Getting **Down to Earth**

A GEOLOGY FIELD TRIP

JUNE 4 AND 5

with CLYDE SPENCER, M.A. Geology, San Jose State University

RESERVATIONS NEEDED: SPACE IS LIMITED!

Geology is the most visual of sciences, both in its raw data and its coded information. The process of change in the animate is traced in fossils, that of the inanimate in minerals, rocks and the landscape itself. Its scope extends to other planets. Colorful maps, charts, and cross-sections encode its insights.

**Itinerary**

Saturday, 8:30 am. Meet at Stanford Shopping Center to form car pools.
10 am-5 pm. Half Moon Bay and Montara. Several short (1/3 mile) hikes.
Overnight. Pigeon Point Lighthouse hostel. Stay over if you can (fee).
Sunday morning. Exploring nearby beaches.

**Reservation** form is on back page.

**Information**: Donna Van Dijk, (408) 354-4056

"a fractal landscape that never was" – Mandelbrot ©1982 W. H. Freeman
CALENDAR

Now until June 5
ART TECH AND ART BY HAND show at Euphrat Gallery includes works by Ylem members. Gallery located on DeAnza College campus. Curator is looking for robots to make the May 11 reception at the gallery "wierd". If you can help call Jan at (408) 996-4836. Other stunts welcome.

May 7
* 2-5 pm
YLEM BUSINESS MEETING, Euphrat Gallery, DeAnza College, 21250 Stevens Creek Boulevard, Cupertino. Take Stevens Creek exit from 280. The gallery is just east of the largest building, First Center. The ArtTech show is there so come to look as well! If our meeting goes into overtime, we will adjourn to a nearby restaurant.

May 14
* 1 pm
GRAPHICS GATHERING, Louden Nelson Community Center on Center Street in Santa Cruz, will meet to discuss computer culture, its language, values, community, and implement.

May 14
* 1:30 pm
PROPOSAL WRITING WORKSHOP FOR ARTISTS will be at the San Mateo Arts Council in Twin Pines Park at 1219 Ralston Avenue, Belmont. To register mail $10 check payable to the San Mateo Arts Council to the above address. For more information call (415) 593-1816.

May 14-15
9 am-5 pm
INNER REACHES OF OUTER SPACE - a symposium with Roddenburg, Herbert, LeQuin, and astronaut Schweickart will be at the Palace of Fine Arts, San Francisco. Tickets are $100. ($80 for students and seniors) For information contact C. G. Jung Institute, 2040 Gough, SF 94109, (415) 777-8808.

May 18
AIRBRUSH PAINTINGS by YLEM MEMBER GEOFFREY CHANDLER showing at Illuminarius Gallery, 650 East Blithedale, Mill Valley. Gallery hours: Wednesday - Saturday 11am until 5:30pm; Sunday 12-5pm.

May 19
7:30 pm
ART CRITICISM is topic of seminar by Pro Arts. Seminar will feature Ron Glown, Jan Butterfield, Joan Hugo and Charles Shere. Call 763-7880 for reservations and information.

May 21
ART AND MICROCOMPUTERS will be topic of seminar series. From 9am to 12pm, four software packages for art applications will be demonstrated. Admission $5.00. At noon there will be a showing of "EM", a video portrait of David Em. It's free and bring your lunch. From 1-2:30pm seminar titled Children's Arts On and Off the Computer will be offered for children grades 1-6. Admission $5.00. Enrollment is limited. For reservations mail checks payable to Euphrat Gallery to the gallery at DeAnza College, Cupertino CA 95014.

June 4 & 5
* YLEM FIELD TRIP - meet at 8:30am at Stanford Shopping Center for field trip of San Mateo County Visit Pigeon Point Lighthouse. For reservations necessary See reservation form on page 5.

June 18
7:30pm
NATIONAL COVERAGE FOR WEST COAST ARTISTS will be topic of seminar sponsored by Pro Arts. Featuring Whitney Chadwick, Thomas Albrant, Robert Atkins, and Peter Selz. Call 763-7880 for reservations and information.

OPPORTUNITIES

1984 CADRE Conference
COMPUTERS IN ART, DESIGN, RESEARCH, AND EDUCATION, a national computer graphics conference, will be held by three Sixth 8x11 cents. Get in on the ground floor by offering to plan computer exhibits at the same time. For information: CADRE c/o Art Department, S.J.S.B.U., San Jose, CA 95192.

Leonardo Magazine
LEONARDO MAGAZINE, a 16 year old journal of all arts using science and technology, is celebrating its recent move to San Francisco. Subscriptions: $30, cost less than previously reported here. They seek articles by artists. For information - Leonardo c/o Art Department, S.F.S.U., 1600 Hospital, San Francisco 94132.

CREATECH, A COMPUTER EXPOSITION, needs commercial exhibitors for their July 2-4 show in the San Jose Convention Center. The booth fee is low and they plan to saturate the area with event publicity. For information call (408) 293-9722.

Submit Papers for DIGICON '83, an international conference on digital arts that will be held in Vancouver. For information write: Computer Science Programs, UBC Centre for Continuing Education, 5997 Iona Drive, Vancouver, BC Canada, V7K 2A4.

Proposal deadline May 13
ALASKAN PERCENT FOR ART seeks proposals for an exterior work and a suspended or wall hung interior work for the Fairbanks International Airport. Budget $10,000. For prospectus write Kathleen O'Ary, Alaska State Council on the Arts, 619 Warehouse Ave. Suite 200, Anchorage, AK 99501. (907) 279-1558.

Slide deadline June 1
CALIFORNIA STATE FAIR - CALIFORNIA WORKS will award $14,075 to winners of the functional and nonfunctional art categories. Limit 2 entries. $6.00 entry fee. Write California State Fair California Works, PO Box 15649, Sacramento, CA 95852 or call (916) 294-2015.

Deadline June 1
13TH ANNUAL MARIN COUNTY NATIONAL FILM COMPETITION needs 16mm films that were completed after January 1, 1981. Entry fee $10. Awards: $1,000 for Independent, $900 animated, $800 for student. For more information write Marin County Fair and Exposition, Fairgrounds, San Rafael, CA 94903.

July 25-29
SIGGRAPH '83, a computer graphics conference, will be held in Detroit. For more information write SIGGRAPH '83, 311 East Wacker Drive, Chicago, IL 60601.

YLEM (Ylem): I. The primordial stuff out of which the universe emerged. 2. An emerging group of artists who believe that science and art enhance each other and human understanding. YLEM Chairperson: Trudy Myrer Reagen, Business address: 967 Moreno Palo Alto, CA 94303. One year membership $10. YLEM newsletter editors: Luanne Hicks, Newsletter address: 617-8 High St. Palo Alto, CA 94301. Articles, letters to the editor, and artwork are welcome.

May issue: Cover design: Jesse Solomon, Graphic design & paste up assistant: C. Terry Rodgers.
Getting Down to Earth

YLEM GEOLGY FIELD TRIP
JUNE 4 AND 5 1983

with CLYDE SPENCER, M.A. Geology, San Jose State University

Notes by Trudy Myrth Reagan. © 1983

Geology is the most usual of sciences.
Both in its raw data and its combined information
The process of change in the universe is traced in fossils.
Its scope extends to other planets. Colorful maps,
charts, and cross-sections encode its insights.

[Map of San Francisco Bay and surrounding areas]
INDEX MAP

Trudy suggests that you color the area south of San Francisco. The map will make more sense, and it's pretty. Do it like paint-by-numbers.

Itinerary
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Sunday morning. Exploring nearby beaches.

- bright yellows (youngest)
- bright greens
- dull greens
- turquoise (oldest rocks in region: "age of dinosaurs"
- bright reds to indicate "igneous" or "hot rock".

- Stoping localities
- Sandbox stops
This excursion was suggested by a friend of Trudy Myrth Reagan, Douglas Smith, who teaches art in Bend, Oregon. Every year art and geology students from Bend travel 600 miles south to see Bay Area geology. Later, influences from the trip show up in the art students' work. Often, attractive features in the landscape like the drawing on the cover are the result of an interesting process. We invite you to retrace our footsteps, and have designed the notes and pictures to help you do this. Amchair travellers will also find them of interest. If you go, consult tide tables before departing so that you can arrive at low tide. There isn't enough space to tell of the life we found in the tide pools, but it's easy to find. Do wear sensible shoes and bring a jacket. It may be cold by the coast even in summer.

Leaving Palo Alto, we headed north on I-280 to San Jose Blvd., in Redwood City. We headed toward Calaveras College, but stopped on the right side of the road about a block before the college entrance. There, in a large road cut, we examined Serpentine, of which the dark-grey-green Serpentine is but one form. Several other forms were available here. Geology concept #1: Most of the rocks on continents are of lighter-weight minerals like silicate. These literally float on the heavier minerals which compose the earth's mantle (see diagram). Serpentine is an exception, being composed of mantle materials. Once, these rocks were dense and dark. Released from the pressure of the deep, and exposed to oxygen in groundwater, these rocks have become light and flakey - a kind of reverse metamorphism. Most metamorphic rock was crustal material which became buried at high temperature and pressure. How did this get here? It seems to have been extruded upward between weak rocks in the San Andreas Fault Zone. Not far away, is San Andreas Lake, which gives the fault its name. It is one of the bodies of water along the west side of I-280. We returned to I-280 heading north, where we took the Hwy. 92 exit to Half Moon Bay. At the top of the ridge we ignored a vista point turnout on the left, but stopped just past the ridge at a turnout on the right (Figure 1).

Figure 1. On 92 near top of ridge: UPLIFTED OCEAN SEDIMENTS
Diagram: Stream S erodes sediments after each uplift.

Skylawn Cemetery is seen in the upper right. We gazed at young mountains, marine sediments recently lifted out of the sea in two stages. In the first stage, a stream ('S' in diagram) started running off the surface. Being somewhat above sea level, it possessed potential energy, enabling it to pluck away soil and rocks and to carry them downstream. After much erosion, most of the stream was near sea level, and erosion diminished. A second uplift then occurred, creating a second shelf and eroded zone. We saw these shelves, 1 & 2, on the left.

Proceeding downhill, we passed a spring on the right marked by a sign which is at the Pillarritos Fault. There are different rock types on either side of the spring. We stopped briefly at Pillarritos Quarry at the bottom of the hills. We inspected chunks of Montara Granite, which has been pushed north along the fault from Southern Californian Granite is mostly composed of lightweight materials, and therefore is crustal rock. Concept #2: Here are some features that geologists notice in the texture of a rock sample: What is the size of the grains? Are the grains interlocked (crystals grown together), or pasted together (sedimentary)? Are recognizable things included like fossils or pebbles? Is it hard or soft? We found that granite has interlocked grains. Much to our surprise, it crumbled! Granite ages and decays like anything else.
At Hwy. 1 we turned north and stopped at the Breakwater. Figure 2 shows Matthew Lienberg sitting there. (Later he would help us to identify lifeforms in the tidepools.) At his back is the area enclosed by the breakwater, which is filling with sand. He is gazing at the other side of it, where the ocean is robbing the shore of sand and threatening to erode away the cliffs upon which Hwy. 1 runs. The reason is this: Waves typically arrive at the coast from the northwest (Alaska). (See diagram.) When they hit the shore, they bounce off at an angle, plucking away material and carrying it south. A breakwater disturbs the natural process. The waves can bring in sand from the north and deposit it behind the wall, but cannot remove material. Beyond the breakwater, the waves arrive empty-handed, and can only erode. This was just the first example we were to see of how futile it is to build structures on the coast in ignorance of the ocean's behavior. The political question, said Clyde the Guide, was "Who pays for all this foolishness?" In the distance a radar is shown. The point upon which it stands, like the Monterey Granite, was transported from further south.

Heading north on Hwy. 1 we soon came to a sign, "State Wildlife Preserve," and turned left at Virginia (or California) Street to reach Moss Beach. In the water there we saw an interesting pattern of rocks. The best view of this was from the neighborhood overlooking the beach. In Figure 3 one sees that it consists of sediments that had been A. deposited, B. folded, C. tilted, and D. eroded (see diagram).

Concept #3: Geologists measure the amount of folding and tilting ("strike and dip") of sediments and record this, together with the rock types, on topographic maps. These become geologic maps like the one enclosed. When these are colored, a larger pattern emerges. In the picture, a man is standing by what was, until recently, a 12-foot-high rock.

Diagram: Shows sediments

A. deposited

B. folded

C. tilted

D. eroded
We walked north on the beach past big slabs of tilted sediments to a rocky point that seemed to be boulders stuck in concrete (Figure 4). This turned out to be natural: a conglomerate, or "puddingstone", made up of large rocks. On one side the promontory sloped up gradually, but on the other side it was steep. Clyde Spencer is shown sitting near the steep side. Out of view to the left he can see an architect-designed home. "The steep cliff here is a fault line", he told us. "Spencer's First Law: to find the fault, look for the most expensive house". Like artists, stary-eyed home builders find themselves attracted to a quirk in the landscape. Some of these just happen to be faults.

The ocean had obviously been flicking at its doorstep, where there was a massive retaining wall. "A temporary fix", he said. "You can see where the waves have eroded behind the wall on each side".

We drove a few miles north on Hwy. 1 to Montara Beach, marked by a sign. The trip took place following the wettest winter weather ever, and heavy storm damage which wiped out the road to Devil's Slide. Just beyond here, the road was closed. Clyde was shocked when he saw the beach: "There's been more change this year than in all the previous nine put together". Large boulders (rip rap) had been placed below the cliff to "protect" the homes above. "In a big storm, the waves can pluck rocks that size up and bombard cliffs and picture windows". Before climbing down to the beach, he walked down and slightly to the left to the edge of the cliff. From some grey crumbly rock there he plucked out a twig to show us. "This layer is peat. It was probably a lake once, with vegetation collecting in its bottom". From down on the beach the various strata could be seen clearly (Figure 6). Walking south on the beach we saw a cliff that was being eaten away from two sides. (Cover). On the south side is a shallow cave. "This may become a natural bridge after awhile. Next, that will collapse, leaving a 'stack' sticking out away from the shore". He pointed out how the strata in the rock were tilted up to the right.

Figure 5. Moss Beach: FOSSIL SHELL FRAGMENTS

Figure 6. Montara: CROSS SECTION EXPOSED
We spent a lovely night at Pigeon Point Lighthouse Hotel. 20 miles south on Hwy 1, we arrived at Pigeon Point. We had lunch at Pigeon Point and then we drove down to the beach. The waves were crashing against the rocky shore. The lighthouse stood tall with its bright light guiding ships into the safe harbor.

The hotel has a map showing where lattice rock (Figure 7) can be found. This rock is described as a lacy pattern. It was interesting to see how the water had carved into the rock, creating these intricate designs.

Unfortunately, the rocks were eroded due to the storms. The cliffs had been eroded by the wind and water, leaving behind only a few pieces of the rock. It was a sad sight to see.

We asked Clyde about his habit of mentioning several, sometimes opposing hypotheses. This brings us to another concept, Chamberlain's method of multiple working hypotheses. All scientists have to keep an open mind about what data implies. Geologists must be aware of this all the more since, in many cases, it is difficult to run to the globe for the examples that will lend more credence to one of them.
THIS QUESTIONNAIRE IS TO FORM A NETWORK OF THE ARTISTS AND THE ARTISTIC RESOURCES OF THE MEMBERSHIP OF YLEM. THE INFORMATION SUPPLIED BY THE MEMBERSHIP WILL BE CONVERTED TO AN UPDATED YLEM YELLOW PAGES CROSS REFERENCED BOTH ARTISTICALLY AND GEOGRAPHICALLY. PLEASE SHOW BELOW ARTISTIC INTERESTS AS WELL AS AREAS OF ARTISTIC NEED. YLEM MEMBERS CAN TAKE ADVANTAGE OF THE ARTISTIC COLLECTIVE RESOURCES OF THE MEMBERSHIP TO CONTACT EACH OTHER TO EXPAND THEIR TECHNOLOGICAL SUPPORT IN DEVELOPING VARIOUS PROJECTS

NAME: ___________________________ PHONE #: (---) ----

PROFESSIONAL NAME: ___________________________

ADDRESS: ___________________________

CITY: ___________________________ STATE: _______ ZIP: _______

PRIMARY ARTISTIC INTEREST:
(CIRCLE ONE)
CONCEPTUAL ART/ COMPUTER GRAPHICS/ DRAWING/ FILM MAKING/ GRAPHIC DESIGN/ HOLOGRAPHY/ JEWELRY/ LASERS/ LIGHT SCULPTURE/ MUSIC/ MULTIMEDIA/ PAINTING/ PRINT MAKING/ POLYHEDRA/ POETRY/ TEXTILE DESIGN/

OTHER: ___________________________

SECONDARY ARTISTIC INTEREST
(LIST OTHER ARTISTIC INTERESTS IN ORDER OF PREFERENCE 1-4)
CONCEPTUAL ART/ COMPUTER GRAPHICS/ DRAWING/ FILM MAKING/ GRAPHICS DESIGN/ HOLOGRAPHY/ JEWELRY/ LASERS/ LIGHT SCULPTURE/ MUSIC/ MULTIMEDIA/ PAINTING/ PRINT MAKING/ POLYHEDRA/ POETRY/ TEXTILE DESIGN/

OTHERS: 1. ___________________________
         2. ___________________________
         3. ___________________________
         4. ___________________________

STATEMENT OF ARTISTIC PHILOSOPHY: BRIEFLY DESCRIBE YOUR WORK AND/OR IDEAS. (USE A SEPERATE SHEET OF PAPER)

NEED TECHNICAL ASSISTANCE FROM YLEM MEMBERSHIP IN THE FOLLOWING AREAS:

YLEM 3/83
YLEM NOTES

Here it comes, the big question: Should YLEM expand its activities?

The answer is yes, for two reasons: 1) to inject into the arts some of the fascinating ideas of science, math, and technology and 2) to help artists whose work embodies these ideas. Study the following services YLEM offers and you will see that both the public and you, the artist, benefit:

- Bimonthly newsletter - includes resource list, a calendar of events, and artist's thoughts and work.
- Bimonthly seminars - presentations of artist's works, high tech tools, the visual aspects of math and science, and the ideas behind them.
- Field trips - to industries, labs, and natural sites.
- Exhibitions and performances - opportunities to stage and exhibit our art.

YLEM Yellow Pages - our latest project will provide us with a resource book of YLEM member skills and resources, suggesting possibilities for collaboration. We're not bragging, but YLEM is a stellar group of artists whose innovative project proposals could probably run circles around those of most other people. YLEM is organizing itself to provide us a better forum to show what each of us can do. Since grants are given to organizations, not individuals, artists with ideas need this kind of support.

PROJECTS UNDER CONSIDERATION

- Non-profit status - forming a committee to acquire it. This is crucial for obtaining gifts and grants. There is some urgency about this, as opportunities may develop with respect to the CADRE conference in Santa Clara during January 1984.

- We invite you to participate in the YLEM ferment by contributing artwork, letters, and short articles to the newsletter. Your contributions will give us a better sense of what people think and where we are going with the organization. The more input you get, the more likely we are to be feasible, sustainable, and to be able to attract more membership.

- We would like to expand our scope to promote YLEM sponsored collaborations with money from grants. This takes work! Only with your participation will this be feasible.

Thanks, and happy times......

by Louis Brill and Trudy Myrrh Reagan

Questionnaire Starts YLEM Yellow Pages Project

The questionnaire enclosed in this newsletter initiates the opening round of the YLEM Yellow Pages. When completed, the source book will inform the membership of various networks of contacts and services. The Yellow Pages will also expand opportunities for collaborative projects by cross-fertilizing between the fine arts and the high-tech arts pursued by our group. We urge everyone who has received a questionnaire to fill it out and return it before June 1, 1983. So, we will begin the task of building the Yellow Pages data base and setting up for the first issue of our source book.

The YLEM Yellow Pages will be available in the membership in more ways than one. We are inviting members to contribute black and white (no gray tones) reproductions of their art; be it computer graphics, line drawings, graphic design or textile patterns. These pictures with credits given to the artist will then be inserted among the data entries to spruce up the Yellow Pages. Some lucky person will also find their image as part of the front cover, so take a chance - you might be surprised! While assembling the YLEM Yellow Pages is not expected to begin until midsummer, we would also like to begin collecting names of people interested in offering their assistance. So, indicate on your questionnaire if you would like to help during the final layout or the staple-it-together-party.

Between printing and postage charges for mailing issue, a substantial outlay will be incurred to produce the source book. In order to help defray some of our financial expenses the YLEM Yellow Pages will be available for purchase at a nominal price. We hope you will view the source book as a valuable resource tool in developing both the basic and expanding your horizons of access to other Bay Area sources for information; be it other groups, persons, or accessibility of materials.

We look forward to your support both in answering the questionnaire and contributing artwork. Questions, comments or offers of help will be greatly appreciated, so keep the mail pouring in. Fill it out and send it in.

By Louis M. Brill

March 26 YLEM Meeting

At the March 26 YLEM meeting, half of the meeting was devoted to discussing "Finding the Soul in Computer Art". It was led by Robert Dewar and Ken Knowlton, both active in the field since the 1960s. Discussion notes may be obtained by sending a self-addressed stamped envelope to the YLEM address.
Guest artist Benoît B. Mandelbrot, the “father of fractals”, is an IBM fellow at the Thomas J. Watson Research Center in New York state. His research has concentrated on an extremely unpredictable irregularity in natural phenomena in the physical, social, and biological sciences. Mandelbrot was trained in France. He has pursued diverse interests during his career. For example, Mandelbrot has taught economics and mathematics at Harvard. He has also studied meteorology and turbulence. "I studied turbulence, which is very similar in certain sense to the stock market, because both of these things are equally unpredictable, as some people say." While on sabbatical he was asked to give a talk in Paris as to how his different interests got together. In preparing this lecture, he realized that “everything really hangs around a certain view of chaos and irregularity and of cases where irregularity can be handled, something can be said of it.” This lecture in Paris became his first book on fractals.

Why is fractal geometry of interest to artists and designers? Because the concept of fractal shapes provides us with a new perspective for viewing the world. In computer graphics, it is providing a means of describing and producing complex and often beautiful forms which are beyond the capacity of familiar Euclidian geometry.

ABOUT THE COVER: “A Fractal Landscape That Never Was” The fractal model used to generate this mountainous relief is an example of an unsystematic, or random, fractal. Formally, it is a “truncated fractional Brownian surface.” Truncated simply means that all points where the model called for altitude below a certain threshold were arbitrarily set to zero. In the illustration these points appear as lakes. Fractional refers to a smoothing operation applied to a rough surface to make it conform more with a natural Earth landscape. Brownian means that each vertical cross section is a Brownian function -- very nearly a random walk that starts up or down with equal probability independently of its past steps.

The design was drawn by computer by Richard F. Voss and was based on ideas of Mandelbrot. From The Fractal Geometry of Nature, by Benoît B. Mandelbrot. Copyright 1982, W.H. Freeman and Company, San Francisco. (Permission for use of the drawing was obtained by Yiern member Bob Ishi, who was the designer for this book. These biographical notes were also written by Ishi.)

GARAGE SALE MAGIC

The April garage sale made our $140 deficit vanish, and it sweetened the cauldron by $92. Trudy says thanks to all who contributed eye of new and war of toad to it: Dave Sander, Joe Villareal, Penny Robertson, Francine Pfeiffer, Dolors Heggie, and Look Twice Co.
FIELD TRIP RESERVATIONS

COMPLETE AND MAIL TO: Ylem, 967 Moreno, Palo Alto, CA 94303. For itinerary see page 1.

NAME: ____________________________________ RIDES: TO STANFORD TO BEACH
ADDRESS: ____________________________________ I NEED ____________________________________
CITY: ____________________________________ I CAN OFFER ____________________________________
HOME PHONE: ____________________________________ NUMBER OF PEOPLE IN PARTY: __________
DAY PHONE: ____________________________________ NUMBER OF PEOPLE IN PARTY: __________

Children, who stay with the group, who are quiet during geology talks, and who obey safety rules, are welcome.

IF YOU ARE SPENDING THE NIGHT PLEASE ENCLOSE: $6.50 for each adult __________
$3.25 for each child under 18 with parent __________

CANCELLATION POLICY: $3 of each person's reservations in non-refundable unless a replacement is found.

FOR FURTHER INFORMATION: Call Donna Van Dijk at (408) 354-4056.

(renewing members fill out other side)

Fill In The Blanks

A strange concatenation of projects has filled this newsletter with empty spaces saying "fill me in by June 1." A few notes about all the blanks are listed below.

- The field trip: Space is limited, so if you're itching to get down to earth, do this one now.
- Renewals and mailing list: If a colored envelope was enclosed, it is time to renew. Members renewing by June 1 will be included on next year's mailing list. Anyone unhappy with the way they were listed last year may fill out the subscription blank. Your interests interest us, so please include. Receiving a mailing list is a membership privilege. The list will arrive about July 1.

Please note - people renewing and going on the field trip may fill out both sides of the paper, and send one copy to the Palo Alto address.
- Ylem Yellow Pages: This project, which will open marvelous new possibilities for collaborating with each other, has been initiated by Louis Brill. Please complete and return the enclosed questionnaire so that you will be properly listed.

Although this newsletter is called "getting down to earth" the activity that these forms suggest is this Ylem is "getting off the ground" in some new directions. We hope this stimulates you to spend a few minutes to fill in all the blanks.

While Trudy Myrrh Reagan was at Villa Montalvo in Saratoga, CA, she had the pleasure of re-reading The New Landscape by Gyorgy Kepes. She first read the book in 1958 when it had given artistic meaning to the beautiful geologic specimens and maps she was surrounded with as a child (her father was a geologist) and the ideas she was learning from her husband-to-be, a physicist. In the book she first encountered the idea that process shows itself as pattern. Now she wants to learn computer animation to make models of process and pattern in action. For example, with this in mind, she did 14 drawings of a Trillium over a six week period at Montalvo. Three of these are shown here. She started Ylem in 1981.

© MYRRH W
Ylem (Eye-lum): 1. The primordial stuff out of which the universe emerged. 2. An emerging group of artists who believe that science and art enhance each other and human understanding.

The range of works produced by Ylem artists extends from ones representing cosmological and biological subjects to abstract or conceptual works; and from traditional media which are put to new uses to such high-tech media as computer animation and holograms. Aesthetics and perception, the humanistic uses of high-tech equipment, and the changes in paradigm created by science discoveries in this century are of vital interest to Ylem artists.

Ylem offers:

- A newsletter featuring Ylem artists’ work and philosophy resource information; events calendar.
- Bi-monthly programs: each features a central topic with artist speakers and people with science information, plus informal sharing and art display. The six meetings a year are held on odd-numbered months, on the Saturday closest to the 20th of the month.

I would like:
( ) to receive a sample issue.
( ) a year’s membership. $10 is enclosed.
( ) newsletter only, since I live more than 100 miles from both San Francisco and Palo Alto. $5 is enclosed.

Name________________________________________
Address_____________________________________
City_______ Zip________
Phone ( )__________________________

My needs, interests, specialties:

Suggestions, other interested artists:

Send to Ylem, 967 Moreno, Palo Alto, CA 94303

Ylem
ARTISTS USING SCIENCE & TECHNOLOGY
367 Moreno, Palo Alto, CA 94303 (415) 900-9523

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