

ANNOUNCEMENTS!



ATTENTION EVERYONE INVOLVED IN THE IAAA TRAVELLING ART SHOW!
We are trying to create a web site about the show, including jpegs of ALL art involved. Can everyone who has art IN the show or anyone who has pictures OF the show please send them to: Jon Ramer, 5007 Rhine Way, Dayton, OH, 45458, USA, or e-mail address ramerj@worldnet.att.net. This is a second request. I've only received stuff from one person so far.

Web Surfin' Sites to check out :

- http://www.msss.com/mars_images/moc/polar_montage_2000/inJex.html
- <http://antwrp.gsfc.nasa.gov/apod/astropix.html>
- <http://www.niftywebsites.com/spaceart/>
- <http://www.geophys.washington.edu/Space/SpaceModeVM2P2/>
- http://www.space.com/sciencefiction/benford_space_art_000601.html
- <http://spaceflightnow.com>
- <http://www.spaceviews.com/2000/06/lla.html>
- <http://near.jhuapl.edu/iodl20000323/index.html>
- http://www.space.com/scienceastronomy/astronomy/canyon_star_party_000612.html
- <http://near.jhuapl.edu/iodl20000324/index.html>

On behalf of all IAAA members I queried the Science-Art.com as to whether they would offer IAAA members a discount for joining their gallery site. I am happy to say that they have agreed. Visit their site and you will be able to sign up with a 47% discount for the first year. It looks good to me.

<http://Science-Art.com>

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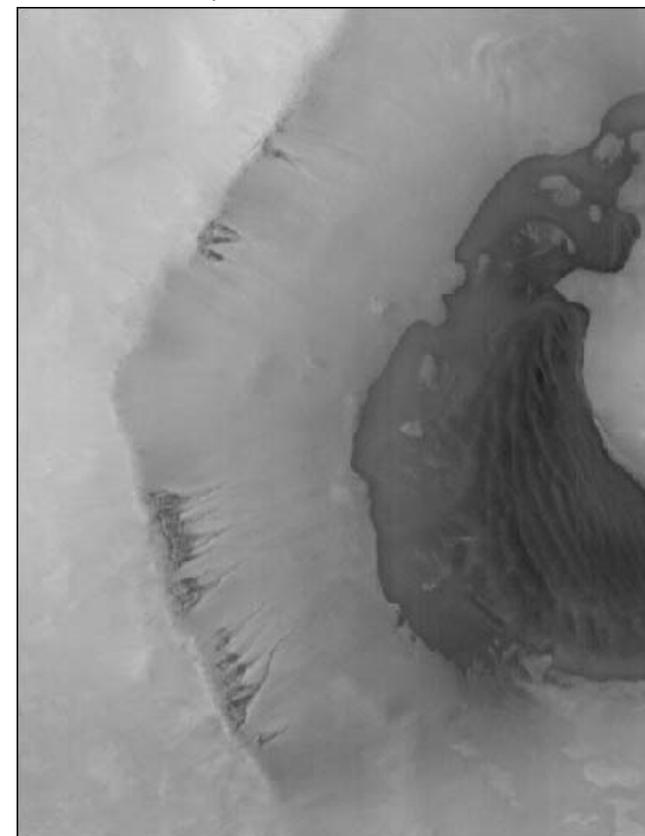


Jun / Jul 00

The Official Newsletter of the

International Association of
Astronomical Artists

SURF'S UP!!



Incredible photography from the Mars Global Surveyor shows evidence of what looks like recent movement of liquid water. Note the sharp erosion ridges to the left of this crater in Noachis Terra. Anybody feel like doing some Martian scuba diving?

Editor: Jon Ramer

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

IN THIS PULSAR...

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T-Tauri Stars By Jon Ramer



From the Editor-
Hi Gang. This issue we've got great news about our new Fellow members, plus a bunch of new member profiles. Some news and pictures about asteroids and the successful NEAR

Jon!

Martian Mysteries By Hilda Green Demsky

New member and professional artist, Hilda's style blends surrealism and space art. Check out her bio on page 9.

Astronomical Feature of the Month :-- T-Tauri Stars --

A question was raised on the list server about T Tauri stars, a perfect lead-in for a Feature of the Month.... T Tauri stars (TTS) are young, solar-like stars seen near many molecular clouds in our galaxy. They are pre-main sequence stars that have temperatures and masses similar to the Sun, but they are brighter and have fast rotation rates (a few days compared to a month for the Sun). TTSs are active, variable stars.

The first T Tauris were found in 1945 and were identified by their optical variability and strong chromospheric lines. There is evidence for large areas of starspot coverage plus some variable X-ray and radio emissions. Some have molecular outflows or strong stellar winds. About half of all T Tauri stars are surrounded by disks, though most TTSs are in binary systems. They tend to

have more lithium than the Sun, an element easily destroyed at "low" core temperatures. The star's energy is derived from gravitational collapse because the core is not hot enough for proton-proton fusion.

The clouds of gas which collapse are thought to be rotating very slowly and to not have uniform density, being denser in their centers than near the edge. This leads to an inside-out collapse – meaning that the denser core collapses faster than the less dense outer regions of the cloud. The inside-out collapse leads to the formation of the forming star in the center of the cloud which then slowly builds up its mass by accreting the outer layers of the cloud.

Another noteworthy aspect of this later stage of formation is that before the star actually gets hot enough to ignite nuclear fusion, an intense stellar wind is generated. Often times because the cloud was slowly rotating, a disk of material forms around the star. The disk collimates the intense stellar wind into two oppositely directed beams – producing what is called a "bipolar flow."

For the most part, the cloud has a chance to accrete onto the protostar before the violent states of evolution begin. Classical TTS are young, low mass pre-main sequence stars, with circumstellar accretion disks. Sounds like a subject that would make for an interesting painting or two....

WORKSHOP ALERT! From Joy Day

Join your fellow artists for an inspiring workshop in one of the most dramatic parks in the world, Yellowstone National Park, September 13-19 (Wednesday - Tuesday), 2000. Our adventure will begin early the morning of the 13th. We will be leaving from West Yellowstone, driving into the park, stopping at such places like Gibbon Falls, Artist Paint Pots, Norris Geyser Basin, and Obsidian Cliff. The next day, we will explore Mammoth Hot Springs, Angel Terrace and the Upper and Lower Terraces. We will continue on to see Specimen Ridge, Roosevelt Lodge, and then make our way to Canyon Village, where we will delight in the Grand Canyon of Yellowstone, Artist Point and Inspiration Point. These are the wonderful spots where Thomas Moran and many other artists painted vistas plein air. We will continue to explore Hot Springs Overlook, Mt. Washburn Trail, and the Upper and Lower Falls.

After dragging the artists away from this glorious section of Yellowstone, we will explore and experience Sulfur Cauldron, the Mud Volcano and Yellowstone Lake. We will then move to the equally stunning Old Faithful area. Here, we are greeted by the Fountain Paint Pots, Geysers Galore (Anemone, Castle, Riverside..), Emerald Pool, Morning Glory Pool, Fairy Falls, Black Sand Basin, and Grand Prismatic Springs. As you can see, it will be an extremely packed seven days - and that's not the end of it!

After completing those seven days of exploration, we will drive down through Grand Teton National Park to Jackson Hole, Wyoming, for a few days of gallery hopping, tourist shopping and the National Museum of Wildlife Art - an enormous castle of artworks.

Now that I've got you all excited, here's the scoop. The fee for the workshop will be \$40 (L26 pounds sterling) for Artist and Fellow members of the IAAA, \$45 (L28) for Associate members, and \$55 (L33) for non-IAAA members (accommodations not included in workshop fee). Attendance will be limited and by advanced registration only, so register early and often!

Estimated costs include: air fare to either West Yellowstone or Jackson Hole, sharing rental cars, \$20 per car entrance fee (lasts for the 7 days, and good for both parks), food (moderate in restaurants to inexpensive in cafes), the workshop lodging (6 nights, ranging \$30/person/night to \$65/person/night), and lodging before and after the 6 nights of the workshop. Interest in this workshop is high, and space is very limited. Again, space is not reserved until I receive your *PREFERENCES* and *CHECK* - if you sent your initial "yes, I'm interested" to the listserve, that does NOT mean you are registered!

Send your registration to Joy Day, PO Box 3939, Carmel, CA 93921, check made out to "IAAA" (yes, it's tax deductible!). Euros can send theirs to Dave Hardy at the address on the rear cover in STERLING only, any bank charges pre-paid. If you have any questions or want to let me know your preferences, call Joy at 831-622-9616 (noon-moon, PST), or email at YelloStoned@glassnebula.com. See you there!!

Mars

Base

By Don

Dixon

A depiction of a team of astronauts setting up camp in Labryntis Noctis. Don

is a professional artist and Fellow member.



A NEW BOARD.... A SPECIAL OFFER....

Elections are over with now and the full new Board consists of the following members:

Kara Szathmary (President)
Jackie Burns (VP for Europe)
Dirk Terrel (VP for the US)
Don Davis
Mark Garlick
Dave Hardy
BE Johnson
Ron Miller
Rick Sternbach

Welcome aboard to all! Many wonderful things are in store for the IAAA in the new millennium. And the first one is this: a special deal on life-time memberships. An idea from Dave Hardy, the deal is the current rate for a lifelong subscription to the IAAA is \$350/L230. As you know, we now have a new membership structure, so the current Life rate will remain the same for Associate Members, but for Artist Members it will be \$400/L265 and for Fellows \$450/L300 (they have to be voted a Fellow of course!). HOWEVER: any member in good standing taking out a Life Membership **before** January 2001 may do so at the current rate of \$350/L230. All monies to be made out, as always, to "IAAA" and not an individual, and sent to Dale Darby in the USA and Dave Hardy in sterling in the UK. What a deal, eh?

Kudos Korner

- Our illustrious out-going leader, David A. Hardy, has had a full page spread printed about him in the Birmingham Mail complete with color illustrations and a mention of the IAAA. WAY TO GO DAVE!!!
- You'll enjoy Don's full page illustration for the Greenland Fireball in the latest issue of the Planetary Report
- Mark Garlick had an excellent article with illustrations on double stars in the June ASTRONOMY plus a couple of images in Sky & Telescope
- Bill Hartmann has a double set for you, a fine article on volcanoes on Mars in the July ASTRONOMY and an article on Martian water in Astronomy Now
- Now for a triple play - Dan Durda had not one but two articles, with images by Don Davis, Pat Rawlings and Dan himself, in the May/June PLANETARY REPORT
- Dave Hardy's 'Millennium Planet' and 'Long-tailed Comet (Hyukatake)' appeared in the June ASTRONOMY NOW

Profile: Christophe Chapon I was born the 21 September of 1963 in the city of Montpellier in the south of France. Some words about my studies: primary and secondary in Alas (a very little city) then I studied medicine in Montpellier and Nimes. I decided to specialize myself in the "O.R.L" field, that is to say "Ear, Nose and Throat" and in surgery (head and neck surgery). I've worked in a medical office with four other doctors for five years now. As regards my marital status: I got married on 26/06/99 to Christine (who really appreciates my works as she always says!) and we've got a little girl (10 years) named Perrine. I appreciate painting, especially since a few stays in Paris during, first of all, my National Service in 1990, and on the opportunity to visit "Le Louvre" Museum and other art galleries such as the "d'Orsay" Museum (impressionism) and the museum of Modern Art. I've also visited the British Museum in London, Metropolitan and M.O.M.A in New York, the J.P. GETTY museum in Los Angeles and last summer the DALI museum in Florida. In the painting field, I also like Monet and Siudmaka. Computer Science has also been one of my favorite past times for a few years now (since about 1992) and more particularly I really enjoy computer graphics since 1996. These last years, I've discovered and enjoyed for Bob Eggleton's books such as "Alien Horizon" and David Hardy and John Foster's paintings in Astronomy magazine. Recently, I've created a few pictures (C.G.I.) about the Solar System and a lot of about different fields such as nature, landscapes, sci-fi and fantasy pictures.

Profile: Hilda Oemsky My current series of paintings explores the domain of celestial phenomena from planets to the smallest meteorites. I have been creating art about the universe since 1988 when I received a Christa McAuliffe Fellowship from the U.S. Government in memory of the astronaut. At that time, I was invited by NASA to observe a shuttle launch at the Kennedy Space Center in Florida. I sat with the scientists for a briefing and saw the films that the astronauts took on their voyages into space. These close-up views of the skies showed me that beyond black nights and twinkling stars, there are intense colors and magnificent fast-moving activities in the cosmos.

Most of my paintings are ail an canvas. The palette and composition of my work is based an geographic features of planets and moons, temperatures, colors, starbursts, galaxies and other mysteries of outer space. Same inspiration comes from images captured by the Hubble Space Telescope and photographs from NASA. Merging the abstract qualities of science and art, I seek to evoke the beauty, splendor and mystery of outer space.

Profile: Norm Siegel According to my mom, I started drawing when I was two and a half. In 1952 when I was twelve, I checked out the original "Conquest Of Space" by Bonestell from the library. I was hooked. My first trip to a bookstore was to buy that first edition, which is never far away and still a source of inspiration and admiration. While in the High School of Industrial Art in New York City I participated in the Society of Illustrator's student program and won second place in their annual national contest. After graduating The Cooper Union in NY, I started out illustrating SF covers, then went into advertising design, graphics and marketing while a free-lance illustrator.

Advertising sort of took over my life. I have worked at many of the big ad agencies as well as the smaller and more exciting "creative" shops and have been responsible for many of the ads and commercials that have interrupted many a TV show. Illustrating became a serious R&R outlet. I have always maintained a love for all things aviation and space. I was also in the enviable position to supply illustrations to my advertising buds when possible.

In 1989 I started a virtual advertising agency with two partners. Our first client and still our client is Discovery Communications (The Discovery Channel, TLC, etc.). We are also retained by High Tech & e-commerce companies. All the while I'm still illustrating. Now that my business runs with my marginal participation I have rededicated myself to do more illustrating.

I currently live in a small converted barn in Norwalk Connecticut, with my wife Carol and two Springer spaniels, Maggie and Spencer. Our three children are finally out on their own and doing quite well.

Recently, Fay Gillis Wells who along with Amelia Earhart founded the largest international women's flight organization The Ninety-Nines; and who also sits on the same board of one of my clients as I do, was gracious enough to recommend an illustration I did of Astronaut Sally Ride to Connie Luhta of The International Women's Air & Space Museum in Cleveland. It was installed as part of their permanent collection at the end of April, 2000.

<--- By Norm Siegel

Profile: Allen Steele

First, the biographical facts. Born 1958 in Nashville, Tennessee. lifelong interest in space exploration, prompted by watching the Mercury and Gemini missions on TV, which lead in turn to reading every science fiction novel I could lay my hands upon. Drew a lot of pictures of spaceships and planets, and began writing science fiction stories in the 4th grade. Decided to become a SF writer at age 15, but continued to sketch space scenes in the margins of my notebooks.

My aspirations of becoming a SF author / astronomical artist crashed when I went to college; although I took straight-A's in all my creative writing workshops, two F's in art class was enough to convince me that I have as much business with a paint brush as an elephant does with roller skates. Yet while I diverted all my creative energies to writing, though, I remained a devotee of space art, albeit now strictly as a fan.

I'm now a full-time SF author, with eight novels and three collections of short stories published under my byline, most of which deal with space exploration. My works have twice received the Hugo Award and the Locus Award, have won the Seiun Award, the Asimov's Readers Award, the Analog AnLab Award, and the Science Fiction Chronicle Readers Award, and have been nominated for the Nebula Award (twice), the Phillip K. Dick Award, and the John W. Campbell Memorial Award. I consider myself fortunate that my work has been illustrated by some of the best space artists in the field, including Bob Eggleton, David Hardy, and Ron Miller.

I currently live in western Massachusetts with my wife Linda and three dogs. My hobbies include collecting vintage SF novels and magazines, building model spaceships (including a few of my own design), cross-country skiing and being a "science chaser." My current work-in-progress is a novel about the first interstellar colony, set upon a habitable moon of 47 Ursae Majoris B.



8 *Martian Sunrise Over Noctis Labryntus*

Profile: Lynn Stowe

As long as I can remember I've been a writer, of poetry and fiction, primarily. I began exploring visual arts seriously in order to illustrate my writing projects but it soon became consuming in and for itself. I worked in oils and watercolor though most of my endeavors were in photography. In a search for an airbrush that would create effects I wanted I came across various software applications and now work almost exclusively in the digital realm, including my photography. I do little else besides my creative work except read and research in all fields of science, with particular emphasis on astronomy, astrophysics, biomed and biotech. I enjoy hiking. I've several graduate degrees from the University of California, Berkeley, and worked in the undergraduate library there in order to support my creative obsessions and to be close to a wealth of scientific information. When I was able to rely on my creative projects to support me I moved north, into the trees, where concentration is less frequently disturbed.

Profile: Ken Nott

I first took an interest in the night sky as a teenager when the nights were much darker than they are now. My first telescope was an Army surplus gunsight from a tank and it was heavy! I used to lie flat on our back lawn waving this thing around trying to hold it still enough to catch a glimpse of a star or two. Not ideal, but enough to fire up the interest so that years later in Rhodesia I joined the Astronomical Society of Southern Africa and made my own 6" reflector. The nights there were black as ink and the stars blazed like sparks in the sky and I wish I was back there now.

Today I have a :12" f4 reflector in an observatory which is a garden shed with a run-off roof. It faces south and is quite comfortable to work in. I have a chair (with cushions for cold nights) to sit at the bench for reading, writing, and sketching. I have shielded red lights above the bench and white lights below. The floor is carpeted and I have a heater.

All I need now is a dark sky! Unfortunately, I live under the murky orange sky of Exeter in Devon. However, we in the Exeter Astronomical Society are in correspondence with our local council so we might be able to get some improvements in that direction.

I have always wanted to be an artist and now at last I have the time to have a go. One of my heroes is Gauguin, not so much for his style, but for his ' approach to life. Anyone who spends his life on a tropical island painting naked girls all day gets my total admiration!

I have always preferred paintings to photographs, particularly astronomical subjects. There's always something going wrong with my photographic attempts -the tracking is not exact, a vibration appears from somewhere, an aircraft flies through the view, or the weather changes. If I escape all those things, a neighbor lights a fire or turns on a light!

Anyway, with painting you can do what you like and when all else fails you can cheat! I have an airbrush and use acrylics on card. I've not had much practice but pictures are now appearing on our walls and friends and neighbors seem to like them. Some have even been sold. My son is trying to drag me into the present world and is about to computerize me. Hopefully it won't be too painful.

ART TIPS DIGITAL PAINTING

Recently there was a great discussion about digital art on the list server. Here are the basics. Don Dixon started with these comments:

"All right, then ... Here are some hopefully helpful comments about digital art from a generally traditional artist. Before anyone lays a finger on their mouse or graphics pad they need to know how to draw, they need to know at least the rudiments of perspective and they need to know how light and shadow works. While there has been some extraordinary digital astronomical art--that of Don Davis and Pat Rawlings comes immediately to mind--there has been at the same time some extraordinarily awful digital astronomical art. The latter primarily due to an apparent assumption by the artist that whatever the computer does must be right. I can't think of how many times I've seen a raw Bryce landscape with a sphere stuck in its sky presented as a finished piece of artwork. If Don and Pat's work is successful it's because they've realized that the computer is a tool, no more nor less than an airbrush is, and not an end product in itself. The best digital artists among us knew how to draw and paint expertly before they touched a computer. That can be no coincidence."

Pat Rawlings followed with this: "Every time I get a commission for a new piece of art I agonize over whether to produce it digitally or traditionally. It usually ends up being digital for several reasons. In the case of space hardware art, I find it much more interesting to spend my time designing detailed spacecraft as computer models and then have the computer deal with the reflections and shadows that I used to carefully mask and airbrush. The tedium of multiple precise airbrushed friskets defining the geometry of a spacecraft is about as far as you can get from one's right brain. After the computer does its thing with the raytracing (shadows, highlights, reflections) I almost always have to go back in and enhance or detail the image.

"I also usually have to deliver the image to the publisher as quickly as possible and by doing the art digitally it cuts out several day of shooting transparencies and scanning which can demolish work if done poorly. You also do not have to worry about FedEx losing your original in transit.

"The digital approach is also very helpful when you are dealing with a very professional art director, like Ed Bell or one of his minions, at Scientific American, that want everything to be just perfect and have a number of subtle changes that turn a good piece of art into a great piece of art. The program that I have used for 95% of my images, Strata Studio Pro, can now be downloaded for free at: <http://www.3d.com/flash4.html>. This program is one of the more intuitive 3D animation programs and has some high-end features such as metaballs and inverse kinematics.

"I also would recommend to anyone wanting to paint directly on the computer with a program like Adobe Photoshop or Metacreations Painter that you get a 6"x8" Wacom Intuous Tablet. The cordless stylus that is provided with this tablet allows you to sketch or paint, or airbrush your images directly into a scene on your computer."

Paul Hoffman spoke up too: "I further agree wholeheartedly about learning your craft by hand first. And definitely do not rely on the computer to do 'it's thing 'without a great deal of personal intervention. I can't emphasize too strongly the usefulness of a tablet and stylus. Certainly a high-end drawing package is essential - the product of choice being Photoshop or PaintShop Pro. A consideration not to be lost in this conversation, is that 3-dimensional computer-based art (using output from Strata Studio Pro, 3D Studio Max, Bryce, etc.) relies also on the user's experience with photography and lighting. Setting up lights and cameras is the secret to getting good visual effects which are much harder to generatelrender after the fact in Photoshop.

"A Photoshop technique which might be a bit unusual is to bring in an image and then use it simply as a guide to paint over. The layering capabilities in Photoshop make it easy to take elements and not only reposition them against a background, but to let them be viewed or not viewed. In fact, with the varying transparency and compositing techniques, you can paint over an object very broadly, and then pull back in some of the detail from the underlying image.

"For artists just starting out in the digital realm, there is definitely a learning curve involved. In fact, the first skill to be mastered is simply the hand-eye coordination between moving a mouse or digitizing stylus and seeing the results appear up in front of you on the computer screen.

"Color mixing might throw you for a loop at the beginning, also. Artists who are used to applying paint by brush might find it difficult to get effects similar to what they're used to (for instance, it's hard to apply multiple tones at once, which you might have been able to do with a broad brush on board or canvas).

"But then again, there are some things which are *infinitely* easier (frisketing becomes a matter of either separating things into different layers, or creating custom selection areas.)"

Chris Dawson also chimed in: "Digital is a choice of media. Not an easy fix to, or work-around not knowing how to draw, sculpt or paint.

"With a very formal education in the Fine Arts, I never thought that I would, ever, give up a paint brush. But in 1994 I bought a computer and pursued digital painting at the behest of a VFX colleague. I began compositing some of the many photos I had taken for painting-reference purposes. None of them had been taken with lighting and color in mind to be composited together later. So I quickly learned a few things about how to digitally color correct. Matching shadows is another thing.

"My point is to echo what has been said here that without basic drawing and form-rendering skills, the best CG programs are glorified paint-by-numbers kits.

"Digital creation can save time and make for efficient workflow. That is a good reason to use it, but maybe not the best for everyone. I use it only because I seek to create an illusion of fictitious worlds in a photorealistic manner as best I know how. Digital compositing of photographic material allows me to do this, but I have to know how to match lighting. The computer won't do it by itself. Objects that do not exist are often needed and that's where 3D CG modeling comes in. But, again, I have to know how to model and how to match lighting. I couldn't do it, however well or realistic, without knowing light, shadow, and form. Not to mention why we place shadows where we do for drama.