.' (*Might be a BIG hint here folks! - Jon*) In that biz, it used to be Rick Sternbach, Ron Miller, Vincent DiFate and myself that were known for displaying such pieces and all of us have either left the SF fan/con biz or have, like me, changed their style and content."

Dave Hardy had a short, yet simple answer: "Send it in! Never originals, slides are best, or prints/colour copies if you must. If they like your work, they'll soon tell you." Joe Tucciarone, who has been fortunate enough to get into *Sky & Tel* and some other publications every now and then, has similar advice. "I have no secrets or tips. All I do is send a few samples of my best art in slide form to the art directors. Once I get a response (whether positive or negative) from her/him, I wait awhile and periodically send new images, either in slide form, as a small color photo print, or on a floppy or zip disk. Of course, I always offer to let them keep the material 'for future reference', otherwise many publishers send it back, even at their own expense."

So, it sounds like the things to do are take slide pictures of your best work and send it to the art directors of various magazines, and enter your work into science fiction convention circuits. Give it a try.... Who knows? Maybe this time next year you'll be the featured artist at Kim Poor's Novagraphics!

Planetary Nebula Sunrise by Sam Dietze. A gas giant with three moons is about to be engulfed by a planetary nebula.

Did somebody say **COLOR** ?!?

Why, as a matter of fact, somebody did! The IAAA Board of Trustees to be specific! HEAR YE! HEAR YE! This is to formally announce that the next printing of the IAAA annual magazine PARALLAX will be in **COLOR!!!!** (And the crowd goes wild!) Yes! It's true! But this isn't just *any* old color issue, this Parallax will be used as a "who we are" booklet to be presented to interested parties outside the IAAA (as well as one issue per member). We want to put our BEST foot forward, and to that end, we're going to have a little **contest!** This is a COLOR issue folks, so the contest is to get colorful!

(SHOW ME THE COLOR! SHOW ME THE COLOR!) The premise of the issue is to have five or six paintings on the inside/outside covers with explanations by the artist on the techniques and methods used to paint the picture on the inside pages. Show off your use of color! Choose your pallet and subject carefully, remember we are the International Association of ASTRONOMICAL Artists. The issue will go to print the end of September and should be mailed out the 1st of October. All art forms are welcome, traditional and digital. Previous paintings are as welcome as new work. You can either snail-mail photographs (sorry, no slides, don't have the capability to transfer) to me at "Jon Ramer, PSC Box 10564, Wright-Patterson AFB, OH, 45433, USA" or e-mail your submission (JPEG format please) to me at "ramerj@worldnet.att.net". Due date for submissions is **15 September 1998**.

COLOR! You asked for it - you got it! Now get out there and paint your contest submission!

Profile: Tom Hames

Tom was born in Lakewood, California. His initial introduction to a paintbrush was at the early age of ten. He started out by doing pencil sketches, portraits, and science fiction art. At the age of twelve, he discovered a passion for astronomy which he has kept up with ever since. At the age of sixteen, he built his first telescope. It was a 12.5 inch reflecting telescope, with optics ground, polished, and figured himself. Tom has also mastered the art of optical telescope making. The largest optical system he has ground, polished, and figured was 20 inches.

Tom has received formal training at the Pasadena Art Center College of Design, Long Beach Art Institute, Westmore Academy of Cosmetic Arts, and Dick Smith's "The Advanced Professional Makeup Course."

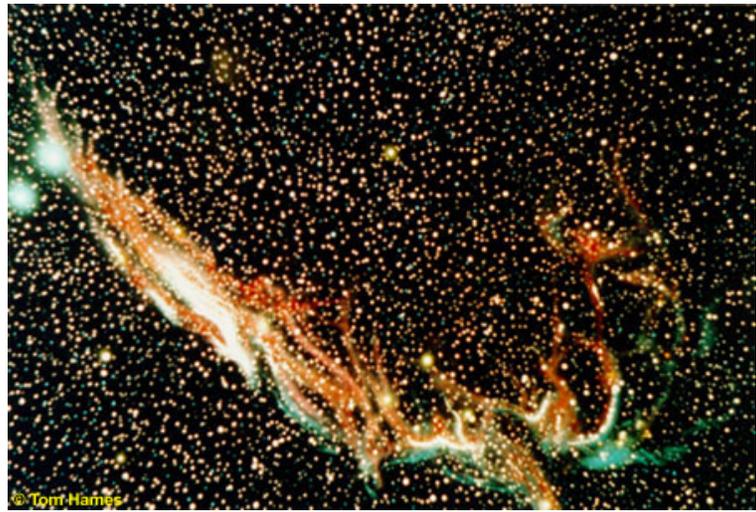
From the 1960's up to the early 1980's, Tom attended many of the science fiction conventions hosted in the Southern California area, displaying and selling his renderings. Tom is now spending his full time painting astronomical art. Tom's ideas for his art come from many sources. He receives most of his inspiration at the eyepiece of his telescope. His active interest in science fiction has also played a key role in fabrication of conceptual designs for his work. Tom is an avid listener of classical and "space" music while working on his renderings. He receives a great deal of inspiration from music.

During these years, he also worked at the Griffith Observatory in Los Angeles, as a graphics and display artist. Tom also had the opportunity to work at the Hanna Barbera Studios. There his talents were put to use in backgrounds and airbrush special effects.

His artwork has also appeared in Science Digest Anniversary Edition '86, World Space Foundation, and the Smithsonian Book of Flight. His art is owned by collectors in various foreign countries from England, France, and Germany to Greece and Japan. The bulk of his artwork resides in California. Tom has produced just over 2,000 renderings in the medium of oils and acrylics in the last 30 plus years. His works have ranged in size from 20" by 30" to 120" by 1,296".

NGC 6992 in Cygnus by Tom Hames

A 24" by 36" acrylic painting inspired by the view through Tom's telescope.



Kudos Korner

- Chris Butler and his art was featured in an article in the financial section of the *Orange County Register* for Monday, March 30th
- Don Davis has some stellar work on the cover and interior of the May issue of *Sky and Telescope* magazine. (Looks WAY better than Hubble Don!)
- HBO has a marvelous series produced by Tom Hanks called "From Earth to the Moon." It's all about Gemini and Apollo space flight and is based on Andy Chaikin's monumental best seller, "A Man on the Moon." Great book Andy!
- Dale Darby is displaying some of his UFO art at the International UFO Museum and Research Center in Roswell, New Mexico. Check it out
- Peter Goodwin has articles and paintings in TWO British magazines! Check out the July issues of *Space Flight* and *Astronomy Now* magazines
- Cathie Yankovich had an exhibit at the Hub Gallery in Phoenix from 1 to 8 May. The subject of the exhibit, of course, was space art!
- The Discovery Channel hosted a show on dinosaurs. When they came to

discuss the extinction of the dinos - lo and behold... there was Jim Scotti doing his thing about killer comets and asteroids. Well done Jim.

- Ron Miller had an excellent image accompanying an article on planetary formation in the 4 May issue of Newsweek
- Don Davis has a neat impact image in the May/June issue of the Planetary



In the Light of the Trifid Nebula by Michael Böhme

A beautiful and colorful painting depicting life on a planet much closer to the Trifid nebula than Earth.

Profile: Red Wolf I dedicate my work to Life and all Her wonders.

I strive as a painter to evoke a deep appreciation of beauty. My intention is to paint a magical view of Life, not a fantasy, but a richer view, as if seen through new eyes. The colors and luster of my paintings are all present in Life. We humans, often preoccupied, deprive ourselves of the presence of mind essential to appreciate the beauty of life as she is. I paint to reflect the wonder and beauty of Life, to hold a moment for us all to appreciate.

I have been an artist from the time of my earliest childhood memories. Growing up, I always expected the continuation of my artistic endeavor. In college, I was introduced to the field of humanistic and transpersonal psychology. I found these studies to be so fascinating and consuming, that for a decade I took an unexpected u-turn and abandoned my artistic pursuits.

In 1982, I began again. I met the artist and author Hyemeyohsts Storm. Mr. Storm is a Cheyenne-Sioux-German Native American medicine man and author of the world famous books "Seven Arrows", "Song of Heyoehkah", and his most recent book, "Lightning Bolt". Under his tutelage, I began to paint in earnest.

With the spiritual guidance of Mr. Storm, I have been given the name of my Medicine animal, Red Wolf. An individuals, medicine animal may be similar to what I imagine having a close twin sibling could be, very familiar and in some ways, like looking at a mirror of ones self. The characteristics of the Red Wolf teaches me about my self and the community of all living beings.

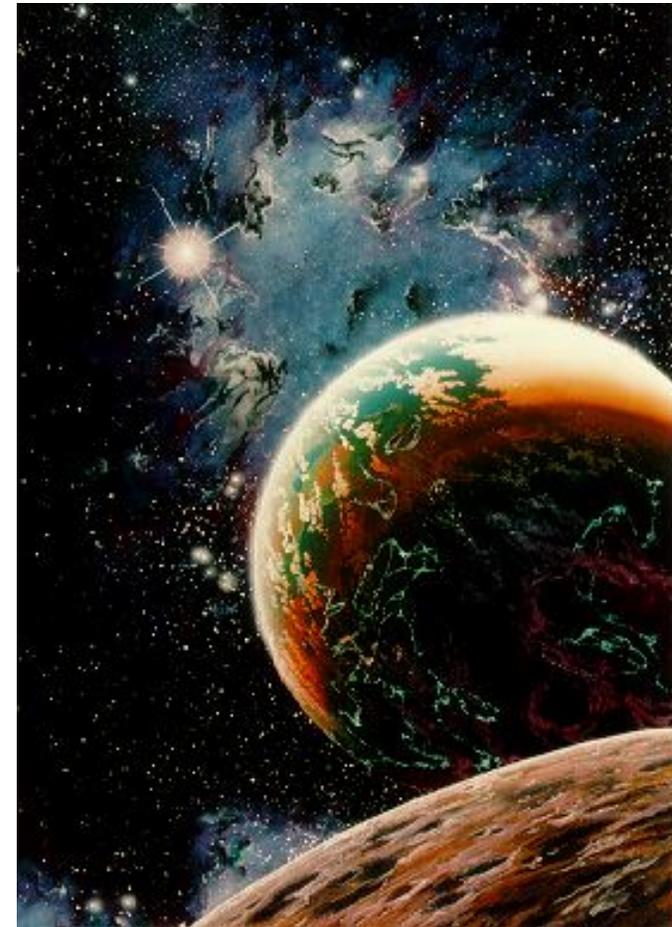
Personifying the name Red Wolf represents my striving for spiritual balance as a human, in the face of the magnificent powers of creation we call our Lives. My work is my expression of this pursuit. It is my hope that my paintings can inspire and bring beauty into your world.

As an artist, I want to look towards the future. I feel it my responsibility, as an artist, to be eclectic in looking for emerging technologies suitable for fine arts application. In my paintings, I use modern industrial materials, thermal plastic clear coating polymers, sealers, and various optical enhancers to manipulate the refractivity of light entering and reflecting out of my paintings. I add optically clear thermoplastic polymers that greatly enhance the depth, clarity, and brilliance of existing acrylic pigments. I have also familiarize myself with developments in holographic mediums. In some cases I am adapting the use of laser embossed holographic emulsions in my paintings. This attention to the optics in the construction of a painting and the properties of the materials I use to paint with create a depth and luminosity that is unique.

Generally I think more in terms of optics and light refractivity when creating a painting than in the more traditional preoccupation with pigment approach. My exploration in this regard is a work in progress. My fundamental concept of what it is to paint is shifting. I am increasingly less involved in creating an image in pigment on a two dimensional surface. I am finding it very interesting to explore ways to build volume into the picture plane, creating the image within this volume. Having the ability to manipulate the refractivity of the painting matrix, the course of light through the painting becomes equally important to the manipulation of pigment.

I have looked to the past to learn of my craft. This developing painting technique is adapted from the glazing techniques of the old Flemish masters. However, it is within the technologies of today that I search for the means to bring my expression to the future. I feel that these new materials open possibilities that as yet have not been available to be explored by artist. Like moving a chess game onto multiple planes, these new materials offer an opportunity for new ways to think about the constructed image.

Nebula
by Walter
Barrows. An
inhabited planet has a
beautiful vision in its
sky. This image is
one of several that
Walt hopes to publish
in a children's space
art book.



ART TIPS

This issue's tip is about airbrushing -

Here's a tip about doing backgrounds. For people who want airbrush effects with a little more style in them, try using a badger brush or makeup application brush (the same thing) you've all seen them they're about an inch thick and round and very soft. What you do is apply a thin wash of paint on the area you will be brushing then take a dry badger brush and lightly brush the surface rapidly as if you were shaking a thermometer in a controlled way so that the tip of the brush is barely in contact with the board.

It will do two things, remove the streaky strokes so common with acrylics and give it a soft focus that has direction (the direction of the badger strokes) which keeps it from getting too sterile. By going back and forth with regular painting and a badger brush beautiful soft focus effects an varied edges can be achieved while retaining detail. This also is a good way not to breathe pigment particulate that an airbrush is good at producing. To help speed drying time a small hairdryer applied to the area will work just fine. No more mixing for your airbrush and cleaning the damn thing! This technique does take some facility so practice it first before trying it on that expensive commission! Armand Cabrera

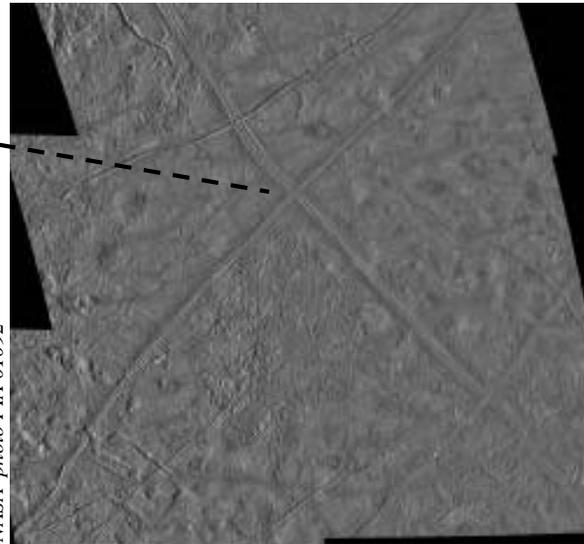
ONE NIGHT IN L.A.

By Don Davis



Hmmm, looks like a nice "fixer-upper!"

NASA photo PIA 01092



overall quite good, with only one splice obvious. There seems to be no such thing as a pristine print of the film in existence, except possibly the archival stashes Turner Films and Kubrick possess.

Some changes were noticeable from my memories of seeing 70 mm prints some 45 times in the years they were fresh. Besides the print damage, some of the reels were more magenta than they should be, particularly evident in some scenes where Bowman is doing his EVA, where his blood red suit went magenta. The blacks were a bit faded as well. Both are signs of aging modern film stocks, hopefully when new prints are struck from the archival negative material this will be corrected. It may be this film needs restoring as was done with 'Laurence Of Arabia' if the negative has gone bad - a distinct possibility!

Despite the ravages of time, most of the print was just as I remembered. The distinctive old Ektachrome colors were evident in some of the projected 8x10 transparencies used as backdrops in the 'Dawn of Man' scenes (first use of 'Scotchlite' reflective screens for front projected backgrounds), the sharp crisp spacecraft and stars (70 mm really shows stars nicely!) and the ultraviolet purples in the aerial desert footage near the end. Dave Bowman's helmeted face reflecting the many Lucite wafers inside the red interior of HAL as the last words in the film are spoken, displayed the delicious visual interplay between magenta and orange red lighting across this famous image from the film.

I've got to say it was incredible to see this masterpiece with not only the two main actors (Daniel Richter, who played the australopithecine hero in the 'Dawn of Man' sequence was also there) but with numerous big time fans of the film, including several space artists! Among those I saw there were Don Dixon, Carter Emmart (drove over a day in his "art car" to be there) Chris Butler, Joel Hagen, Joy Day, and Aldo Spadoni.

After the film, we milled about and talked, and I got to touch the red space helmet Dave forgot to put on, one of a very few artifacts from the film to survive Kubrick's dastardly destruction of the models. Most of the attending artists and Andy ate a late dinner at Cantor's Deli and talked mostly about what we had seen that night. This was indeed a grand space occasion!

emergency airlock shot.

Among the last sequences Dullea appears in is the 'dinner' scene, as he eats in a very echoey Louis XIV style room. Breaking the glass was Dullea's idea, allowing a change of his posture before he reacts to hearing himself breathing in bed, Kubrick agreed it made the scene work better!

After a great discussion, there was a screening of what was billed as a 'pristine' 70 mm print of the film. Alas, pristine it was not, but except for near the ends of the reels the print was

An invited multitude converged on Beverly Hills on April 29th, where the American Film Institute hosted a celebration of the 30th anniversary of the release of the movie "2001 - A Space Odyssey." We were to see a special viewing of the film after listening to a discussion by a distinguished panel. Many people active in space matters were gathered there as well as journalists, noisy photographers, and many others whose lives have been touched by the greatest science fiction film ever made. Andrew Chaikin not only brought the event together, he also hosted a panel which included Bill Anders - Apollo 8 astronaut, and Tom Hanks - actor and producer instrumental in realizing the ongoing series based on Chaikin's book From The Earth To The Moon. Other panel members included Keir Dullea, Gary Lockwood (Dave Bowman and Frank Poole in 2001), Joan Horvath of JPL, who works on designs for Europa probes, and Dr. David Stork, an artificial intelligence guru. Sir Arthur C. Clarke was part of the panel from Sri Lanka once technical problems were overcome, using a phone to speak to us while his grinning image appeared via the Internet.

Many of the 2001 veterans were apparently in touch lately, with Arthur getting his share of correspondence! Referring mostly to notes he had gathered for the 25th anniversary events, Clarke recalled Alexi Leonov saying after seeing the film that he felt that he had been in space twice (which he actually accomplished later during the Apollo-Soyuz Test Project). Arthur spoke about Europa, especially mentioning one photo (PIA 01092) which contains a strikingly straight fissure. The panel discussion went all over the place, filling in tidbits of the history of the late sixties film project as well as subsequent feedback the actors experienced through the years.

Bill Anders saw 2001 at its premier and carried the Bonestellian lunar scenes of the film in his mind, only to be disappointed some 7 months later at the real Moon's textural monotony! (Chesley told me he once was in discussions about working the film, but it didn't work out. His words to me were, "They probably said 'That old bastard, he'll probably pick up a paintbrush and drop dead!'" At least one of the moonbus travel exterior scenes, which were 'forced perspective' models, was almost certainly based on 'Conquest of Space' paintings!)

Gary Lockwood recalled a shot where he was strapped into the centrifuge Discovery set, nearly upside down, spooning out some food goo, when a glob of green food left his fork and suddenly gave away what direction 'down' really was! (CUT!!!) Lockwood also mentioned his experience in touring to promote the film, only to be dismayed at the initial bad reviews the film received at the time. Dullea's recollections included his anxiety in being dropped two stories with only a piano wire saving him from dropping on the massive camera, for the