Hi Folks!

Here we are again, another half orbit around the Sun! The IAAA has been pretty busy the past six months with numerous calls for art for magazines, conferences, and NASA exhibitions. If you ever wondered about the benefits of being a member of the IAAA just ask the folks who have cashed checks for recent sales from IAAA sponsored gigs! That’s why the articles in this issue from Marilynn Flynn and Kelsey Poor are so apropos, they have great info that can help everyone be better artists and better self-marketers. And of course we must comment on the passing of a great American hero, astronaut, artist, and IAAA Fellow, Alan Bean. Alan was a humble man who knew how fortunate his life was. He conveyed the wonders he witnessed via his paintbrush and literally brought the Moon down to the Earth. I know I’ve lost a personal hero as have many of you. We’ll celebrate Alan and his accomplishments for many years to come.

Jon Ramer
Orbital Perspective, Simon Kregar

ISS Main, Mark Karvon
International Space Station as it appeared in 2011. The shuttle Atlantis made the final voyage to the station in July of that year. This artwork depicts Atlantis as she weighs anchor for the final time from the space station.

Freedom, David A. Hardy

Skylab, David A. Hardy
Done in 1972 for ‘Challenge of the Stars’ (When I was in USA for Apollo 15, I had overheard a couple of astronauts in a bar suggesting that Soyuz could dock with Skylab for our ‘cooperation’ with the Russians).

Skylab, Simon Kregar

ISS, Raymond Cassell
Drawn on the iPad using Sketchbook Pro.

Skylab, Brian Fiore

MIR+SHUTTLE over LA - Rendezvous at Last, William Hartmann
This was done during a period of optimism when many of us thought it might be possible for the Space Shuttle to rendezvous with the space station of that day --- Russia’s MIR station --- that the Americans and Russians, already in those days, might extend the Apollo-Soyuz initiative, and lead the world toward an ongoing vision of international exploration of space.

Dextre at Work, Corrine Cowan, watercolor, pen & ink
This is Dextre, the Canadian space robot and the Canadarm used by ISS.

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From the Editor

Greetings! The IAAA has seen an explosion of new artist members, as you will discover in the next few pages as I catch up with short bios of each one. If your name isn’t listed, rest assured, they will be in the next issue! With the new growth, there came a lively discussion on the listserv lately of what the IAAA is and what the focus will be for the future. If you have missed out on this, please tune in to the listserv discussions. It is a great place to share our ideas.

This issue is focused on getting our work out there, as we begin to go supernova with opportunities everywhere. IAAA Fellow Marilynn Flynn gives some sound advice on pricing your work and not selling yourself short. Each of us needs to help educate the public on what goes into creating a work of art, and it’s far more than sitting before an easel or computer. This is a great start for those talking points. Kelsey Poor of Novaspace begins a new series of articles that will be very helpful to us in presentation and marketing our artwork. She brings to us decades of experience of Novaspace Galleries. We also have a few items created by our members available for gift giving.

And finally, with great sorrow, we say goodbye to one of our most esteemed members, astronaut and artist Alan Bean. His influence, mentorship and brilliance will continue to inspire us.

Erika McGinnis, Pulsar Editor, Pulsar-editor@iaaa.org

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Kudos for members of IAAA

The members of the IAAA have been a very busy bunch! This is quite an inspiring list of achievements.

- **Simon Kregar** had an article about his space and astronaut portraits in Spaceflight Insider. You can see the full article here: http://www.spaceflightinsider.com/editorial/history-layers-work-simon-kregar/

- **Dan Durda** had some of his video from the IAAA Eclipse workshop included in the television show “How the Universe Works”.

- **PatRawlings** painting of a moon base was used to illustrate an article in Scientific American. Link: https://blogs.scientificamerican.com/observations/the-interplanetary-political-football-of-space-exploration/

- **David A. Hardy** was featured on a website called Vector as one of their great artistic contributors and is the featured artist in their header. https://vector-bsfa.com/

- **Margaret Nazon** was featured in a magazine article called Galleries West about her intricate beaded artwork. http://www.gallerieswest.ca/magazine/stories/a-beaded-universe/

- **Lucy West-Binnall** and **Lonny Buinis** collaborated on a VR project called “The Ancient Dance of Europa and Jupiter”. You can view it here: http://www.astronomyinmotion.com/VRobj/1wjpiter/LucyWestJupiter.html

- **Nick Stevens** created a video for a solar sail for the company Space Leap Technologies: https://www.youtube.com/watch?v=anBZsIlDCMY

- **Aldo Spadoni** wrote an article about Mars exploration for NOW, a publication of Northrup Grumman: http://now.northropgrumman.com/mars-exploration-getting-there-and-staying-there/ and was interviewed for another one about space travel: http://now.northropgrumman.com/the-future-of-space-travel/

- **Mark Garlick** was the cover artist for the June issue of Astronomy Magazine and a double page interior illustration.

- **Don Davis** will be featured in a film about NASA artists. Article is here in Paleofuture: https://paleofuture.gizmodo.com/upcoming-video-series-explores-the-enchanting-retro-fut-1825663784

- **Detlev van Ravensway** did an illustration for the BBC for an article on Stephen Hawking: https://www.bbc.com/news/science-environment-43976977

- **Bjorn Jonsson** has an article and a Jupiter map that he created featured in the Planetary Society blog: http://www.planetary.org/blogs/guest-blogs/2018/0514-juno-meets-cassini-a-new.html

- **David A. Hardy**’s artwork that was originally created for Pink Floyd’s DSOTM was given it’s final due on All India Radio’s album cover. See and order the music here: https://allindiaradio.bandcamp.com/album/s-p-a-c-e

- **Nick Stevens**—speaking of All India Radio, Nick also created a music video for them! https://vimeo.com/273115678/4a79fb5a2

- **Melvin Schuetz** won Best Documentary at the San Diego Comic Con for his film Chesley Bonestell: A Brush With the Future.

- **Dana Berry** had a featured article about his work in the Smithsonian Magazine: https://www.smithsonianmag.com/science-nature/supernova-launched-thousand-gorgeous-space-images-180969611/

- **Steven Hobbs** got an illustration in National Geographic’s Mars edition (p. 12).

- **Nicole Stott** wrote an article about space art that appeared in International Space Journal.

- **Michael Bohme** had an article about his video “Are We Alone” published in the German magazine Astronomy in Augsburg.

- **Robin Hart** had a double page spread in her local arts paper about her artwork and experiences at the IAAA workshop in 2017.

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**Fallen Stars—Alan Bean**

Bean, 86, died on Saturday, May 26, at Houston Methodist Hospital in Houston, Texas. His death followed his sudden falling ill while on travel in Fort Wayne, Indiana two weeks before.

A test pilot in the U.S. Navy, Bean was one of 14 trainees selected by NASA for its third group of astronauts in October 1963. He flew twice into space, first as the lunar module pilot on Apollo 12, the second moon landing mission, in November 1969, and then as commander of the second crewed flight to the United States’ first space station, Skylab, in July 1973.

On Nov. 19, 1969, Bean, together with Apollo 12 commander Charles “Pete” Conrad, landed on the Ocean of Storms and became the fourth human to walk on the moon. During two moonwalks Bean helped deploy several surface experiments and installed the first nuclear-powered generator station on the moon to provide the power source. He and Conrad inspected a robotic Surveyor spacecraft and collected 75 pounds (34 kilograms) of rocks and lunar soil for study back on Earth.

Alan and Pete were extremely interested in the planning for their exploration of the Surveyor III landing site in the Ocean of Storms and, particularly, in the enhanced field training activity that came with the success of Apollo 11. This commitment paid off with Alan’s and Pete’s collection of a fantastic suite of lunar samples, a scientific gift that keeps on giving today and in the future,” said Harrison Schmitt, Apollo 17 lunar module pilot and the only geologist to walk on the moon. “Their description of bright green concentrations of olivine (peridot) as ‘ginger ale bottle glass,’ however, gave geologists in Mission Control all a big laugh, as we knew exactly what they had discovered.”

“When Alan’s third career as the artist of Apollo moved forward, he would call me to ask about some detail about lunar soil, color or equipment he wanted to have represented exactly in a painting. Other times, he wanted to discuss items in the description he was writing to go with a painting. His enthusiasm about space and art never waned. Alan Bean is one of the great renaissance men of his generation — engineer, fighter pilot, astronaut and artist,” said Schmitt.

Four years after Apollo 12, Bean commanded the second crew to live and work on board the Skylab orbital workshop. During the then-record-setting 59-day, 24.4 million-mile flight, Bean and his two crewmates generated 18 miles of computer tape during surveys of Earth’s resources and 76,000 photographs of the Sun to help scientists better understand its effects on the solar system.

In total, Bean logged 69 days, 15 hours and 45 minutes in space, including 31 hours and 31 minutes on the moon’s surface.

Bean retired from the Navy in 1975 and NASA in 1981. In the four decades since, he devoted his time to creating an artistic record of humanity’s first exploration of another world. His Apollo-themed paintings featured canvases textured with lunar boot prints and were made using acrylics embedded with small pieces of his moon dust-stained mission patches.

Born March 15, 1932, in Wheeler, Texas, Bean received a bachelor of Science degree in aeronautical engineering from the University of Texas in 1955. He attended the Navy Test Pilot School and accumulated more than 5,500 hours of flying time in 27 different types of aircraft.

He is survived by his wife Leslie, a sister Paula Stott, and two children from a prior marriage, a daughter Amy Sue and son Clay.  
-NASA Press Release, May 26, 2018
More Gift ideas!

Matt Colborn—Available on Amazon
Strange Tales of Fantasy and Future.
A city of the lost… a future of deserts and desperate remembrance… a universe of dreams… a Martian resurrection… a man pursued by the Aztec god of death….
Disappear into labyrinths of space and time with this new collection of fifteen stories by author Matt Colborn. These genre-crossing tales span the fantastic universe, surveying the ecstasies and devastations of the soul.

Deneb Arici—Available at www.denebgallery.com
Aurora Borealis pendant in crystalline resin with original signed mini-painting
Measure: diameter 6 cm
Medium: Watercolor on 300 gr Fabriano cotton paper, sealed in crystalline resin

Barbara Sheehan.
Seahorse. Nebula. Stars Tie, ornaments and more—available on Zazzle under zazzle.com/collections/barbarasheehangalaxyart

Eileen McKeon Butt—Gift bags, ornaments and more available at https://www.zazzle.com/science_is_art

Nicole Stott—Galaxy Pendants and more available at www.npsdiscovery.com/artist

Welcome New Members!

Christelle Desangles—Bonjour! My name is Christelle Desangles, and I have been painting as an artist for about 8 years. I am French and live in the southwest of France in Brive La Gaillarde. I was born in September 1978.
As far back as I can remember, drawing, painting, and music have always been essential to my life as great sources of personal fulfillment. I am a self-taught artist. My instinct and work have enabled me to reach the point of comfort and satisfaction with where I am today. As a painter, I do not fall into a category of hyper-realism. In fact, I paint rather exclusively with instinct and am always accompanied by music. I paint mainly using acrylic with brushes, and on canvasses of medium to large sizes. When I paint, I need open space in order to feel free with my movements upon the canvas.

Music composers such as Hans Zimmer, Cliff Martinez, Ryuichi Sakamoto, and Max Richter often accompany me in my creations.

As for viewers, I like to leave them to their organically free thoughts and feelings when they look at my paintings. For this reason, I do not wish to give titles to these paintings so that the viewer’s imagination is not influenced, guided, or distraction. Each person can perceive whatever he/she wants to see. I so appreciate that freedom of interpretation.

Today, I have found my way, my calling, my artistic signature. If you will: space, the cosmos, the sun, and nebulae are what I enjoy painting most of all. I am a passionate lover of heaven… of space.

Roger Jarvis—I am an emerging disabled artist (I am autistic) based in the Forest of Dean, Gloucestershire, in the United Kingdom. I have come to take a very keen interest in the science of astronomy, initially as a hobby activity. However, as I have begun to steadily accumulate more insight into the nature of our universe, it no longer seems to suffice to learn only for the sake of learning; as fascinating and awe inspiring as it is, it is as if the knowledge wants to be used or applied to something meaningful; it wants to go somewhere and be channelled into something productive. As a painter working primarily in acrylics and oils, my options are limited but I have one tool at my disposal to call upon: While I have pursued an artistic path for too long to consider pursuing a career in science, which might be impossible anyway due to my condition, that does not mean to say that there is nothing to contribute, or serve as a celebration of scientific understanding. One way that my work can contribute to this is that there are very few people in my immediate locality producing work on this theme and that, by giving it a presence at venues and exhibitions were not usually seen, it may help make the subject more visible, perhaps sparking interest in others…

Madison Clell—After a number of years dabbling in comics - published 13 comics plus a paperback - I wanted to try a medium with lots of colors. To this end about four years ago I discovered large-scale chalk art and started creating chalk pieces at festivals, as well as pastel pieces at home. Around this same time, I felt madly in love with the Aurora Borealis and have chased the lights three times in Norway with obsessive hopes for the aurora chasing in the future! It turned out that chalk and pastel were ideal mediums, for me at least, to try to recreate the aurora. I like to think that it’s the ephemeral and particulate nature that chalk pastels and the aurora share which make them pair up so well, though it could be because I enjoy drawing the dancing green lady so much!

My aurora obsession has led me to read more about the science of auroras and astronomy in general. The more I learn the more I am interested in creating nebulas and other space scenes out of chalks and pastels. To me, the science and art are a perfect marriage.
One side bonus of exploring auroras and space art has been getting in touch with my roots; in this case, learning more about my Great Grandfather William Wallace Campbell who was the head of Mt Hamilton’s Lick Observatory for 29 years. This past summer I was allowed to create a large chalk mural at Lick, which was absolutely delightful to do and I hope to do the same next summer.
Welcome New Members (continued from p. 5)

Lucas Gribim Rodrigues—Hello! I am 34 years old, I am Brazilian born in Jaguapitá, Paraná, Brazil; in 1983. I have an academic degree in Physics Bachelor’s degree from UEL (Londrina State University), Londrina, Paraná, Brazil (2006), and Graphic and Design (or Visual Design) by UNOPAR (Universidade Norte do Paraná) Paraná, Brazil (2014). I am an illustrator, plastic artist, freelance graphic designer and amateur astronomer, and I mainly work in the illustration market. My taste for the visual arts and illustration began very early when I was a child. It was then I found a workshop that offered the contemporary plastic arts course. I enjoyed so much that I took the course from 10 to 18 years of age, participating in some collective art exhibitions and won two prizes for my artistic work, being the first prize was at age 11, in 1993, with 1st place in a competition for children and adolescents promoted in the city of Londrina, and the second prize was in 1997, in which I was awarded by the Governor of the State of Paraná for the creation of an ecological comic.

Margaret Nazon—Greetings: I am a bead artist from the Northwest Territories in northern Canada and I am very interested in becoming a member of the IAAA. I bead images from the Hubble Space Telescope. I’ve been beadng such pictures since 2009 yr. of Astronomy. I am a fabric artist but lately I’ve been sewing beads to black canvas or velvet to create galaxies or nebulae, I enjoy doing this kind of artwork. Attached is a picture of the nebula “An Old Ghost gives up the Star”.

Cathrin Machin—Born in Newcastle-Under-Lyme, England in 1986 – the youngest child of an inventive hard-working couple who ran a small clothing business attached to the family home. From an early age, Cathrin spent countless hours contouring the stars and watching science documentaries, leading to a life-long obsession with science, reality, and the depths of space.

After studying mechanical engineering at Loughborough University, England, she embarked on a decade-long career in the video-game industry, culminating in her leading a project that won “Best Australian Video Game 2015” in the IGA Black beta awards. Shortly after she chose to follow her ambitions to become an artist.

Having started painting in 2016, she has gone on to host a solo gallery exhibition in Sydney Australia, has hosted the highest crowd-funded painting project in the world, and holds the record as Australia’s highest crowd-funded artist of all time. This has allowed her to develop a huge a client list that stretches to every corner of the globe and includes several prolific scientists, science communicators, and chief officers from top fortune 500 companies.

Ronald C. Davison—Although I currently work as an electrical engineer, this is not where I began my studies. As a college student, I majored in Engineering and Astronomy. However, my engineering degree did not satisfy my third and desire to delve more into the study of the vast cosmos we live in. While I was growing up in a small town in upstate New York I lived for the National Geographic Specials that were not on often enough for my satisfaction. I was ecstatic when my parents got a subscription to the magazine.

Star Trek, coupled with the fervor growing at the Apollo Space Program, and the goal of landing on the Moon by the end of the decade, fueled my desire to be out there exploring The Final Frontier. I grew up and realized that I probably wasn’t going to get into space and Scotty wasn’t going to beam me up. I did realize that I could participate in science, technology, and even the space program by pursuing my interests in astronomy and physics. So through a roundabout way I did end up working on a project to measure the dust coming off a comet (CRAF – Comet rendezvous and Asteroid Flyby), but due to NASA’s budget cuts the mission never launched. The next highlight of my career came when the same company won a contract to build laboratory balances for the International Space Station. Again, budget cuts coupled with a constantly changing space station design killed the project in midstream. Touching space, even indirectly, was not meant to be. It was about this time that I started to realize that art and engineering were not all that far apart, I began to notice and appreciate artwork and the amazing artists that created these still images of life, both factual and fanciful. I began to be more creative in my approach to my engineering projects, especially where it involved the end-user. I look forward to retirement when I can work full time on my writing and artwork. http://www.orbitalmaneuvers.com/homepage.html

Daniel A Chiesa—My art paintings are generated within a magical moment of... Communion... between myself and my knowledge on topics related to Astronomy Science, Cosmology and Physics. You may understand also my profound admiration and fascination of Ancient Egypt Civilization. My featured and saturated colors and my pragmatic logic, many times using geometric figures and symbols, leads me to the abstraction, and it is here where mostly the most appropriate vehicle to leave embodied my message. We try to express on canvas the wonders of the universe and the only message that we are sons of the stars, where we come from and where we will inexorably return some day...
2) How can we compete with copyoff printing companies? I’ll tell you.

When approaching artists to be in our Novaspace gallery in order to rebrand, I find our company competing with Fine Art America, Café Press, Society 6, etc. These companies have found a shortcut to print your art on whatever you choose, and send it directly to the customer with little to no contact with the artist. They take care of everything for you, and cut you a small check. It’s also a way for your art to be seen. However, I must warn you. There are three things you need to consider:

1) quality
2) quality
3) quality

There is a major problem with the newer millennial generations choosing function over form, and needing instant gratification. In this busy day and age, it is important to train your clientele about the benefits of lasting quality, otherwise they will overlook it, and opt for a cheaper option. Instead of being a short-term, disposable item, your art should be an enduring, quality item that is worth the extra cost and high-quality materials. It should be something worth keeping, instead of discarding.

TAKE CONTROL OF YOUR ART. Know how you are being represented. Know who is buying it. *A quality print will be on a heavier paper. Put your hands on it. If it was traveling to Switzerland, Brazil, or Australia, would it stay in shape? If you barely touch it and it crinkles, that is not up to par.

2) How can we compete with copyoff printing companies? I’ll tell you.

There are three things you need to consider:

1) quality
2) quality
3) quality

NOTE: For every design trend, there is an equal and opposite design licels, materials, and patterns.

3) How can we best represent you, and what can you expect from Novaspace?

MATTING: Lisa White (our framer) showed me that mat colors have “trends,” much like paint colors, and trendy color forecasts. For example, This was the Sherwin Williams forecast for this year, followed by the closest Bainbridge mat color:

- SW COLOR OF THE YEAR
- BAINBRIDGE MAT MATCH

- SW6939 Pealed Taupe
- 12014 Fantabulous

FRAMING: We use quality aluminum frames because we think it lends itself better to space art.

UV NON-GLARE PLEXIGLAS: Our Plexiglas is light weight compared to glass, and has UV protection so our prints won’t fade out (that’s something we think about in Arizona). Non-glare lets the beauty of your art shine through without distracting reflections.

Left image: Untitled, by Kim Poor
Framed in glass

Right image: Rocket 494, by Peter Thorpe

Dr Jon Heras—I have twelve years of experience producing professional space graphics and animations. I started as a hobbyist during my PhD, and when I finished, I decided to give it a go as a career. I felt that the further you go into an industry or field, the narrower you get, becoming a specialist in a niche area. Whereas to me, the reason I wanted to learn science and engineering in the first place was because it was ALL interesting. Creating technical visuals allows me to constantly learn about new science and engineering, often talking to scientists at the cutting edge of what is possible. I then get to take those insights and translate it into visuals that do justice to their hard work and ingenuity, and makes it more accessible and engaging for a public audience. http://e-rox.net/

Niamh Shaw—I’m an Irish maker, performer, scientist, an engineer, and am passionate about awakening people’s curiosity. I’m particularly interested in exploring the middle ground between science and art. I seek to discover new forms of science theatre engagement to consider the bigger questions we all ask ourselves: ‘Who Are We?’ and ‘Why Are We Here?’ My work explores scientific answers to human questions, finding the story behind the science and using the logical mind to decipher what it means to be human- My live science art performances, ‘Diary of a Martian Beekeeper’ and ‘To Space’, interrogates the cost of lifelong dream, the power of the collective, and the need for us all to look up and find our place in the world. ‘That’s About The Size Of It’ analyzed some of the particle physics theories under review at CERN, to explore our human quest for identity and self-worth. ‘Heart of the Mission’, a short visual art piece explores the true meaning of cremenate, and the importance of cohesion in extreme environments. ‘Memory of Place’ a downloadable App, explored what it is to remember from a human and science perspective. Other science artwork includes ‘Along Plants’ (Botanic Gardens 2014), ‘My Place in Space’ (Festival of Curiosity 2013) and ‘In Sight Of Eureka’ (Festival of Curiosity 2013). https://www.youtube.com/watch?v=H0sD_HQo5ve&feature=youtu.be

Stephan Duzick—My interest in space and space travel started from my earliest years, by the artwork of golden age artists, images from TV shows and movies. But most of all from just looking up at the night sky, and being told by adults what stars were and how far away they were. And that someone walked on the Moon! I started sketching in grade school, and spaceships were the first thing I did. I eventually learned to draw and paint all subjects, but astronomy and space travel is close to my heart. I am an amateur artist, self-taught, who makes pictures for people when they request, and that has been very satisfying. I have had an exhibition of my space and science fiction paintings last year through the Harrisburg art association, and I would like to continue to put my visions of beyond on display for you to see.

Mayuko Ishii—I have always drawn pictures since childhood. My parents too liked drawing pictures, especially I liked the illustrations my mother painted. My father was very deft and always making something. I am grateful to my parents who taught me the fun of making things. And I was brought up by them to draw pictures. That dream came true, but there was another dream. That is the dream of becoming a “picture book author”. With many things, I met the theme “Space” and “Dream”, and I was able to create my own work “The Rocket Prince” and it made my dream come true.

Dan Lewis—My ultimate and long-term goal is to be recognized for making large metal planetary artworks for galleries, planetariums, science centers, and science-centric museums across the US and possibly the globe. I love the idea of creating a work of art that causes people to gasp while trying to take it all in when they enter a building devoted to science and discovery. My more short-term intentions are to make smaller and more publicly accessible pieces that still inspire a sense of wonder and awe when viewed. I enjoy the prospect of creating a piece of art that someone can’t stop looking at when they enter a certain room in their house, or a piece that causes their guests to instinctively smile like they just witnessed something impossible come to life on their wall. I began making metal art quite by accident. I was going to college for my generals, not quite sure what direction I wanted to take, and was simultaneously restoring an old car as a hobby. Rather than take a full auto-body course I decided to take a single metal sculpting class to gain experience with the same metal crafting tools used to make body panels on older cars. During the course, I explored the creative potential of metalworking and found myself completely hooked. Restoring the car could stay a hobby, I wanted to make metal art.
WHAT GOES INTO THE CREATION OF A SPACE ART PAINTING?

A list of the knowledge, time and expenses involved in creating and selling traditional science-based astronomical art

by Marilynn Flynn / Tharsis Artworks

(Introduction and final notes by Erika McGinnis)

A while back on the IAAA listserv, there was a discussion about pricing artwork, mostly focused on how to educate the public about sticker shock of purchasing original and reproduced artwork. Many people think nothing of dropping $100.00 for nice dinner out, but balk at the same amount for a quality print that they will enjoy for the rest of their lives. Our own fellow member Marilynn Flynn came up with a very comprehensive list of most of what goes into the creation of a work. I also thought this would be very valuable for our community as they start thinking about pricing their own work and venturing into the business of selling.

Before the work even begins . . .

- Inspiration: Every painting starts with an inspired moment, whether from a new discovery in space, an exciting photograph from a space mission or finding a landscape on Earth that could be an analog for a landscape on another world.

- Training: Art school or college, self-taught, or real life experience. Taking courses in anatomy, scientific illustration, drawing, graphic art and design, mathematics, engineering, drafting, computer software. Learning how to handle different media such as oils, acrylics, pencil, pen and ink, watercolor, airbrush techniques, mural painting, plein air painting, theatrical or motion picture set design, matte painting and animation. Learning how to run a small business. Finally, painting, painting, painting—practice!

- Research: Once the subject is chosen, it is researched by reading science articles, consulting with scientists or astronauts and viewing images sent back from space to learn more about the discovery and how the subject matter can best be portrayed. If it is an Earth based analog, research is done to draw accurate comparisons between it and the planetary landscape that it will be representing.

- Travel: Traveling to interesting locations on Earth uncovers landscapes that can be used to visualize the surfaces of other worlds. Our IAAA workshops are a great way to experience this.

- Photography: Setting up the camera to get the lighting, the angles, the details just right to capture good reference photos for the planetary analog.

- Equipment: For traditional painting: Buying canvases or boards, paints, brushes, technical pens, ink and other accessories like easels, studio lighting equipment, airbrush and compressor, etc. Camera equipment for reference photography, and even drones.

For digital painting: Buying and learning to use various art programs. Buying and learning to use specialized computer equipment for digital art - high speed computer with large screen high resolution monitor, digital tablet and pen. If printing your own work: large format printer, monitor calibration equipment, papers and ink.

The work . . .

- Preparation: For traditional painting: Laying out the painting, Collecting reference photos, preparing the painting surface, sketching or laying in the underpainting.

For digital painting: Setting up the layout, collecting reference photos, starting the initial sketch or underpainting or otherwise setting up the program to generate elements to be used in the painting.

- Painting the picture!

THE SPACE ART REVOLUTION

by Kelsey Poor

Kelsey Poor, at your service. Daughter of Kim and Sally Poor, owners of Novaspace art gallery, and the geniuses behind Spacefest. My dad was the first president of IAAA, a brilliant space artist, an amazing business man, and the light of my life. My father died a year ago, in August of 2017, and since then, I am stepping up with this family business, and my goal is to get back to basics. Although each of our public Spacefest shows over the last eleven years has included space art as a major component, introducing new space artists and new pieces, our online promotion of space art has lagged behind the popular Apollo astronaut autographs. We have already begun to add more art on our site, and to promote it through social media and emailed newsletters.

I have decided to not let our community of space artists wander aimlessly around the world anymore. Let’s unite, and find ways to bring space art alive again. You all make me feel closer to my father, and that leads me to believe that this is what he would have wanted for all of us.

Here are my thoughts on the Space Art Revolution

1) Space art is REAL art!

IAAA, above all, is a community for space fandom. We are trying to reach new demographics with better social media and a new website. Our company represents future technologies, and should be updated as such. I have been pushing hard on this aspect, and we are slowly getting there.

Even when reaching out to my Facebook community, I find it difficult to recruit staged pictures of how people display their space art in their homes. I have taken liberties to use Photoshop and show some of the art we feature at Novaspace, staged in bought stock photo mockups of interiors. The goal here is to try to show how this art not only invokes pleasantries, but also represents our history, our future, and the unknowns within space travel.

Astronaut Trio, by Marilynn Flynn
Photoshop by Kelsey Poor

Lunar Orbit Ballet, by Aldo Spadoni
Photoshop by Aldo Spadoni
We were also visited by none other than Rod Roddenberry, Gene Roddenberry’s son. Rod is executive producer on the current Star Trek Discovery program. He was very friendly and gracious, and purchased a considerable amount of space art from a number of us. Another ISDC highlight was the attendance of the cast of The Expanse science fiction television series. They hosted an interesting and well-attended panel discussion. The SyFy Channel recently announced that this show was canceled, but during the Governor’s dinner on Friday night, Jeff Bezos announced that Amazon would be taking over production of the show, much to the crowd’s delight.

Overall, The Art of Space exhibit at ISDC was very well-received and generated considerable interest. All participating artists had excellent networking and sales. Doug and Simon again handled the financial transactions. Based on the strength of this year’s experience, the IAAA tentatively plans to support a space art exhibit at ISDC again next year, which will take place June 6-9, 2019 at the Sheraton Pentagon city hotel in Arlington Virginia. The IAAA’s challenge will be to find members in the area or willing to travel to the venue to support this event. Also, we need to improve pre-event marketing and publicity so that attendees know that space art will be available for viewing and for sale. Unlike events such as major science fiction conventions, Spacefest, etc., these two events do not typically have art shows and consequently, they don’t have an art show staff and organizing committee. The advantage of displaying our art at these events is that they are not charging us any artist entry fees or sales commissions. On the other hand, the IAAA has to take care of everything ourselves. While both shows are providing infrastructure for displaying our art, they are not providing any means of receiving, storing, hanging, managing, providing security, handling sales transactions, and shipping art to customers and/or back to artists who are not physically attending. For these logistical reasons, participation in these art shows is limited to those artists who are willing to travel to the event venue and be physically present for the duration of the event. Participating artists need to handle their own art.

We are always looking for dependable venues for IAAA members to display and sell their art as well as make good contacts for future work. Another challenge with ISDC is that it takes place in a different city every year with different NSS organizers, which makes it rather difficult to plan an ongoing annual space art show. However, STE has committed to hosting its annual event in Pasadena California (along with a sister event held annually in Bremen, Germany). In large measure due to Simon Kreger’s hard work, our presence at STE has grown annually and this is the first year they have committed to buying quality display infrastructure just for our art show! The IAAA plans to host an art show at STE next year as well. Hopefully we can build this into a larger art show event with greater opportunity for additional IAAA members to display and sell their work.

On June 13, IAAA members had the opportunity to participate in another interesting event that did not involve an art show. Rick Stembach was invited to give a Keynote presentation at AstroViz 2018 (https://conference.ipac.caltech.edu/astroviz2018). Rick also invited Doug Forrest and Asto Spadoni to attend and support a Q&A following his talk. Our gracious and enthusiastic host was Caltech Visualization Scientist Dr. Robert Hurt. AstroViz is a workshop hosted by a group of academic, scientific, planetariums, and government organizations including Caltech and JPL. AstroViz explores the many aspects of astronomical visualization for science, informal education, communication and collaboration. Rick did a great job with his keynote presentation titled “Astronomical Art: Sharing Our Visions of the Universe,” and it was very well received. Many AstroViz attendees expressed a great deal of interest in the IAAA and we hope to see some membership applications as a result. The digital art files for a lab to produce prints. If outsourcing the prints, confirming with the print lab and checking proofs before final production. If DIY, making multiple copies to do your own proofs. Cut backing boards and package prints in clear bags. Make information and certificate of authenticity labels for the art. Sign the art.

IAAA members should have the opportunity to participate in another interesting event that did not involve an art show. Rick Stembach was invited to give a Keynote presentation at AstroViz 2018. Rick also invited Doug Forrest and Asto Spadoni to attend and support a Q&A following his talk. Our gracious and enthusiastic host was Caltech Visualization Scientist Dr. Robert Hurt. AstroViz is a workshop hosted by a group of academic, scientific, planetariums, and government organizations including Caltech and JPL. AstroViz explores the many aspects of astronomical visualization for science, informal education, communication and collaboration. Rick did a great job with his keynote presentation titled “Astronomical Art: Sharing Our Visions of the Universe,” and it was very well received. Many AstroViz attendees expressed a great deal of interest in the IAAA and we hope to see some membership applications as a result. The digital art files for the art show at ISDC again next year. The IAAA plans to host an art show at STE next year as well. Hopefully we can build this into a larger art show event with greater opportunity for additional IAAA members to display and sell their work.

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IAAA Los Angeles and Southwestern Region

Spring 2018 Activity Report
By Aldo Spadoni

Spring 2018 was very busy for IAAA members in the Los Angeles and Southwestern USA areas.

First, local IAAA members hosted "The Art of Space" exhibition at Space Tech Expo (STE, http://www.spacetechexpo.com) at the Pasadena Convention Center, May 22 - 24, 2018. STE is an unusual venue for an art exhibit. This is a business-to-business type event not open to the general public and does not typically include any kind of "dealers room" or art exhibitors. But it is attended by many International space industry professionals as well as people from nearby Caltech, JPL, the Planetary Society, etc.

Simon Kregar took the lead in organizing this art show. This is the third year in a row that we have been exhibiting at STE. Thanks to Simon’s efforts, the IAAA has built an excellent relationship with Event Director Gordy McHattie. Gordy not only appreciates the value-added benefits of having an IAAA exhibit at STE, but he is also a fan and a buyer of space art! This year, Gordy invested in some display panels for us, which worked out well. These panels were a mix of freestanding wire-frame panels and light weight fabric covered folding panels. Our exhibit featured Simon’s work as well as that of Marilyn Flynn, Doug Forrest, Mark Pestana, Michelle Rouch, Rick Sternbach and Aldo Spadoni. We were all present at the event as well. In addition to the display hardware provided by STE, Doug used his own easels and Simon used his own fabric covered folding display. We had an excellent location along one of the main corridors of the Pasadena Convention Center. This location was right outside the main STE exhibit area and it was also publicly accessible. The art we had on display represented a good mix of IAAA styles and content. In addition, we had two excellent spacecraft models on display, built by Rick Sternbach. All attending artists reported good sales at this event, with Doug and Simon handling the financial transactions. Thanks guys!

Overall, the Art of Space exhibit was very well-received and generated a lot of interest. The IAAA plans to exhibit at STE again next year and the challenge will be to improve marketing and publicity before the event so that attendees know that space art will be available for viewing and for sale.

Immediately following STE, we moved The Art of Space across town to the LAX Sheraton Gateway Hotel for the National Space Society’s International Space Development Conference (ISDC, http://isdc2018.nss.org), which ran May 24 – 27. The ISDC offers broad appeal across the spectrum of space Industry professionals, academia, enthusiasts, etc. It was particularly well attended by student groups from around the world. Because of the one day overlap with STE, we put on the art show May 25 – 27. Marilyn, Doug, Simon, Rick and Aldo were also present and exhibiting at this event, along with Mayuko Ishii, who came all the way from Japan. Michelle and Mark were not able to join us but our ISDC exhibit featured some of their work, including a special original piece by Michelle titled Space-Cation, depicting Jeff Bezos “space surfing” on his Blue Origin spacecraft. It's a really cool piece! During the event, we were visited by former IAAA member Bryan Versteeg, who is well known by the NSS Community for his impressive space habitat illustrations. We invited Bryan to join us and loaned him a table to sell his art prints.

Aldo took the lead on getting this show organized, working with ISDC’s Event Director Mike Kobrin. Doug, Rick and Aldo attended several meetings in the months preceding the event to work out the details. Mike is a seasoned "cat herder" and a very personable person to deal with. He arranged for the rental of a number of fabric covered bulletin board display panels for our art display as well as a number of tables and chairs. Panel for the art display as well as a number of tables and chairs. We supplemented these with our own easels, mostly Doug’s. We had an excellent location for the art exhibit behind the grand ballroom and adjacent to a number of event rooms. So, we had fairly steady traffic throughout the event, punctuated by some extremely busy periods. As exhibitors, this ISDC event was particularly challenging because the art show was located in an area of the hotel that does not provide overnight security. We were originally planning to take it down and re-arrange the art every day! Luckily the bulletin board display panels were mounted on wheels and Mike Kobrin arranged for us to use one of the adjacent event rooms which was locked for overnight storage.

On Friday evening, a special reception for Jeff Bezos took place. We were invited to be part of this event and we set up a separate mini-art exhibit on the other side of the grand ballroom where the reception took place. When the world’s richest person swept through the area surrounded by his entourage, security people, paparazzi, fans and girls, etc., it was just like your stereotypical Hollywood celebrity event! He did quickly pass right by some of our artwork and we managed to get his attention long enough for him to take a look at Michelle’s Space-Cation piece. He commented, "Awesome! Who painted this?" and Doug was able to shout out Michelle’s name. Hey, we got it on video! The swarm of people trying to crawl around every obstacle to get to Bezos was overwhelming and we all had to stand by our frail artwork and easels to keep them from being destroyed! Overall, it was quite an adventure.

Another ISDC highlight was a visit by legendary Princeton theoretical physicist and mathematician Freeman Dyson. The man is 94 years old and still sharp! We were standing by our primary art exhibit during a relatively quiet period, and all of a sudden, Dr. Dyson appeared around a corner and headed right toward us. On the spur of the moment, I introduced myself and asked him if he would be interested in a tour of our space art exhibit. He asked me, “What does a space artist do?” Somewhat tongue tied, I launched into an explanation of what we do and showed him our art pieces. While viewing some of Marilyn’s landscapes, he said “where’s the dust? Space is dusty.” So later in the tour, I made sure to point out artwork showing dusty nebulae, rings and proto-planetary discs! When we made it over to Rick’s spacecraft models, we got to talking about space propulsion and the Orion nuclear pulse propulsion concept that Dr. Dyson pioneered. He’s not as much of a fan of this idea as he used to be. We briefly discussed other possibilities for deep space propulsion. All in all, it was wonderful to spend good 15 or 20 minutes with this great man.

Rick and Aldo talk spacecraft with legendary Princeton theoretical physicist and mathematician Freeman Dyson.

(continued on p. 12)