



Art ©2005 by Tom Peters

In the Next Issue of PULSAR:

Mar-Jun 2005: Space vehicles. Getting there is half the fun, as we look at spaceships over the years, both historical and speculative. Space artists have painted landscapes of supposedly unreachable celestial bodies in times past, but a lot of those places are now being visited by un-piloted spacecraft, and one has been trod upon by fourteen humans. We are combining this with **The Sun**, originally **May-Jun 2005's** feature. Our home star has been seriously thought about and studied for more than a century, from initial puzzlings over sunspots to the workings of fusion, and the sun's ultimate fate (and ours!).

And In Future Issues:

We're always looking for theme images for our upcoming issues, so send your digital files or slides or prints:

Jul-Aug 2005: Life on Other Worlds. Is it possible? Can we detect it? Can we go visit?

Sep-Oct 2005: The Early Universe (more soon!)

Nov-Dec 2005: Planet X and Beyond (same!)

PULSAR is published at least four times per year as part of the membership benefits from dues paid. All contents are ©2005 International Association of Astronomical Artists (IAAA) except where noted. Individual artists and writers retain copyright to works contributed to this publication.



INTERNATIONAL ASSOCIATION OF ASTRONOMICAL ARTISTS

BOARD OF TRUSTEES

Kara Szathmary
David A. Hardy
B.E. Johnson
Jackie Burns
Dirk Terrell
Don Davis
Richard Bizley
Paul Hoffman
Rick Sternbach

OFFICERS

PRESIDENT
Kara Szathmary

VICE PRESIDENT
Dirk Terrell

VICE PRESIDENT, EUROPE
David A. Hardy

MEMBERSHIP, NORTH AMERICA
Joy Day

TREASURER
Beth Avary

MEMBERSHIP, EUROPE
Richard Bizley

EDITOR, PULSAR
Rick Sternbach

DIRECTOR OF FELLOWS
Don Davis

DIRECTOR OF EXHIBITIONS
Vacant/TBD

IAAA POINTS OF CONTACT

MEMBERSHIPS/US SUBSCRIPTIONS:

Joy Day
P.O. Box 3939
Carmel-by-the-Sea, CA 93921 USA
Tel: (831) 659-4950
email: joy@glassnebula.com
Annual rates by member type, \$40, \$45, or \$50.

Make all payments out to "IAAA"

VICE PRESIDENT, EUROPE & UK SUBSCRIPTIONS:

David A. Hardy
99 Southam Road
Hall Green, B28 0AB, England
Tel: (44) 121 777 1802
email: Dave@astroart.org
Annual rates by member type, 26, 28, or 31 GB Pounds.

Make all payments out to "IAAA"

Jan-Feb 2005
Incorporating Late-Breaking News Through 31 May 05



The Official Newsletter of the
INTERNATIONAL ASSOCIATION OF ASTRONOMICAL ARTISTS



"Mosaic Canyon II" by Gavin Mundy ©2005

From the Editor –

Eyes Trained on the Rocks, Imaginations Reaching Outward

The Third Death Valley Workshop (yes, third; see elsewhere for explanation) was held from February 6-13, 2005, and was a complete success, with a record total of 28 IAAA members in attendance. We were headquartered at the Furnace Creek Ranch, a mile or so down the road from the Furnace Creek Inn, where we maintained a meeting room for the week we explored the canyons and salt flats, Ubehebe Crater, and revisited Mars Hill. Though parts of the national park were inaccessible due to heavy rains and flooding in the months before our arrival, we were able to visit a lot of interesting spots, including a new one for me, Ventifact Ridge, which actually looked more Mars-like than Mars Hill in some respects. We travelled in large packs and in smaller groups, poking about for fossils or perfect lighting on the sand dunes, or braving washboard road conditions to get to the mysterious Racetrack.

Aldo Spadoni deserves a public round of applause for providing the super-bright digital video projector, through which we were able to view videos of workshops past by Dave Hardy, plein air art by Jeff Fennel, and artwork done by attendees as well as those who could not make it in person, such as Don Davis and Ron Miller, and digital photos shot during DV3.

Rather than babble on about DV3 too much here, I invite you to peruse these pages for images not only of the real place but the sketches and paintings inspired by the location. As space artists, we study the analogues for the other worlds, marvel at their structure and history, and bring their distant counterparts to life.

PULSAR Improbability Factor Off the Scale, May be Normal Again by Christmas

I had hoped that this issue would be published soon after the Death Valley Workshop, but it was not to be. Many difficulties got in the way, no one's responsibility but mine, and for the extended delays, my apologies. You deserve at least four issues each year and the uncertainties in my "day job" career cannot guarantee that outcome. I have already passed my temporary U.S./World Membership Secretary duties to Joy Day, who herself has left the position of Director of Exhibitions, and I will also pass the editorship of this journal to another come January 2006. My continuation on the IAAA Board is also in some doubt past January; if I do stay on the Board, it will only be until the May 2006 elections. I'll be off the radar for a while, but not forever. And in the meantime, I am at work on the next issue of PULSAR.

Rick Sternbach

Cover: "Mosaic Canyon II" by Gavin Mundy ©2005. The canyons presented great opportunities to see various rock strata and processes of folding, erosion, and the like. Picking sites to visit was not always a rational, thoughtful activity. Gavin writes: "I fondly remember the way a convoy of artists' cars can, in unison, careen off the road at the slightest whiff of a photo or sketching opportunity."



Photo ©2005 by Jon Ramer

and incessant winds eroded the lighter ash away, leaving behind spires or chimneys, often capped by a stone or block of denser material. Planetologists studying Callisto think this is the same mechanism that created the spires there, bits of dense material protected the softer icy substance beneath, letting the rest of the ground be eroded away by micro-meteoroid action.

The shapes of the spires were truly fascinating, showing just how whimsical nature can be. While many were what I expected, wider at the bottom tapering to a point or cone at the top, many were not. There were arches, donuts, split fingers, slabs, and shapes best described by the photographs included with this article. Some areas were not covered by more dense ash, those eroded away in swirls and curls like frozen waves. Other areas were blanketed by the heavier material, making large escarpments surrounded by undercuts where the softer material was exposed and giving an appearance of gigantic mushrooms.

The numerous eruptions created many layers of ash. Surprisingly, there was a great deal of color in the layers. Pastel shades of red, yellow, and gray were mixed in with a pale white. I made sure to take close up pictures of the amazing texture of the ground for everyone to see. Even more surprising was how frangible the ground was – you could scrape it away with your bare hands. In fact, one part of Capodoccia is called Goreme; in Turkish "gor emi" means "you cannot see," referring to the huge underground cities that were hand dug there in ancient times. Today, the region is filled with all sorts of dwellings, even a hotel, dug into the sides of the chimneys.

All in all, I shot over 100 pictures in the 10 hours I hiked all over Callisto – oh, sorry – Capodoccia! I hope someone out there finds a little inspiration from my photos and report. Enjoy and paint away!



Photo ©2005 by Jon Ramer

WELCOME TO CALLISTO! Land of Fairy Chimneys

by Jon Ramer

The baleful globe hung in the sky, watching me as I hiked across the rugged ground, surrounded by chimney spires that twisted upwards in fantastic shapes, large and small. The both pointed and twisted shadows on the ground only accentuated the strange feeling of “elsewhere” the land was emanating. Sharp spires, capped chimneys, mushroom bluffs, the only words that could adequately describe the landscape were not ones usually used to describe scenes on Earth. No matter how alien it felt though, the one word that definitely worked was “incredible.”

Only 1.8 million km away from Callisto, Jupiter is scarcely the size of your thumbnail at arms’ length, but it still casts distinct shadows on the ground. One region of Callisto, the third moon of Jupiter, is covered with a veritable forest of incredible chimney spires up to 300 feet tall, spires much like some of the ones I was walking amongst. As much as I wished I was crossing the weird and lurid landscape of Callisto, I was actually crossing the weird and lurid landscape of Capodocchia, a unique part of north central Turkey on the third planet of our Sun. However, as I walked around the place, an eerie feeling stole across me – the photographs I was shooting looked just like ground views of the satellite views of Callisto that the Galileo probe took. I knew I had to write this experience up for my fellow astronomical artists.

First a little history about the Capodocchia region. About 250,000 years ago and massive volcano named Erciyes erupted covering a 20,000 square kilometer area in Turkey with layers of ash hundreds of feet thick. Repeated eruptions left some areas with denser layers of ash on top of lighter ash. Thousands of years of rare rain

DEATH VALLEY 3 - THE WONDERS OF OTHER WORLDS ON EARTH

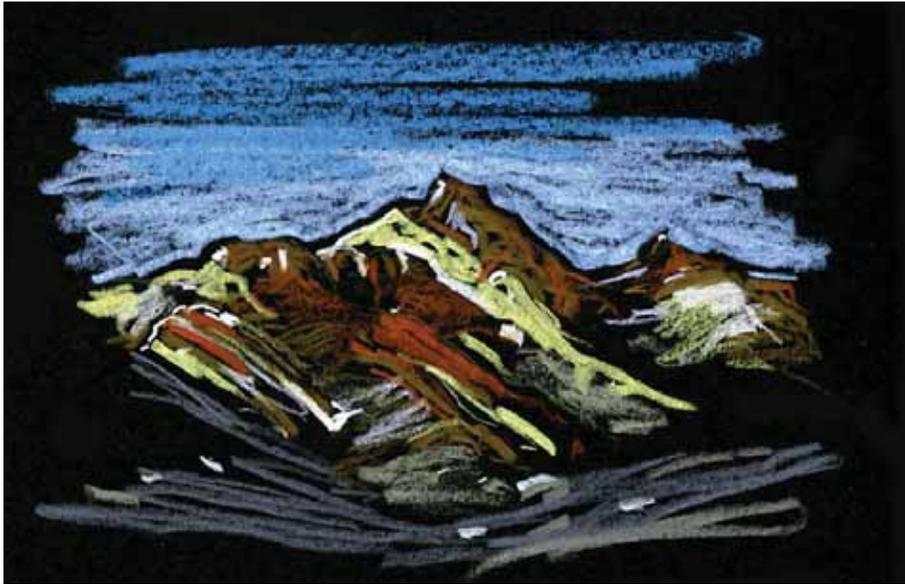


Photo ©2005 by Bob Kline

The Cast of Characters at Mars Hill Front row (l-r): Dirk Terrell, Paul Hoffman, Malcolm Currie, Kara Szathmary, Jackie Burns, Robin Hart, Dan Durda, Aldo Spadoni, Rick Sternbach. Second Row (l-r): Mike Carroll, Gus Frederick, Dave Hardy, Pam Lee, Julie Jones, Bob Kline, Shirley Hettick, April Faires, Betsy Smith. Third Row (l-r): Frank Hettick, Gavin Mundy, Bill Hartmann, Joe Bergeron, Jeff Sturgeon, Joel Hagen, Bob Parkinson. Back corners: Jeff Fennel, Bettina Forget. Out of range: Don Scott.

We first came to Death Valley to explore earthly analogues for other worlds back in 1983. Back then we spent two weeks combing the various geological features, looking for inspirations for images of other worlds (Voyagers I & II had fired our imaginations only a couple of years earlier with views of the Jupiter and Saturn systems). Planetary astronomer Bill Hartmann explained the things we were seeing; we sketched and painted and shot hundreds of photos (before the digital age!). We took a side trip to watch the landing of space shuttle Columbia, mission STS-9. A few attendees talked a private pilot into flying some zero-*g* parabolas. And we named Mars Hill, an expansive mass covered in vesicular basalts, looking for all the world like one of the Viking landing sites on the Red Planet. You can read all about it on iaaa.org.

Twenty-two years later, we went back. Your editor, also the workshop organizer, was unaware that this was not *exactly* the second Death Valley Workshop. Some IAAA members had travelled this way ahead of us. IAAA Webmaster B.E. Johnson (BJ) explains: “DV2 was in the early ‘80s. Joel, Mikey, Bob Kline (I think), and a bunch of others went there in *August*, of all times. I rode in Mikey’s aging Datsun station wagon that had overheating problems, so when we got to where the AC was needed, we couldn’t use it unless we were going down hill at the time! This workshop is the source of the “Let’s Split Up” workshop slogan uttered by Joel when he and a small band got stranded in Devil’s Golf course after the Moon set. They arrived back at the hotel hours later than planned, one member bloody from falling on the salt shards. This was during a time that the IAAA wasn’t as cohesive as it is now. There was no for-



Death Valley sketch by Joel Hagen ©2005

mal “vote” on having workshops but there was orange food, to be sure. Mikey created a painting using Ubehebe crater for reference there. If the real DV2 gets swept under the rug because folks a) forgot, b) don’t care, c) didn’t know about it so it doesn’t exist, d) insert reason here, I’ll be really cheesed. I (we) missed this one but I did attend one earlier that wasn’t the ‘original.’” Not to worry, BJ, the history has now been told. Although we’ll have to change the latest t-shirts. A comprehensive list of DV workshop-related websites, featuring stories, art, and photos from some of the attendees, can be found at <http://www.norwebster.com/elektroart/iaaa/>. Check it out.



“Playa and Gullies in Martian Crater” by Dr. William K. Hartmann ©2005

exploration. Her paintings quickly became less about alien vistas and more about the human experience of manned space exploration. Still new to the astronomical art field, she attended the Hawaii space art workshop in 1981, rejoined workshop artists in Death Valley in 1983 and attended subsequent IAAA workshops at Johnson Space Center in 1987, in Iceland in 1988 and the Soviet Union in 1989 and 1990.

In 1985, Pamela was invited to join the NASA Art Program for Discovery’s launch. In 1986, she was invited to tour space and cultural facilities throughout Russia, Ukraine and Georgia with the Young Astronauts/Young Cosmonauts Exchange. In Star City, she was privileged to present her Young Astronauts Council commissioned painting to the director of the Yuri Gagarin Museum. The following year, she attended the “Space Futures Forum” in Moscow as one of five invited artists in Dr. Carl Sagan’s Planetary Society entourage. In 1989, she attended the Association of Space Explorers Congress in Riyadh, Saudi Arabia as one of four invited artist/exhibitors. Believing the NASA Art Collection should include works by Soviet artists, Pamela drew on contacts in the USSR Union of Artists and Glavcosmos to draft an invitation to NASA. In 1990, she and Union of Artist representatives presented an itinerary to NASA Art Program Director Bob Schulman, facilitating the first artist exchange between the NASA and Intercosmos fine arts programs.

As a Founding and Board of Trustees member, Pamela participated in the formation of the International Association for the Astronomical Arts as a nonprofit organization, in the initial discussions with the USSR Union of Artists regarding collaborative workshops and drafted, in association with The Planetary Society and The Association of Science-Technology Centers, the proposal and budget for the eventual series of IAAA/USSR Union of Artists workshops that culminated in a touring space art exhibition.

Two of her miniatures were flown aboard a NASA space shuttle in 1985 and another painting on parachute silk aboard the Soviet Space Station MIR in 1991. These were used to query astronauts about the difference between true colors, as seen from orbit, and colors based on photo reference. Selected for numerous group exhibitions, her work has toured museums and galleries in the former Soviet Union, Saudi Arabia, Europe and North America. Among these exhibitions are the Society of Illustrators “Science Fiction: 1980s And Beyond” in 1984, the NASA Art Program “Visions of Flight: A Retrospective from the NASA Art Collection” from 1988-91, and the ARTRAIN “Artistry of Space” from 1999-2001.

Her work has appeared in the television productions “Cosmos — Year of the Comet”, “Future Flight”, “The Mars Declaration”, “Adventures in Space”, “Life on Ice” and “Beyond 2000”. Pamela is one of several IAAA artists profiled in an award winning film “Space Visions” and the cover artist featured in the WSFP-TV production “The Publishing Game”. Her illustrations and paintings have been published in magazines, limited edition and mass publication novels, general interest science books, textbooks and the space art compilations “In The Stream Of Stars” by William K. Hartmann and Ron Miller, “Visions Of Space” by David A. Hardy and the sadly doomed Planetary Society/NASA/Intercosmos MARS 96 mission to the planet Mars. Her work has been selected for publication in the Society of Illustrators Annuals, Art Direction’s Creativity Annual and the American Illustration Annual. She is co-author of “Out Of The Cradle with William K. Hartmann and Ron Miller and contributing artist to their book “Cycles Of Fire”. She recently rejoined fellow IAAA artists at the 2005 Death Valley Workshop and is looking forward to future workshops. Pamela Lee is an IAAA Fellow.



“Bringing In the Big Boy” by Pamela Lee ©2005

Artist Profile: Pamela Lee

Fifty- six years of events and opportunities have influenced the direction of my art, but childhood in my parent’s house provided the foundation for the art itself — an environment of Joy in the deciphering of the mysterious, in the diversity of people and places, in the desire to know “what lies beyond the next hill,” and in the reverence for all things found in empty places. Within the heroic challenges of manned space exploration, the elemental themes of vision, sacrifice, defiance and survival provide metaphors for beliefs I hold about the future of this planet and the immutable essence of the human spirit.

Born in 1949, Pamela Lee grew up on the University of Iowa campus and around the less traveled areas of the Midwest and Canada. Life revolved around family, campus and her father’s insatiable wanderlust. A family vacation to the Southwest resulted in relocation to Tucson, Arizona in 1961. The “close to the bone” landscapes of the Four Corner states so completely resonated with her, she still considers the area home. The family’s wide ranging interests provided a supportive environment for her own interests — primarily art. She received her Bachelor of Fine Arts degree in 1970 from the University of Arizona. She moved to California shortly afterwards where she worked as an advertising Designer/Illustrator in San Francisco.

Pamela began producing space art after accepting an illustration commission from Bill Hartmann in 1979 — a decade after being introduced to Bill’s own astronomical paintings — enjoying the requisite research and opportunity for vicarious

DEATH VALLEY 3



“Little Hebe” by Michael Carroll ©2005



“Golden Canyon Page” by Bettina Forget ©2005

DEATH VALLEY 3



“Mars Hill” sketch by Bettina Forget ©2005



Artists at Ventifact Ridge (l-r): Bob Kline, Dave Hardy, Dirk Terrell, Dan Durda (kneeling), Joe Bergeron, Rick Sternbach. Photo © 2005 by Bob Kline



Betsy Smith painting at Ubehebe. photo ©2005 by Rick Sternbach

Some Thoughts from Bettina Forget on Death Valley —

It was fabulous! It was inspiring! It was a barrel of laughs! Rick said you never forget your first workshop, and I'll certainly never forget this one. It was such a pleasure to meet everyone, to chat, to browse through everyone's work, to watch IAAA artists interact with their surroundings and create beautiful pieces of art. I'm still totally buzzed!

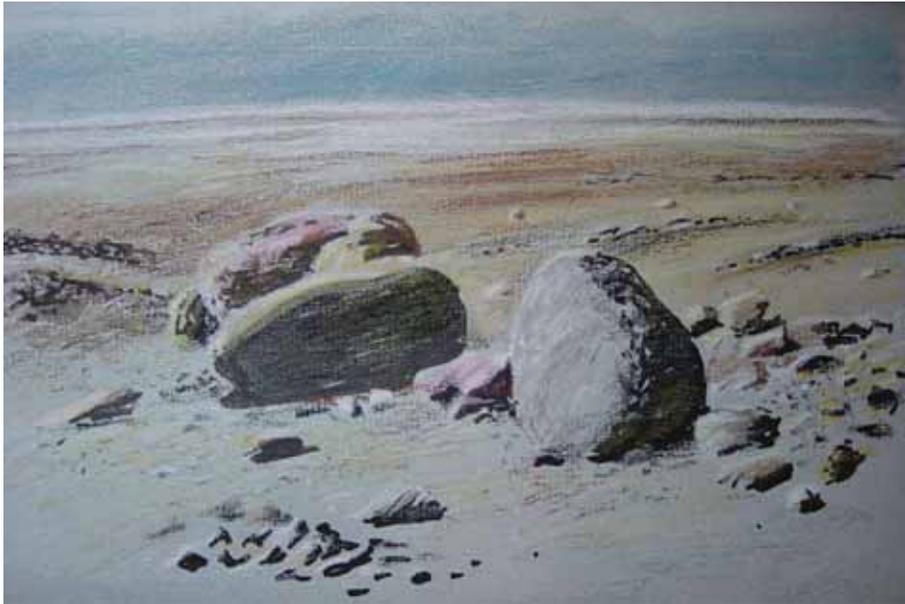
When I returned to my studio yesterday I tried to get back to my “regular scheduled programming”, but whenever I closed my eyes I saw the vistas of Death Valley, the Oasis room, Rick's Café, smelled the scent of wildflowers (the best in 50 years!), ran my hands across the smooth marble of Mosaic Canyon...I realized that only my body made it back to Montreal, while my spirit got left behind somewhere on Mars Hill. So, I did the only thing I could do and spent all day yesterday scanning in some of my sketches and put up a few webpages of photos and work from the DV workshop. I'm looking forward to seeing everyone else's work again, too. (Bill, how did your “Night on Mars Hill” painting turn out?)

I know I've said it a few times before, but it bears repeating: thank you Rick, for organizing this workshop, for the endless stream of turkey sandwiches and Gatorade, for loading your car with everything from scotch-tape to sandwich bags and making room 837 “Rick's Café.” Great job! And here's my final PostIt for the Oasis Room message board: The security in Las Vegas airport was out of control! Old ladies had to take off their shoes to get them x-rayed, men removed their belts and more... I spent over an hour in the security line and missed my plane! Ground staff informed me that I should have checked in at 6am for my 11:15am flight (yes, that's 5 hours). Anyway, I caught the 3pm to Cleveland and got to spend the night at the Airport Sheraton. There, security struck again, this time in the guise of the fire alarm which went off 52 times that night. When I got back home on Saturday after nearly two days of travel, eating airplane food and no sleep I was still buzzed enough from the workshop to sport a huge grin and talk my husband's ear off, telling him all about Death Valley and look through all of my 189 photos!

I'm looking forward to the next workshop already! Take care, Bettina

Ed. note: Thanks for the nice words, Bettina. It was a kick meeting you, and let's hope we can all get together again in another interesting location!

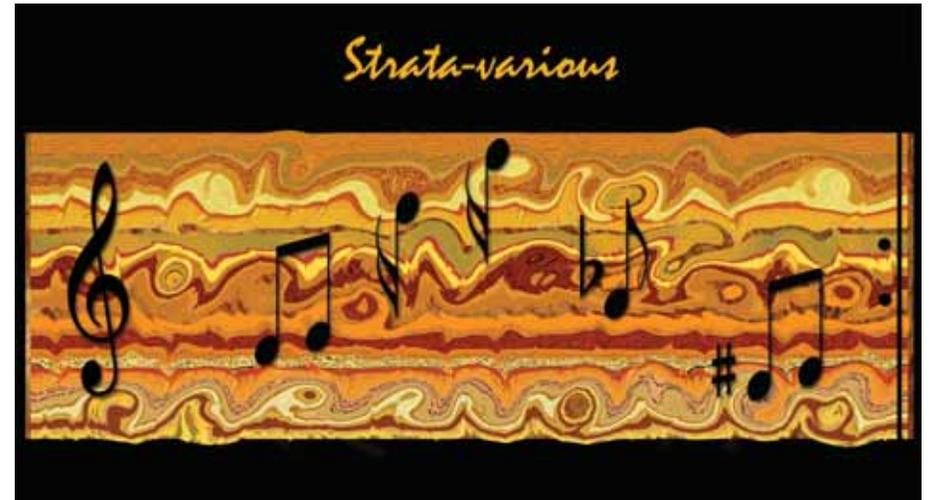
Jan-Feb 2005



“Rock Sketch” by Gavin Mundy ©2005



IAAA President Kara Szathmary touched by magical sunbeams. Photo ©2005 by Rick Sternbach



“Strata-various” by Julie Jones ©2005



*During a number of geological
travels in the Canyon
intermountain, oak, marble,
mountain limestone, and more.
The world's most rare that
of geology, earth on the
first quality of colour.*



“Mosaic Canyon Page” by Bettina Forget ©2005



"Salt Hills" by Michael Carroll ©2005



Paul Hoffman painting back at the Oasis Room. Photo ©2005 by Rick Sternbach



"Ubehebe Crater" by Gavin Mundy ©2005

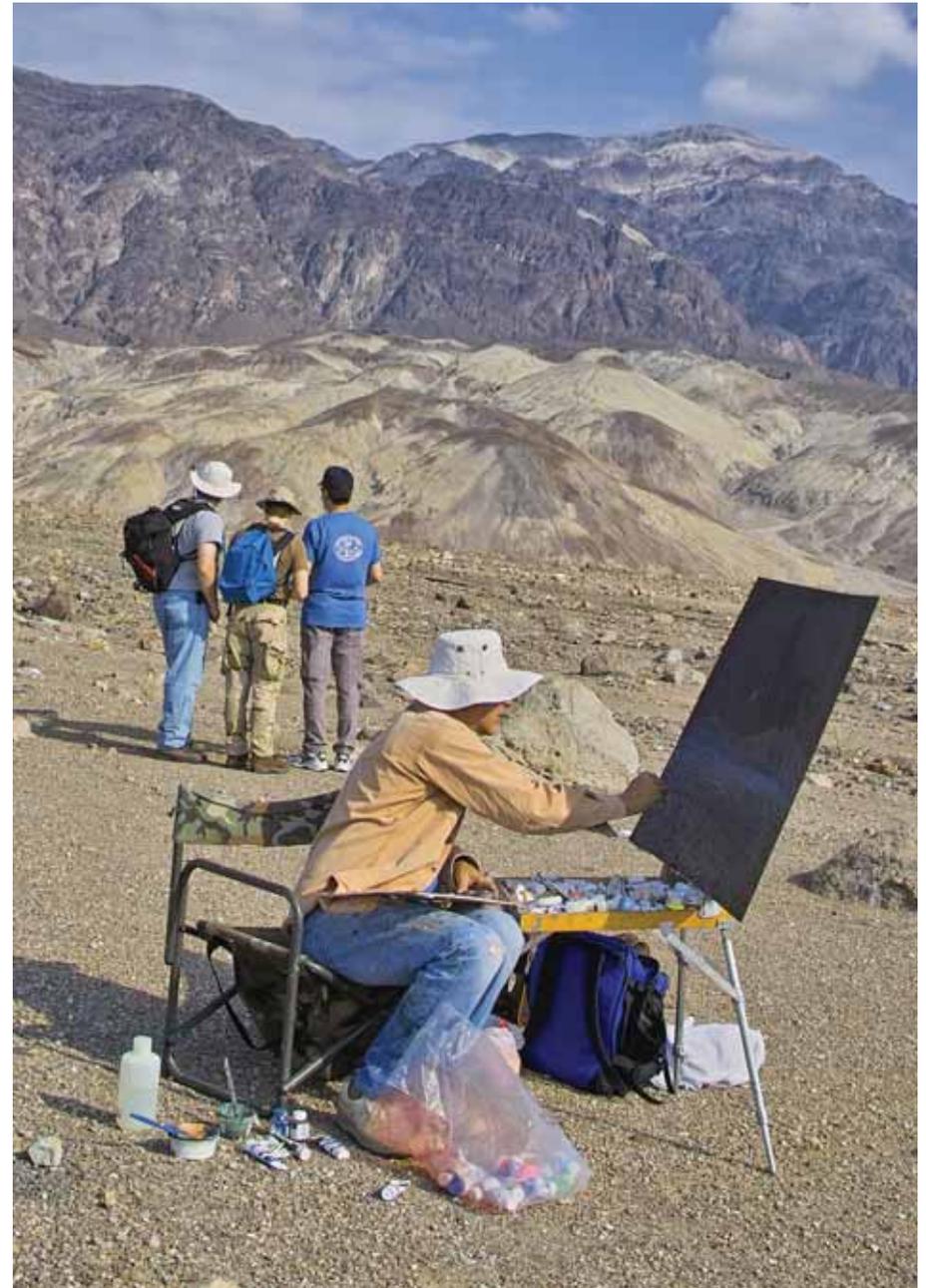


Joel Hagen sketching at Mars Hill. Photo ©2005 by Rick Sternbach

DEATH VALLEY 3



Bill Hartmann paints some more, this time on a smooth area overlooking Mars Hill. Joel Hagen is sketching to Bill's right (see <http://virtual.yosemite.cc.ca.us/jhagen/DVweb/> for more of Joel's sketches). Photo ©2005 by Bob Kline

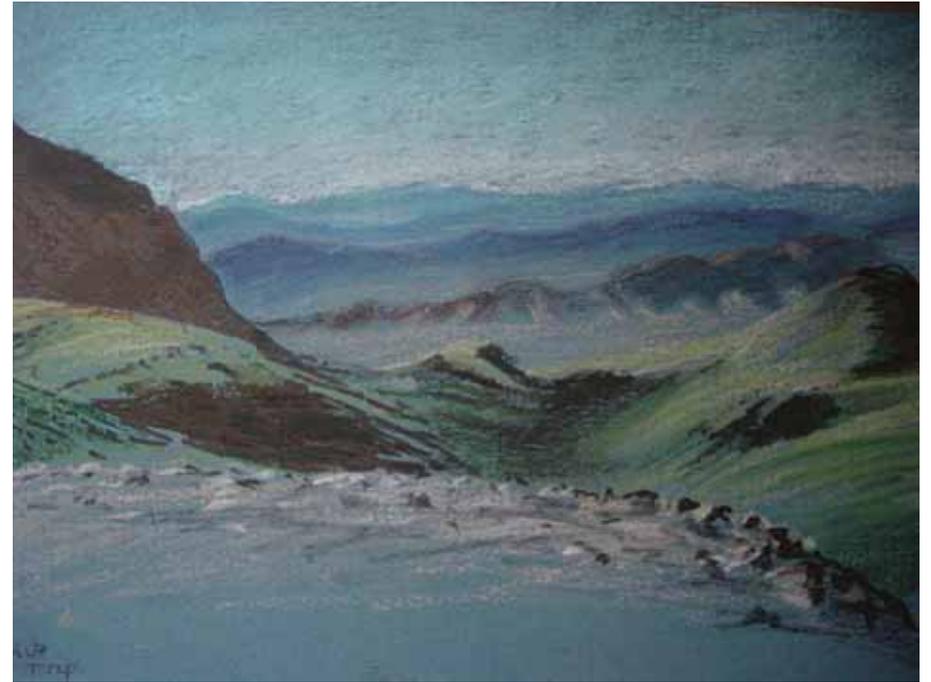


Bill Hartmann paints in the middle of a debris field as (l-r) Dirk Terrell, Dan Durda, and Aldo Spadoni contemplate how far they're going to go exploring up a distant canyon. Turned out to be quite a ways off, but they went, if your editor recalls right. Photo ©2005 by Bob Kline

DEATH VALLEY 3 - THE WONDERS OF OTHER WORLDS ON EARTH



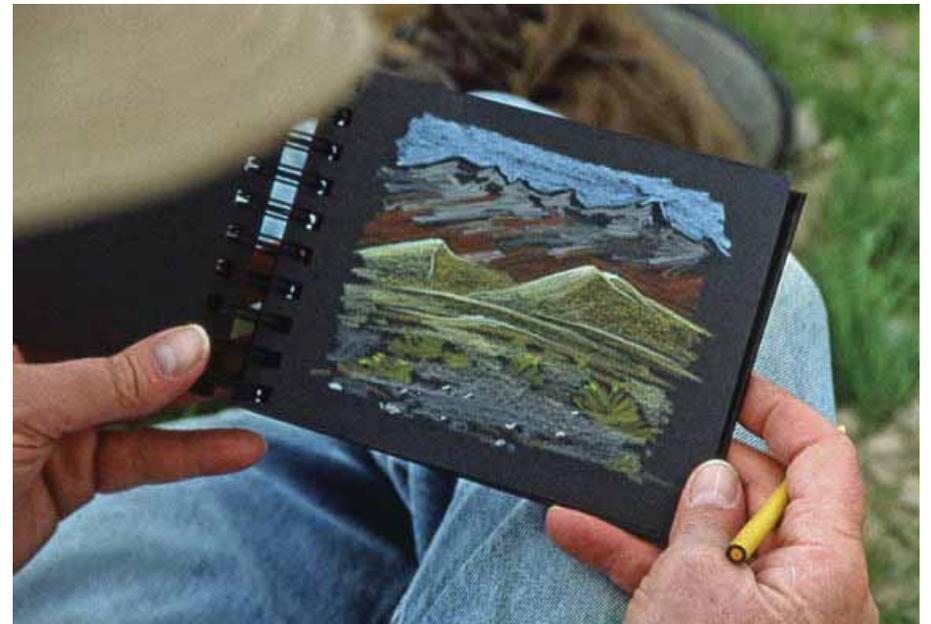
Jeff Sturgeon and Pam Lee look out over Ubehebe Crater. Photo ©2005 by Bob Kline



"Trilobite View" by Gavin Mundy ©2005



"Flowers" by Michael Carroll ©2005



Joel Hagen sketching. Photo ©2005 by Don Scott

border back to Canada. No doubt this will cause an incident with the border guards. Good luck explaining yourself Kara.

SATURDAY Last full day of the workshop: Hot Topic - Kara slips off for Canada without Bettina's nightys - leaving them for Bettina's roommates to dispose of.

Saturday night - the remaining group of DV IAAA stalwarts gather one more time together at the room in the inn to watch the movie Contact. While consuming orange food - they determine that there is no intelligent life on Earth.

SUNDAY Workshop ends-IAAAers depart to the four corners of the globe. The Jones caravan goes back to Reno with Malcolm in tow, almost - he manages to pull a couple of disappearing acts, for good measure.

EPILOG Jackie, Malcolm & Gavin stay at the Jones hotel in Reno before departing for the UK.

A lone pair of mystery ladies hiking boots remain along with a pair of hair combs. Julie believes these items both belong to Jackie and takes them to the post office along with Bettina's nightys to ship to their proper owners.

Flash! - Robin calls Julie on Tuesday inquiring about a pair of hiking boots that were not found with her luggage and perhaps had left in the trailer, when she was dropped off in Reno for a rendezvous with her hubby, and trip home to the Sierra foothills.

Julie informs Robin that Jackie's hair combs are packed in the mystery boots and on their way for a 6 week trip back to the UK.

Robin and Jackie exchange some emails and decide to have some fun with this humorous turn of events. Robin asks Jackie to keep the boots with her for awhile once they get there and take them on the Magical Mystery Boot Tour and photograph the boots in various locations before shipping them back to California.

Stay tuned for more news and photos on Robin's boots that went walking....

This has been an experiment in printing efficiency, leaving more of the plain text to B&W pages and freeing up the bulk of the main journal for the color printing. True, some of the images in this supplement could have benefited from color, but it comes down to a balance of cost vs. eye candy. If you want to see the book covers in color, be nice to the authors and buy them!



INTERNATIONAL ASSOCIATION OF ASTRONOMICAL ARTISTS

BOARD OF TRUSTEES

Kara Szathmary
David A. Hardy
B.E. Johnson
Jackie Burns
Dirk Terrell
Don Davis
Richard Bizley
Paul Hoffman
Rick Sternbach

OFFICERS

PRESIDENT
Kara Szathmary

VICE PRESIDENT
Dirk Terrell

VICE PRESIDENT, EUROPE
David A. Hardy

MEMBERSHIP, NORTH AMERICA
Joy Day

TREASURER
Beth Avary

MEMBERSHIP, EUROPE
Richard Bizley

EDITOR, PULSAR
Rick Sternbach

DIRECTOR OF FELLOWS
Don Davis

DIRECTOR OF EXHIBITIONS
Vacant/TBD

IAAA POINTS OF CONTACT

MEMBERSHIPS/US SUBSCRIPTIONS:

Joy Day
nn
nn USA
Tel: nn
email: nn
Annual rates by member type, \$40, \$45,
or \$50.

Make all payments out to "IAAA"

**VICE PRESIDENT, EUROPE &
UK SUBSCRIPTIONS:**

David A. Hardy
99 Southam Road
Hall Green, B28 0AB, England
Tel: (44) 121 777 1802
email: Dave@astroart.org
Annual rates by member type, 26, 28, or
31 GB Pounds.

Make all payments out to "IAAA"

Jan-Feb 2005
Incorporating Late-Breaking News Through 31 May 05



**The Official Newsletter of the
INTERNATIONAL ASSOCIATION OF ASTRONOMICAL ARTISTS**

Supplement Section - News and Reviews

**IMPACT of SPACE on SOCIETY Conference
Budapest, Hungary**

by Kara Szathmary

Just after the Death Valley workshop, I booked my flight for Budapest. I was off to represent the IAAA on the cultural and educational aspects of our genre: Space Art. Assisted by an Ad-Hoc Committee and jpeg submissions by our membership, rehearsal had finally arrived. Everything hinged on my moment of delivery because I wanted the world to know about the IAAA. Hours and hours of planning had gone into the presentation that was to be delivered to delegates from all over the world at the Hungarian Academy of Science. It was time for our IAAA participation in new venues to show and share our very soul - our raison d'être as an association of astronomical artists for almost 25 years. On the flight over to London, I had the opportunity to read Dave Hardy's book, FUTURES, which I purchased during the Death Valley workshop. A very timely acquisition indeed; reference documentation, to fuel my understanding of the present state of the genre.

The flight to Budapest didn't go by without incidents, especially passages through two metal detectors in Heathrow, London where I had to remove every ounce of silver I was wearing to not cause alarm. Needless to say, I made my flight with 5 minutes to spare. In Budapest, I was met by my Hungarian relatives who escorted me to my hotel room, downtown on the eastern side of the Danube River. I spent the balance of the day reviewing my presentation.

The day before the opening of the conference, I attended the 8th Leonardo Space and Art Workshop at the Millenaries complex, where I had the opportunity to meet the artists and hear their presentations. This workshop was followed by a vernissage of the First Hungarian Space Art exhibition, which opened for a month. Later that night, I returned to my hotel to finalize my delivery and to prepare for the three-day event at the Academy of Sciences. My presentation was slated for 3 PM on the opening day session.

Located on the bank of the Danube River, in a classical art nouveau building housing the Academy, the proceedings began with introductions and welcome addresses from the Hungarian Minister of Information and Communications, the President of the Academy of Sciences and co-organizers from the Space Office and Hungarian Astronautical Society. All presentations were conducted in English.

At one o'clock during the lunch break, I stole away to be by myself at a nearby tavern and another focused opportunity to review my pauses and hesitations as sequenced around the 42 images of my presentation. When the Chair called me for my talk, I began with a brief greeting in Hungarian, then acknowledged in English, the Chair, the audience, introduced myself and what I intended to speak about for the next 25 minutes. It began from the artist's studio, showing only images while I spoke about why, what and how we are inspired as artists of the genre. I displayed NO text with the images on the screen, which was unlike all the previous

presentations. I didn't pause to identify the images, instead choosing to let each and everyone to carry their own weight, as my voice filled the air space. My presentation was intended to be an educational documentary of our artistic history, past and present, purpose and approaches to the genre of Space Art.

After a rousing applause, a question was posed about how I felt history would view our art of other worlds not having ever travelled there? In my reply, I pointed out that storytelling began around huge bonfires with sparks flying off upwards to the stars in the Milky Way. As with everything there is a beginning. Exploration begins on foot at first, later on horseback, or tall ships across the great oceans, and ultimately in space craft. The dream offered to explorers is much like following the mystic white stag to new worlds of promise, hope and opportunity. History will look back onto our era and applaud our innovations, much like what happened during the Renaissance. Albrecht Durer's 1539 image of the rhino was for nearly two centuries, the landmark image of some creature no one had ever seen in northern Germany.

Later in the evening, at the reception, I was approached by Dr. Bela Magyari, a Hungarian cosmonaut [urhajos] who asked about my name: Kara. Everything else about my name was indeed very Hungarian. So, I nudged him then leaned over asking whether he could recall the names of the seven Magyar tribes that rode into Hungary in the 9th century with Arpad?

Kara was one of them, and that my parents gave me the name so that one day I might learn some Hungarian history via the source of my name. Of course, I continued the trend by giving Kaza to one of my sons for the same purpose. He smiled, laughed and added, but your name is so very rare now in Hungarian. Then I nudged him closer and told him I was leading an eighth tribe to the stars! At which point he asked me to autograph several books by the ESA for his friends in the Space Office. This publication is a collection of statements by other world leaders to complete a reply to the statement "I believe that space activities are impacting society by—" in 250 words or less.

Photographs followed the autographs, individual and groups shots with the assisting university astronomy students to the academy's Konkoly Observatory. After several more glasses of red wine [Bull's Blood], the Hungarian cosmonaut accompanied me through the dark streets of town to board a streetcar back to my hotel to prepare for the remaining days of the conference.

Throughout the balance of my stay, I had several discussions with a host of participants from several space agencies, including the Dutch, Japanese and the European Space Agency, and other organizations including Yale University's History of Art Department who requested my presentation to augment their space art component.

By weeks end, while new doors and venues were opening to the IAAA, I went about my exploration and discovery of the nightlife of Budapest on my walk home to my hotel. Who needs to take a bus huh? The next day, the return flight to Canada was coupled with jetlag and a sense of accomplishment of having successfully introduced the world to the IAAA.

“Space: Planetary Consciousness and the Arts” Conference Yverdon, Switzerland

by Jon Ramer

If you've never driven through the Swiss Alps on winding, two-lane roads, a mountain to one side and tumbling river to the other, then you've never really been to Switzerland. I was looking forward to this conference to begin with, and the amazingly scenic drive through the Great St Bernard pass to Yverdon-les-Bains started the adventure out right. The conference began with a Thursday afternoon session where members of several organizations dedicated to space art met. The formal grouping is called "SPAN" for SPace Art Network and is basically

to my astronomical observing days and academia of the late 60's and early 70's. Jess is 60, in case anyone wanted to know. He's no spring chicken, but he is very creative both painterlywise and as an author. For the curious, I recommend his novel as a fun read. It's filled with science intrigue and controversy per usual. Superbly written. His intro by the way is dynamite and a superb hook into his novel. — Kara”

THE YELLOW STICKY NOTES FILE — Words of wisdom during the Death Valley Workshop by Judy (Kara's wife) with some additions by Robin Hart (Hardly any attempt was made to edit these for grammar and/or spelling — Ed.):

MONDAY - NEWS FLASH!!! We have it on absolute authority that the double D's (Doctor's 2) are tracking an asteroid, due in the area April 13, 2029. If anyone in the IAAA is still living, you are cordially invite to participate with them in a deep impact.

TUESDAY - IAAA Day in a nutshell 1) Pam drove 2) Pam got rattled 3) Pam lost her parts 4) Pam got jumped 5) Then they all came home!!!

OPERATIVE PHRASE: "Where's Aldo?" "It's Malcolm's Fault"

WEDNESDAY'S SAGA The troupe leaves en masse for the continuing saga: April does trilobites

WHERE'S ALDO? - Aldo "I'm right here!" There's a "contract" out on Mikey (He's too good for us!)

WEDs. Words of Wisdom-From our concerned leader Kara: "If there is any trouble out in the field, please be sure to call me..." Joel: "Where in the hell are you going to find a phone in Death Valley?"

There is something about Bob . . . He's an eruption specialist who draws bare naked ladies in London on Tuesdays.

Here's a Bettina Bit . . . Poor Bettina had her lunch bag ravaged by a certain raven named Edgar Allen. When she confronted him and cursed him for shredding her sack, pecking away at her sandwich, and leaving her with two pieces of candy, the raven merely replied "never more!"

THURSDAY'S MYSTERY It seems as though Jackie lost her lunch. She reached for it and found it had been "beamed up" out of her bag - Too bad she had to settle for a high classed chicken salad plate from the hotel. She kept begging someone to share her "high class," but alas no takers!

IAAA Bonding Project-The men got it into their heads to do a strip painting to commemorate the dessert gathering. Seven men showed their creative juices on Thursday. Naturally . . . Pam had a headache from overworking herself, and Robin ran away, so no women participated in the strip. ("Untrue! Pam Did participate"- Pam - That's 6 guys and one Pam)

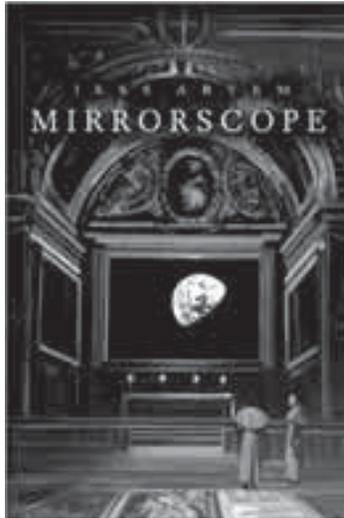
The EXPERIMENT Paul volunteered to don a T-Shirt bearing a mono-chromatic image. Bettina volunteered to observe Paul in this fascinating garb . . . NOTHING HAPPENED!! Result: Paul's image colored up in sunlight, as with the case of MOST MALES, and Bettina, true to her gender, didn't notice - However when asked to report to the group that evening, Bettina announced to the group that while she didn't notice anything about his shirt - Paul is the Qwisatch Haderach! (See reference in Dune) Problem according to Aldo, they forgot to interject pheromones . . . In Aldo's famous last words . . . "enough coffee aroma!"

FRIDAY'S FANTASY It appears that the lovely Bettina left behind her lingerie in her haste to depart for Montreal. Kara was recruited by Jackie Burns to smuggle the item over the international

at 55 Cancri on pg 171, and Planet Near the Siamese Squid Nebula on pg 53). I'd love to know the technique behind the laying. The Siamese Squid image is really eye-catching with its pink and green layers and Planet at 55 Cancri is a gorgeous painting in brilliant reds and yellows of sunset. Lyn, your attention to the way the waves of the lake curve and reflect the light is just amazing, as is your close attention to the way the shadows of the rocks fall on the water too. This is my favorite image of the book. Another very effective painting is HD 177830 b and Moon on pg 117, a beautiful image of a habitable moon orbiting a Saturnian-like planet. Imagine the night view beings on this planet would have!

In fact, I found almost every image in the book to be excellent and inspiring. The only one that struck me as a little off was Planet Ingestion in the HD 82943 System on pg 54. It seems to me that a planet falling into its sun wouldn't be doing a "big-splat" type of impact with a ring of ejecta coming from the star and a huge tail coming straight out of the splat. That looks like a comet impact and planets don't orbit like comets. I figure a planet would be ingested by spiralling in to the star faster and faster with a curved cloud of "smoke" being burned off the planet as it fell, finally leaving a temporary "gouge" across the solar surface as the planet's gravity and bulk reacted with the solar convection cells. However, that would probably take a lot to explain to the average joe-citizen so I can see why you painted the big-splat instead, artistic licence and such. I'd love to see you do a close-up image of the above spiral impact though, could be glorious! All in all, Lyn's done a remarkable job in this book, definitely a "must add" to your astronomical art collection.

Jon Ramer



Yes, it's true. After many months of slaving away on the old wordprocessor, I have just published my novel entitled MIRRORSCOPE. The book is available online from the publisher: iUniverse.com as well as amazon.com and barnesandnoble.com (\$14.95 US). You can check the cover at these sites and even read the first chapter at iUniverse.com . — Jess

Kara Szathmary writes: "I've been reading Jess Artem's new novel 'Mirrorscope' this past week. It is a fabulous read. I'm into Chapter 3 and I find it a lot of FUN. It takes me back

a "network of networks" designed to give the attending organizations an opportunity to discuss where each was going and how we could possibly collaborate more. It was a great session.

Some of the organizations represented were the ESA, JPL, the Japanese Aerospace eXploration Agency (JAXA), Zero Gravity Arts Consortium (ZGAC), the OURS Foundations, Leonardo/OLATS, SpaceArt One, Arts Catalyst, MACROLAB, and an art group called V2. Each member briefly talked about what their organization was doing in the field of space art. I gave a short, 9 slide presentation on the history and background of the IAAA plus members activities as reported to me via the list server. The presentation was well received and generated some nice discussion about what the IAAA stands for and what we do. The discussion also gave me some ideas of how to tailor my presentation to the full conference Saturday morning.

The big impression I got from this session was just how much other organizations are doing to promote space art. NASA Ames/JPL is having a workshop in the LA area in August 2006; JAXA is planning a Japanese art conference in 2006 to be followed by an international conference in 2007; MACROLAB is actually building two habitats for artistic purposes, one above the Arctic circle and the other in Antarctica(!), both to open in 2007; there will be a multi-page layout featuring space art in an up-coming issue of Fortune magazine; ZGAC has had artists' workshops IN parabolic zero-gee flights and is offering more; ESA is talking about creating an artist in residence program and has actually funded studies about culture and the ISS; and several artists are looking for ways to have a space art exhibition at the next International Astronomical Congress (IAC) meeting in Valencia, Spain in October 2006 (we should do this!!).

There are many, many opportunities to showcase space art out there, but most are not being acted upon by the IAAA. Case in point is the IAC meeting – the ESA rep threw out a fantastic idea to have a large exhibition in conjunction with the meeting. Another idea discussed is the 50th anniversary of space flight coming up in 2007, there should be huge exhibitions at each of the major space centers around the world. The IAAA has the manpower to make this happen. With over 130 members, the IAAA is by far the largest space art organization in the world. We should be front and center leading the charge to inspire the public. And we should try very hard to attend every conference like this possible.

The last point that was discussed was a desire by all organizations to know what the others are doing, as in when we are having conferences, workshops, shows, and such. The entire group also expressed great interest in the proposed IAAA 25th anniversary book and mentioned that they hope we do indeed publish said book and also list other space art organizations in it as well.

The SPAN meeting wrapped up on a very high note, all attendees felt that space art is growing in the public awareness and is likely to continue doing so in the future.

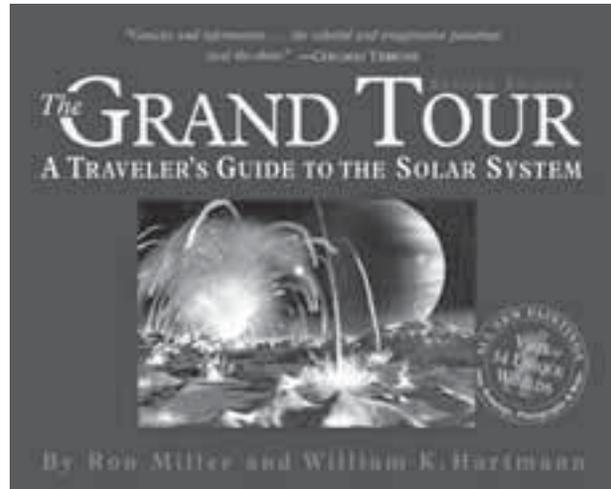
The next day the full conference began. Numerous presentations were given over the next day and a half by various artists on their personal projects, some very interesting, some rather amateurish, and some quite pretentious. The highlights of the discussions were the presentations by ESA on Cultural Awareness and the ISS and JAXA on Artistic Approaches to Space. The ESA is studying ways to utilize the ISS for cultural issues as well as scientific progress. The representatives discussed the tender for the study and presented an extremely extensive guided tour of the ISS filmed in orbit by two astronauts. JAXA is going one step further and is actually building a module for the ISS expressly for artistic endeavors. This small module will have an egg-shaped chamber inside a cylinder connected to the Japanese Kibo module in which various artistic activities will happen.

My presentation focused on what the IAAA is and does, then what we do at our workshops. Unlike many of the artists present, the IAAA tends towards artists who paint, either traditionally or electronically. We are a "nuts and bolts" organization focused on inspiring the public about the next step in human endeavors – space. I talked about the list server and how connected to almost every space exploration organization our membership is and how we communicate with each other about anything and everything before moving on to describe what we do at our workshops. There were several slides showing photos taken at workshops and art produced during them plus the Yellowstone strip painting. And, yes, I did say we eat lots of orange food! I wrapped my presentation up with an invitation for folks to join us if they are interested and handed out some of the flyers we printed up a couple of years ago. Many attendees asked

for extra flyers so they could give some out to people they knew, especially the Japanese, since they said they knew of about 20 Japanese space artists who have no art network. Arthur Woods (who was there) said it was an excellent presentation, enjoyed by all. I even got to answer several questions, including one about how our members network, another about what mediums we most use, and another about the cultural differences in what we paint before my allotted time ran out.

I departed that afternoon for the delightful drive back through the Alps feeling very much that the IAAA is on a precipice, by merely showing up at these events we are beginning to garner the belief in other art organizations that we really are the world's biggest and best space art advocate. The momentum is now in our favor, with only a little continued effort, we can truly fulfill our manifesto and inspire the public to reach for the "high ground."

Book Reviews & News



THE GRAND TOUR: A TRAVELER'S GUIDE TO THE SOLAR SYSTEM

Authors: Ron Miller and William K. Hartmann

ISBN-10 0-7611-3547-2

Publisher: Workman Publishing

Price \$19.95, paperback

As most of you will know, a book with this title first appeared in 1981. Then, in 1993 a second, updated edition was published. Another dozen years have passed, and now we have an entirely new edition, which makes full use of the wealth of data from space probes like Voyager, Galileo, Cassini-Huygens, and of course the Mars orbiters and landers. It is, of course, primarily an art book, but it contains a wealth of information too, and there are also photographs. There are in fact 160 new paintings, and it is fascinating to compare these with the versions in earlier editions.

For the benefit of newer members, both authors are prolific writers as well as artists; both are Fellows of the IAAA and recipients of our Rudaux Award. It is interesting that while Bill (also an astronomer, and responsible for the now widely-accepted hypothesis for the formation of our Moon!) has stayed with traditional media – ie. acrylics and brushes – Ron has moved into digital realms, using programs like Photoshop, with landscapes often generated

in Terragen – which, of course, I use myself, so it is interesting that only a couple of Ron's images (the ice pinnacles on Callisto and the crater Herschel on Mimas) slightly resemble my own versions in Futures. One small irritation, for me, is that in the earlier editions the artist's credit for each illustration appears alongside it; in this new book one has to sift through one of the back pages. It has to be said that the bulk of the pictures are Ron's, while a few are joint efforts (perhaps they could explain how that worked?)

Rather than starting with the Sun and working their way out, the authors dodge around the Solar System, starting with 'The Major Worlds', which they visit in diminishing order of size, starting (obviously) with Jupiter. After Mars they move on to Ganymede, Titan, then Mercury, and so on. In Part 2 they visit 'Selected Smaller Worlds', and again the order seems somewhat random, ending with asteroids and comets. Oddly perhaps, in view of the title, the final section leaves our system altogether, and looks at extrasolar worlds. I did feel that some landscapes, such as Mars, Venus, Titan and Io are too vividly red and similar in colour, and would have benefited from more subtle tones. I found the illustration of the Sun from Mercury on page 131, with an over-exposed-looking yellow corona, somewhat puzzling. And one of the first (small) images in the book, of a rover on Mars, appears to show a bright Sun in the sky, yet the rest of the scene is illuminated from over our right shoulder. The jury is still out on that flashy, holographic cover illustration (but it makes it hard to scan for reviews)!

Overall, this is a superb overview of our neighbour worlds, and should be on the shelves of everyone reading this. An absolute MUST, in fact!

David A. Hardy, FIAAA



A very delightful book. The writing by Lyn's friend Ray Villard was surprisingly different than most "astro books" by *not* sounding like a textbook. There are many interesting facts and tidbits that I had not heard before that made reading it quite interesting. Lyn's art of course made the book. There are dozens of her trademark-styled images, each illustrating what the writer is saying. I particularly liked Lyn's use of stratus layers in the landscapes. Five of the images must have taken ages to paint with all the layers in there (Greenhouse Earth on pg 49, HD 16141 b and Moon on pg 108, Planet in the Virgo Cluster on pg 190, Terrestrial Planet