

*The future –  
the way it used to be!*

**Volume 3: A look at the artwork of the first five Starman books**

© 2003 by David Baumann, Jonathan Cooper, Mike Dodd.  
All rights reserved.

This book is a free e-text, and we hope that you enjoy it and give copies of it to all your friends. Do try to refrain from printing copies and selling them door-to-door, though. If you ever should get the urge to do that, let us know first so that we can get in on the action.

## THE STARMAN SERIES

*by Michael D. Cooper*

ASSAULT ON MARS  
THE RUNAWAY ASTEROID  
JOURNEY TO THE TENTH PLANET  
DESCENT INTO EUROPA  
THE LOST RACE OF MARS  
DOOMSDAY HORIZON

*(Additional volumes are in preparation.)*

The short stories—  
*The Flight of the Olympia,*  
*The City of Dust,*  
*SETI,*  
*A Matter of Time,*  
and *Return to Europa*—  
are available in the first five issues of the  
Inter\*Stellar, the fanzine for the Starman series.

A novelette outside the main storyline,  
*The Lost Tomorrow,*  
is serialized in “The Starman Chronicles.”

All items may be ordered through the  
Starman web site at [www.StarmanSeries.com](http://www.StarmanSeries.com).

*The Starman Team gratefully dedicates this book  
to all of the artists who illustrated the Starman books:  
Kevin Anetsberger, Bill Baumann, David Baumann,  
Nick Baumann, and Mike Dodd. Without them none of  
the artwork found in the series would have been possible.*

## Table of Contents

Introduction.....	6
Artwork for #1, <i>Assault on Mars</i> .....	7
Letters and Images .....	8
Artwork for #2, <i>The Runaway Asteroid</i> .....	19
Letters and Images .....	20
Artwork for #3, <i>Journey to the Tenth Planet</i> .....	40
Letters and Images .....	41
Artwork for #4, <i>Descent Into Europa</i> .....	59
Letters and Images .....	60
Artwork for #5, <i>The Lost Race of Mars</i> .....	98
Letters and Images .....	99

## Introduction

The first two volumes of the Starman Appendix focused on writing the manuscripts for the Starman books: they tell the story behind the story, and as you probably found out there was a lot to tell. However, those volumes don't tell the whole story: there is a *whole lot more* involved with taking a story from an idea to a printed-and-bound object on a shelf than simply writing the manuscript. Somewhere along the way the manuscript has to be printed, it has to be illustrated, it has to be sold, and money has to be collected to pay for printing it – and that is what volumes 3 and 4 of the Starman Appendix are all about.

This volume focuses on the artwork used in the series. It's easy to take for granted something like cover art or internal illustrations, but those things are definitely not accidents: it takes a lot of time, a lot of effort, and a lot of e-mails to figure out what we want, who can do it, and what it ought to look like. It wasn't always easy to make everything work together, but it was always worthwhile: artwork adds *tremendously* to a book, and the series would not be the same without it. (Imagine for a moment the Starman books without any dustjackets or artwork: do you really think they would have caught your eye that way?)

We were blessed with some terrific (and very patient) artists, without whom we would have had no artwork at all. When we started we didn't know if we would be able to get artists at all, but things have worked out well: Kevin Anetsberger, Bill Baumann, David Baumann, Nick Baumann, and Mike Dodd have done a terrific job bringing the Starman books to live through their artwork. This volume is intended to give you a tiny peek behind-the-scenes at how that artwork came to be.

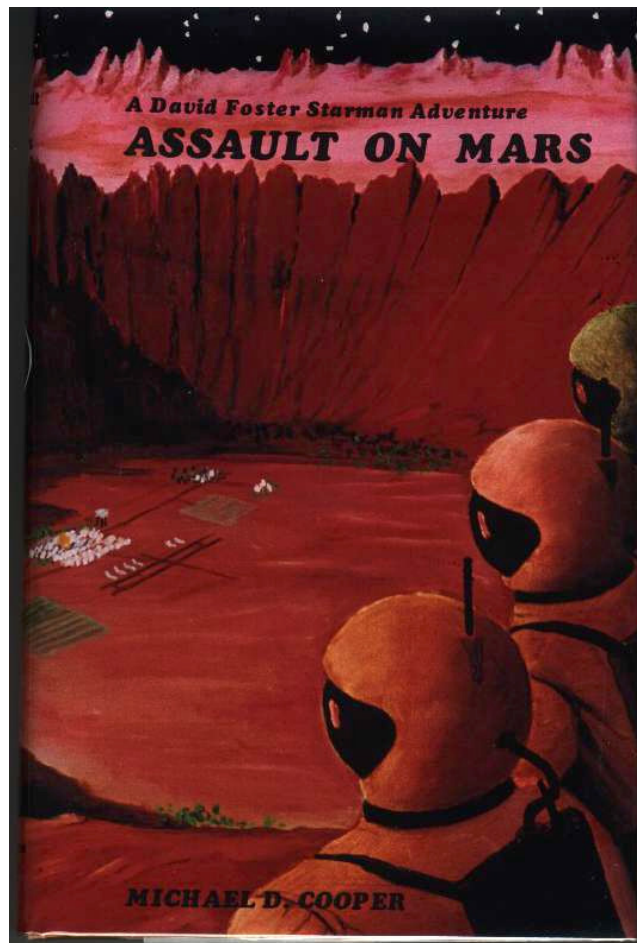
By now you should know the “rules” as to how the Appendix works. What you are going to find here are letters written by either David Baumann (those will be the ones signed “David”) or Mike Dodd (those will be the ones signed “Mike”). Nobody saved the letters I sent so you won't find any of them here, but you will see portions of letters I wrote quoted in replies David wrote.

I have placed footnotes wherever I thought appropriate, and I have also added all the relevant artwork I possibly could do this document. What good is an appendix on artwork that doesn't have any illustrations? Some of these images have never been released before, so you'll be seeing quite a few things for the first time. (If you were wondering why on earth this Appendix took so long to download, well, now you know!)

In the past I've added a brief introduction before the letters section, but I don't think that's necessary this time; the letters themselves do a great job of explaining what is going on, and I don't think they need a lot of explanation.

So, without further ado: enjoy this Appendix!

## Artwork for #1, *Assault on Mars*



*The final cover art for Assault on Mars*

## Letters and Images

DATE: AROUND AUGUST 11, 1999

As far as the logo or emblem for the series.....I like the idea David had about the spaceship in a starfield.....but may I suggest that one of the stars be brighter and stylized with four diminishing rays coming off of it.....with just a hint of extra length in the bottom ray.....I'm sure you see the subtle effect. Its there for anyone who wants to see it....but it is not overt....a metaphor for the series.<sup>1</sup>

*Mike*



**Figure 1: Bill Baumann's original painting of the Starman logo**



**Figure 2: The computerized drawing of the Starman logo**

---

<sup>1</sup> Another brilliant idea from Mike! We loved the idea and used it, and this logo can now be found on the spine of the Starman books. It really captures the spirit of the series, and at the same time hints at the symbolism placed in the books.



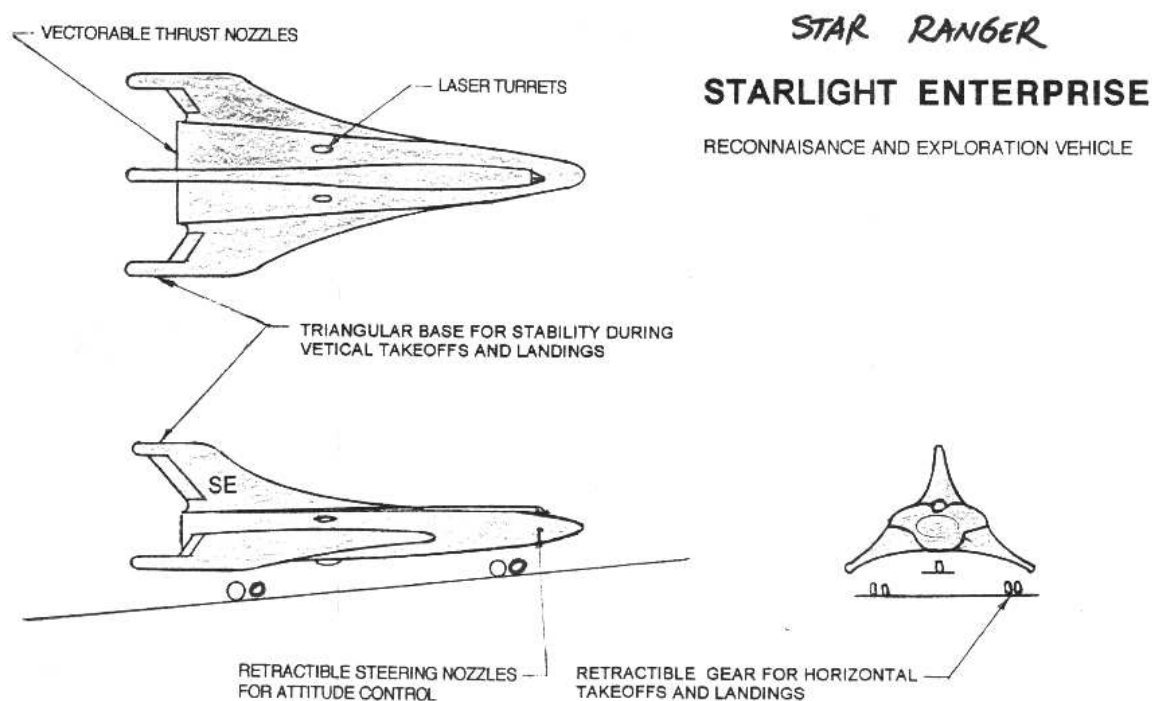
DATE: 9/2/99 1:16 AM

Dear Jon and Mike,

Today I sent you each an envelope with some of my father's<sup>2</sup> art work in it: a black and white sketch for the cover, some sketches of the Star Ranger, and two drafts of the logo. Just after I sealed the envelopes and the copier I use ran out of toner, I received another envelope from him with an updated sketch of the Star Ranger. It's almost the same as what I sent you, except it has two wheels in the back; I put red circles on the first draft to indicate two wheels in front and back—but it's back only. Also, the new heading is: THE "STAR RANGER" a Starlight Enterprise ship for reconnaissance and exploration.

Let him and me know what you think. By the way, he did a painting to commemorate the moon landing, now on display at the Richard Nixon Presidential Library, which is about 3 miles from my house. My father just informed me that the Library has asked him if they can keep the painting on permanent loan, because it is so popular. That's the kind of artwork we're getting for our series.

*David*



**Figure 3: The image Bill Baumann drew of the *Star Ranger***

---

<sup>2</sup> Bill Baumann, who did the cover artwork for the first and fifth Starman books. As you can see, Bill is the person who designed the *Star Ranger*, and he did a very good job on it! He worked for years as an aeronautical engineer, and I think it shows in the ship's design.

DATE: 9/4/99 5:17 PM

- > *One idea: what would you think about having the ship's engine lights on*
- > *and perhaps have the ship in motion? Right now the ship is floating in space: I*
- > *suggest that we have it flying somewhere at top speed.*

How would one indicate that? Would a ship in motion have exhaust? I assumed it WAS in motion, but without any overt sign of it. Maybe we do need some indication that it is moving, but I don't know how to show it. Maybe my father knows, or maybe Mike has an idea (except he's probably incommunicado for a couple of weeks on vacation).<sup>3</sup>

- > *\* If I remember correctly, the Starmen scramble up over the cliff at night,*
- > *so it'll be dark – meaning the stars will be out!*

My father can answer better than I, but I'm sure that in the final painting the stars will be out. This was just a very rough sketch.<sup>4</sup>

- > *\* David had just launched a raid, so part of the city will be on fire.*
- >
- > *\* Off somewhere in the field there probably needs to be a spaceport and a*
- > *whole fleet of [pirate] ships. These don't need to be very distinct, and as*
- > *they're a couple miles away they'd be pretty hard to see, but they'll be*
- > *there.*
- >
- > *\* As David said, there will probably be some plants or scraggly bushes and*
- > *things like that growing around. Nothing terribly healthy-looking, though.*

Good.

- > *THE SPINE: I thought the design for the spine looked great. One question:*
- > *was there a specific reason why the logo on the spine was at the bottom of*
- > *the spine instead of in the middle?*

I gave my father a rough draft of what I had in mind for the spine, and put the logo near the bottom so as to give it a balanced look on a shelf. The middle is fine with me if you prefer.<sup>5</sup>

- > *Also, are we going to have the image wrap around*
- > *the whole book and be on the back cover as well? I think that it's a great*
- > *idea – I always liked books that had covers like that*

---

<sup>3</sup> We later added a faint blue vapor trail extending out the back of the ship. This vapor trail is most easily seen on the spines of the first-edition dustjackets of the first five Starman books.

<sup>4</sup> We were commenting on the cover art for the first Starman book, *Assault on Mars*.

<sup>5</sup> Just think: if we had kept it that way, all the Starman books would have the Starman logo at the bottom of the spine instead of at the center! I don't remember why we changed our minds and put it in the middle of the spine, but I'm glad we did: it's good to have the logo in the same place as it appears on all other series books.

I've suggested to my father that the back cover be done in light, Martian red tones, so that there can be print on it.<sup>6</sup> He's designed it so that we can make color photocopies of the artwork, and then photocopy the print (title, author, spine, information on the back) right on the color photocopiers. This may be cheaper and certainly easier than trying to paint letters on or use some other process. However, my father is going to check with his photocopy guy and see what other options there may be.

> – *and if Fred the*

> *publisher can do it we might want to consider taking a shot at it.*

Fred [Woodworth] will probably not be able to print the cover, because he will need to separate the colors in the printer's primary colors to do a good job. That is a difficult process. I envisioned just photocopying the cover as I mentioned above, and Fred won't have to deal with it at all. Fred can just bind the books and send them back to me for me to add the dust jackets here.

> *Has anyone thought very much about what we want to have on the back cover?*

Yeah, a little bit—a brief introduction to the series and a listing of a few of the books with one or two-sentence summaries. But that's just an idea. We could even leave the back cover without print so as to keep the artwork undisturbed. Actually, I like that idea a lot. If that's the case, then it wouldn't have to be done with pale Martian red, but in full color.

**David**

DATE: 9/5/99 10:52 PM

I think Jon's comments about the cover art are right on target. Nothing to add.

Let's put the logo toward the bottom of the spine. I think it's a little more aesthetically pleasing to the eye.

**David**

DATE: 9/5/99 11:04 PM

> *What would you think about simply changing the*

> *engine to, say, a bright red or blue color to signify that the engine is*

> *on?*

---

<sup>6</sup> At first we were going to have a title listing or something like that on the back of the book, just as is the case on most other series books. It wasn't until later that we decided to put nothing on the back of the book and instead just show off the fantastic cover art.

Good. I like it.

> *I think that putting [the logo] at the bottom is a good idea.*

Good. I like it too.

> *If everyone else agrees, I think that I like leaving [the back cover]  
> untouched  
> the best. The artwork is really beautiful: it's probably nicer than  
> anything else we could put back there. Then, too, if we wanted to have a  
> listing of some other titles, why, we could always put that inside  
> somewhere (as they did in the Tom Swift books, for example).*

Superb idea. Let's leave the back for the quality artwork! For sure! It's all yours, Dad!

> *if possible, I think that the air tanks should be changed. The [Starmen]  
> aren't wearing air tanks: they're wearing NPACS<sup>7</sup> that suck air in, ...*

I agree. This was Mike's input, too, if I remember correctly. They should definitely NOT be confusable with scuba gear.

> *it might be a good idea to show some sort of  
> faint green or yellow fields of plants, some distance away from the city.  
> Then again, that might distract from the main image and just clutter things  
> up: I don't know. It's just a thought that occurred to me.*

Good idea. Could be just hinted at, but Crater 91 is home to a large group. Farms or fields should be there, faintly suggested, but without making the picture too busy.

> *SHOULD THERE BE ANY PONDS OR LAKES OR STREAMS OF WATER?*  
>  
> *You know, that might be a good idea!*

Indeed it is. But again, not making the picture too busy.

**David**

DATE: 9/6/99 6:19 PM

Hi Starmen:

---

<sup>7</sup> Nuclear-powered air compressors

(Is that a good salutation?)

Following is my interpretation of the changes to be made to the LOGO and Cover art as a result of the recent critiques. If you Starmen are all in agreement, I will proceed with the changes.

## LOGO

1. Make the cross fainter, so that it is barely visible.
2. Show a faint blue exhaust on the Star Ranger

## COVER ART

3. Revise the air tank to a flatter design so as not to resemble a scuba diver.
4. Show a not very prominent large field of farm produce.

(The small green patch in the foreground of the bottom of the crater was meant to be a farm field, but it's probably not large enough and not recognizable as such).

5. Show a water tank in the distance at the bottom of the crater as a water storage area.
6. Show a faint pipeline across the barren distant plain that is transporting water from the polar cap to the storage pond in the crater.
7. Increase the size of the fire in the city to make it more visible.
8. The LOGO will be at the bottom of the spine.

If you tell me what lettering you want on the cover, I will try to set up a transparent overlay and run sample prints for your approval.

I suggest the cover be printed with about 2 or 3 inch white strips at each end which would wrap around the edges of the book covers, and other printed matter, such as the full series of books and synopsis of the story and credits to the authors, be printed on these white strips on the insides of the book covers. If the final print size could be fitted to a sheet 7.625 by 17 inches, then a small number of copies could be printed on a standard color copy machine.

***Bill Baumann***

DATE: FRIDAY, MARCH 31, 2000 11:12 AM

> *I think you might have hit on*

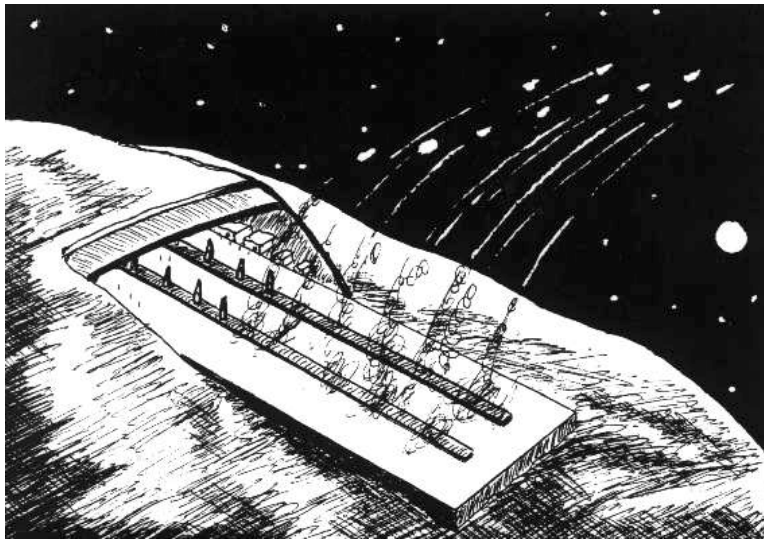
> *something: do you think that the reason a lot of illustrations don't match*

> the books is because the illustrations were written about the same time as  
> the book? I'd never thought of it but it makes sense.

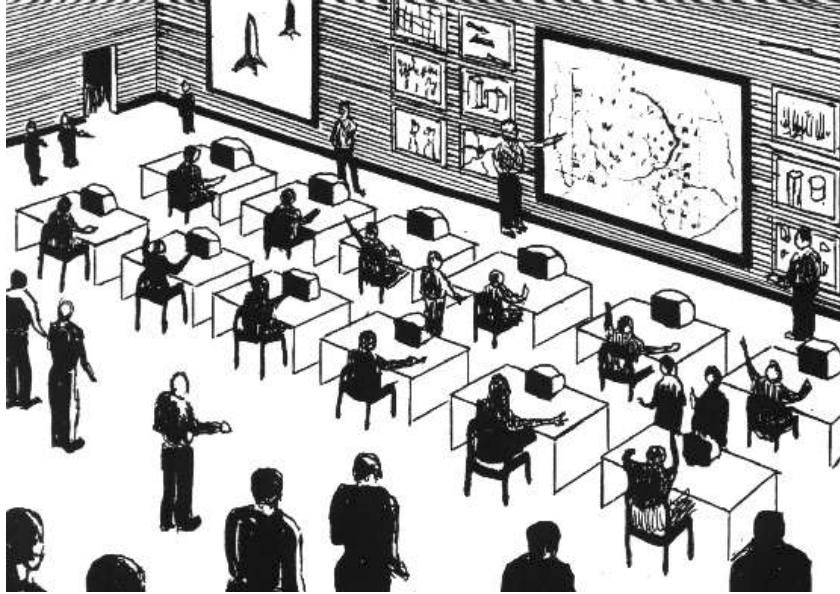
The notion occurred to me as we were going through this process for AOM. Sam Epstein said that when he sent in the MS for Black Thumb, the artist did the cover with the two boys in the boat. Then he revised the MS and took that scene out. The editor pointed out that the cover had already been painted, so Sam put the scene back in.

## *David*

*Editor's note: here are some illustrations for Assault on Mars that Bill Baumann drew which (for various reasons) never made it into the book! Enjoy.*



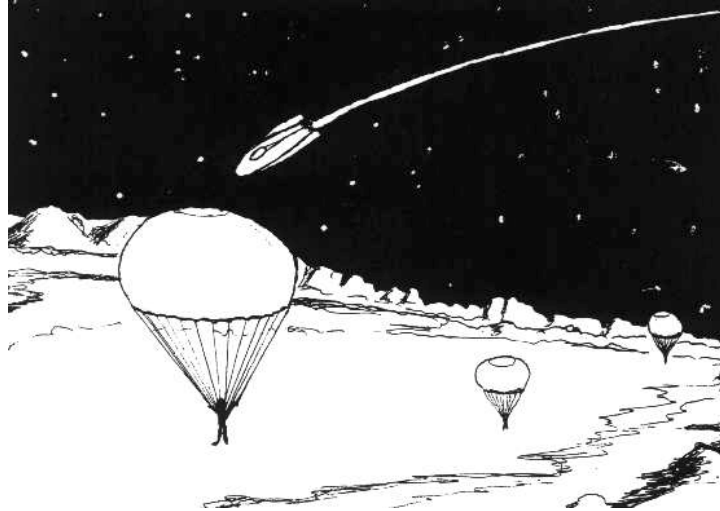
**Figure 4: Ships leaving Tharsos. This was not used because the base was located deep inside the asteroid, not on its surface.**



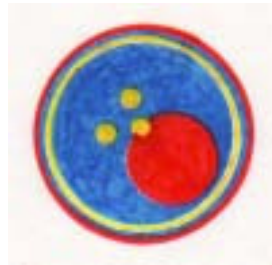
**Figure 5: The Starmen being briefed. This was not used because the briefing room turned out to be very different from what is depicted in this illustration.**



**Figure 6: Original land sailer drawing. We had to have Bill redraw this and remove the lizard because on Mars at the time this scene takes place there was not enough air to support living creatures!**

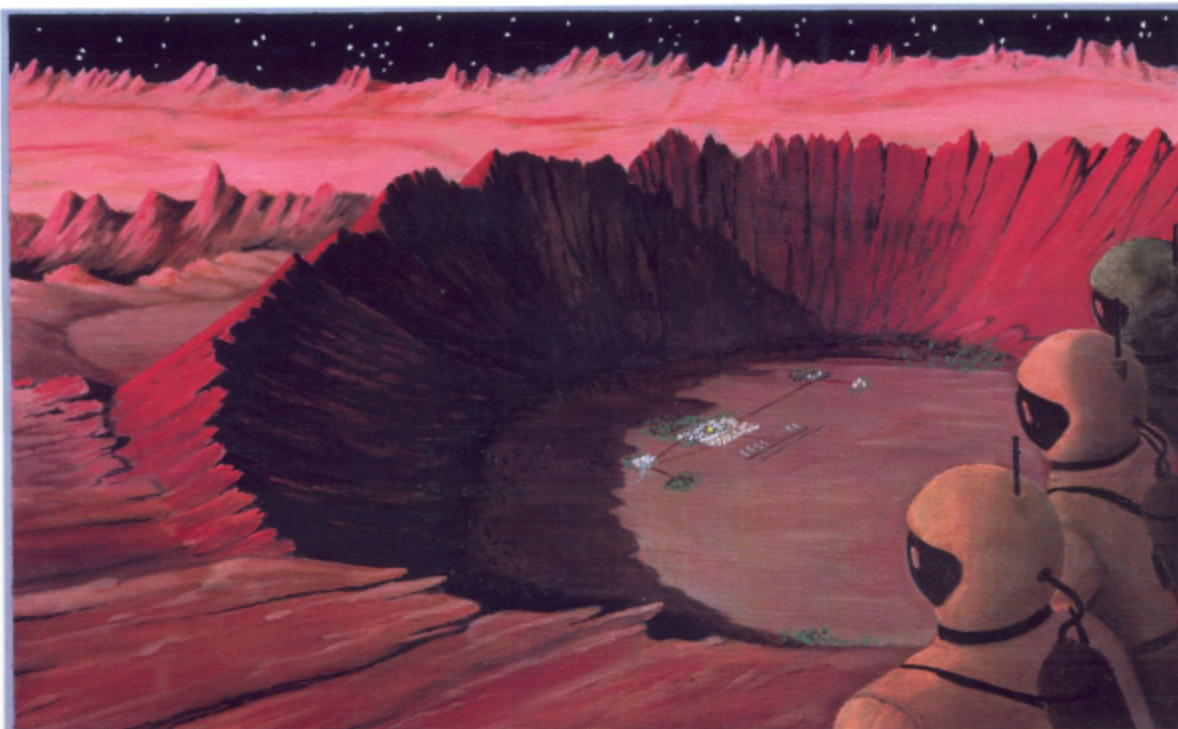


**Figure 7: Original parachute drawing. We later realized that there wasn't enough air on Mars to use round parachutes, so we changed the design in the final illustration.**

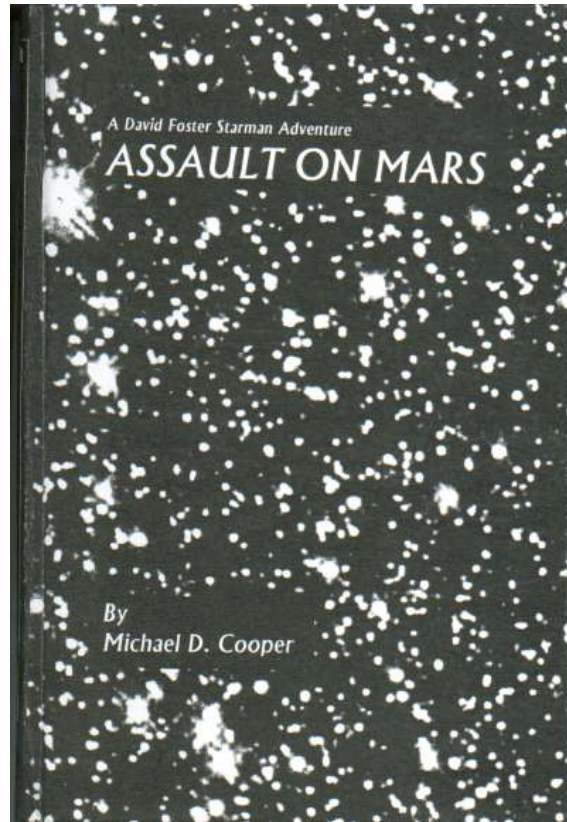


**Figure 8: The original sketch of the three-moon logo.**



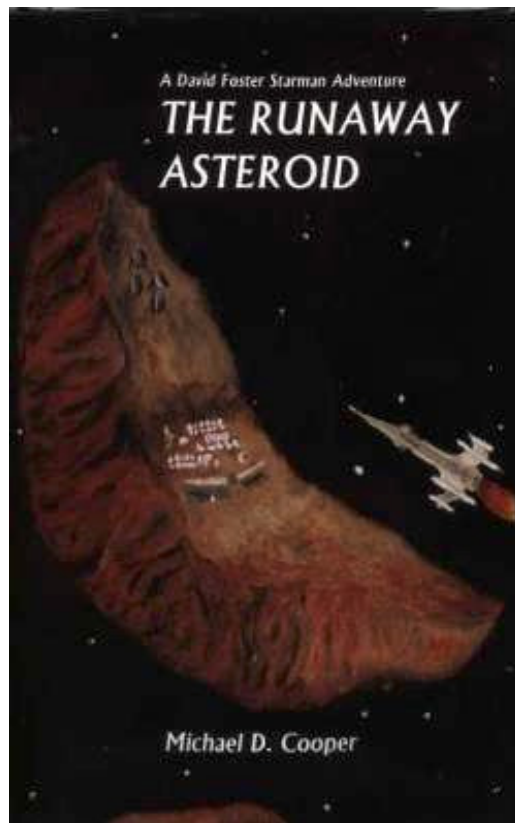


**Figure 9: The cover painting for Assault on Mars, early in its development. Note the air tanks (instead of NPACs) on the back of the Starmen!**



**Figure 10: Cover scan of the author's copy of Assault on Mars. Only three of these were made, and each of them were personalized with the owner's name printed inside the book.**

## Artwork for #2, *The Runaway Asteroid*



*The final cover art for The Runaway Asteroid*

## Letters and Images

DATE: FRIDAY, APRIL 28, 2000 4:59 PM

My son Nicholas has agreed to do the artwork for TRA.

*David*

DATE: SUNDAY, JULY 23, 2000 6:07 PM

Dear Jon and Mike,

Lovely pictures, Jon! Very, very nice! Can you make a picture of a banana-shaped asteroid, which could be Montezuma's Castle?<sup>8</sup>

By the way, my father said that he enjoyed doing the artwork very much, and would like to do future artwork for the series.<sup>9</sup>

*David*

DATE: THURSDAY, AUGUST 31, 2000 6:51 PM

> *David: what is the status on the*  
> *artwork for TRA? Is your son still doing it, or is your father, etc.*

My son says he is interested and I have told him that now is the time to get started. I'll follow up with him today and get a solid commitment. ... I'm thinking that a scene of the starship approaching Montezuma's Castle would grab the eyes. What do you think?

I hope you have a good weekend, Jon!

*David*

---

<sup>8</sup> From time to time I drew up pictures in Bryce 3D, a computer modeling program I had, and sent them to David and Mike. David and Mike liked them, and David asked me to make a mock-up of the cover art for *The Runaway Asteroid* for his son to use as a reference. I complied, and the painting Nick came up with is sort of similar to the 3d model I built. One funny little item: when I was building the 3d model I noticed that the asteroid looked kind of bare, so just for fun I dropped three satellite-dish models on the asteroid to make the model look more interesting. I had no idea that Nick would copy them on the actual cover!

<sup>9</sup> We were glad to hear this, and Bill later did the cover art for the fifth Starman book, *The Lost Race of Mars*.

DATE: THURSDAY, SEPTEMBER 07, 2000 5:02 PM

Dear Jon,

Cool! Fan art! Wow.

Which reminds me— Can you do up a rough Bryce art item for my son to use as a model for a painting for the cover of TRA? I think that would be easier for him to understand our concepts than any description or sketch I might attempt. I'm thinking a full-wrap painting (dimensions are 1:1.52) like before, with Montezuma's bananoid Castle featured centrally on the front half, an asteroid or two off to the side, and the Vigilant Warrior approaching—stars in the background. And the colors we picked out for this cover are brown and gold. Should be striking!

*David*



Figure 11: The 3d mockup of the cover art for *The Runaway Asteroid*

DATE: SUN, 08 OCT 2000 17:13:38 -0700

Dear Jon and Mike,

A few days ago one of you asked about progress on the TRA artwork. My son has completed a good sketch of the cover and I have provided him with canvass. It's a full-wrap dj like AOM.

He'll get busy real soon. It's a takeoff of the computer-generated artwork Jon did of Montezuma's Castle. We haven't talked about internal artwork yet, but that shouldn't take him too long to do. I'm hoping he'll have everything done within a month.

I will need white lettering of the cover wording similar to that we have for *Assault On Mars*—white on a transparency. I've tried and can't do it on my printer. Can either of you produce it on yours? If not, I have an alternative that won't be as good but will be suitable. Needed lettering includes the spine lettering.<sup>10</sup>

Chapter 15 coming up tomorrow.

*David*

DATE: FRI, 13 OCT 2000 12:34:52 -0700

Dear Jon and Mike,

My son Nick asked if I have a picture of a spaceship he can use for the cover. He has penciled in the cover painting and it looks quite nice—it's the scene where the Starmen come up on Montezuma's Castle in the *Vigilant Warrior*. But he needs a spaceship to use as a model. Can you create something on Bryce, Jon? The view we need is of a ship moving away from the viewer, heading to the upper left—kind of as if we are looking over someone's left shoulder as he is walking away from us to the left. Thanks!<sup>11</sup>

*David*

DATE: FRI, 13 OCT 2000 20:24:42 EDT

I might be able to find a nice picture of a spaceship for David's son to use as a model....will scan and send for consideration (is this to be a classic sci-fi type spaceship or a modern type?), I think our series would be very novel if we ended up with "classic type" spacecraft right along modern types/ hardware types...AND made it credible for them to appear together in the same story....i.e., "these sleek types are planetary atmosphere entry capable, and these draggy tinker-toy types are for deep space only."

---

<sup>10</sup> This brings to mind another crazy story. I didn't know a whole lot about printing at the time, and I saw no reason why you couldn't put a transparency in a printer and print white lettering on it. So, when I went to visit David I showed him how to turn text to white in Microsoft Word and told him to just get a transparency or something and print out the document. It wasn't until later that I found out that printers do not have white ink: you *can't* print out white lettering. (This, by the way, is why the lettering on the first-edition dustjacket for *Assault on Mars* is black: while white lettering is what we really wanted, we could easily print black letters, so that's what we used.)

<sup>11</sup> I'm sure I gave David what he wanted, but I don't seem to have that model or that image anymore...

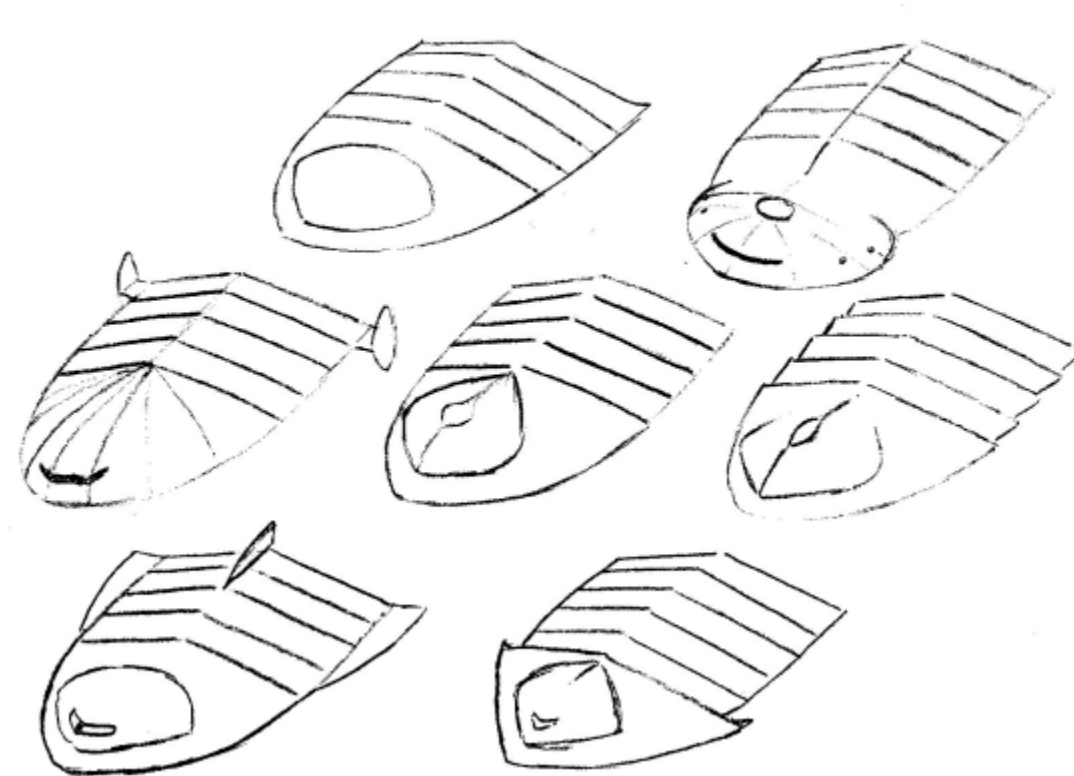
**Mike**

DATE: MONDAY, OCTOBER 23, 2000 4:59 PM

> *Mike, the little Martian scrab ships look really neat! The design is*  
> *really cool. Thanks for sending them along! I can see right now that there*  
> *are scrab ships in the Starmen's future...*

Right! Nice design and terrific name. But I think the word is "scarab."

**David**



**Figure 12: The picture Mike sent of the "scrabs"**

DATE: MONDAY, OCTOBER 23, 2000 9:51 PM

Dear Jon and David,

The file was indeed named scrab.jpg....It was a quick file name based on the word "scarab", I shortened it to make sure I did not go over the character limit for my file names. The instant I saw it in print, I liked the sound of it. I immediately saw at least three ways to rationalize it:

- 1) A spaceman's contraction of scarab = sc'rab
- 2) A contraction of space crab = S-crab
- 3) An actual Ancient Martian term for their small long range scouts

I do like the word.

About David's preference to use the word FIREWASP to describe a spacecraft or spacecraft type....I agree wholeheartedly! Good thought. I only used this term because I could not remember what we called those Martian bomber bug dragonfly things that the Starmen were eventually going to come up against in a later story.

***Mike***

DATE: MONDAY, OCTOBER 23, 2000 10:14 PM

*> I've vaguely heard of the word scarab, but I sure can't tell you what it is!*

A scarab is an Egyptian beetle, held sacred by the ancients. They made jewelry and charms in its shape, usually cut from gems, flat on one side, and engraved with symbols. The shape of the rockets Mike sent is that of a scarab—it's a great symbol!

***David***

DATE: TUESDAY, OCTOBER 24, 2000 12:05 AM

Dear Jon and David,

I always thought Montoya meant "mountain"...guess that demonstrates the danger in assuming!

About the scrabs.....David gave an excellent definition of scarab.....the infamous "dung beetle" is a scarab and there is a theory that the Ancient Egyptians were inspired to mummify their people because of some quirks in the dung beetles' life cycle (apparently the female lays eggs in the ground, then crawls inside herself and dies, when the egg hatches and a new scarab crawls out, the Egyptians thought she had come back to life!)

Anyway, this brings me to the hopefully elegant idea of maintaining a mildly Egyptian theme with the Ancient Martians. (Sandy world, mummies, scarabs, etc.)

***Mike***



DATE: TUESDAY, OCTOBER 24, 2000 4:39 AM

> *about the scrabs.....this brings me to the hopefully elegant idea of*  
> *maintaining a*  
> *mildly Egyptian theme with the Ancient Martians. (Sandy world, mummies,*  
> *scarabs, etc.)*

Oh yes, terrific imagery. I kind of had that in mind too, without really bringing it into sharp focus in my mind. I saw them as kind of like Tolkien's elves a little bit, but also very Egyptian, without the pagan side. And a bit like the best of noble American Indians, too.<sup>12</sup>

**David**

DATE: TUESDAY, OCTOBER 24, 2000 5:53 PM

Dear Jon,

Got the following response from Tom Narwid.<sup>13</sup> He's glad to provide something for our endpapers! ... He needs more computer-wise than I can provide, but I'm sure you can deal with him directly and make an arrangement. I emailed him that you'd be contacting him soon.

**David**

Tom Narwid wrote:

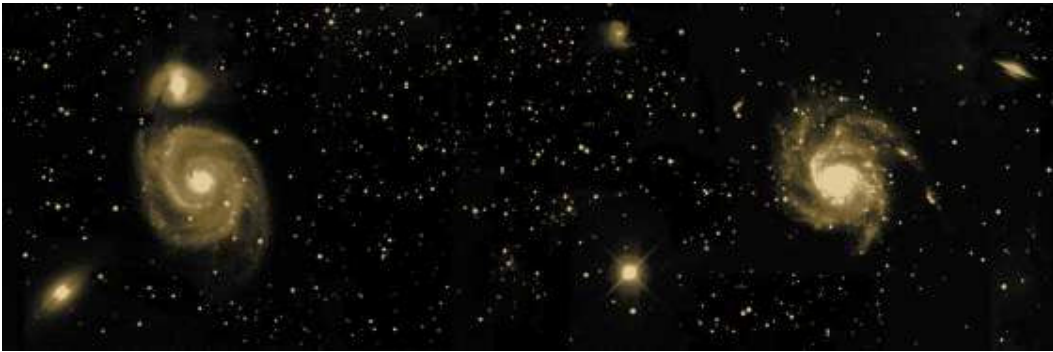
> *David,*  
>  
> *Thanks for the note.*  
>  
> *Hope all is well with you and the book series is successful.*  
> *I would be delighted to donate several of my images for your books.*  
> *Can you accept a digital file on a CD Rom?*  
> *You will need to ask your publisher.*  
> *If so I will need the following information:*  
>  
> \* *What size image and at what resolution (i.e. the "dpi" or dots per inch)?*  
> \* *What file format would they like?*  
> \* *Do they use a PC or a MAC computer?*

---

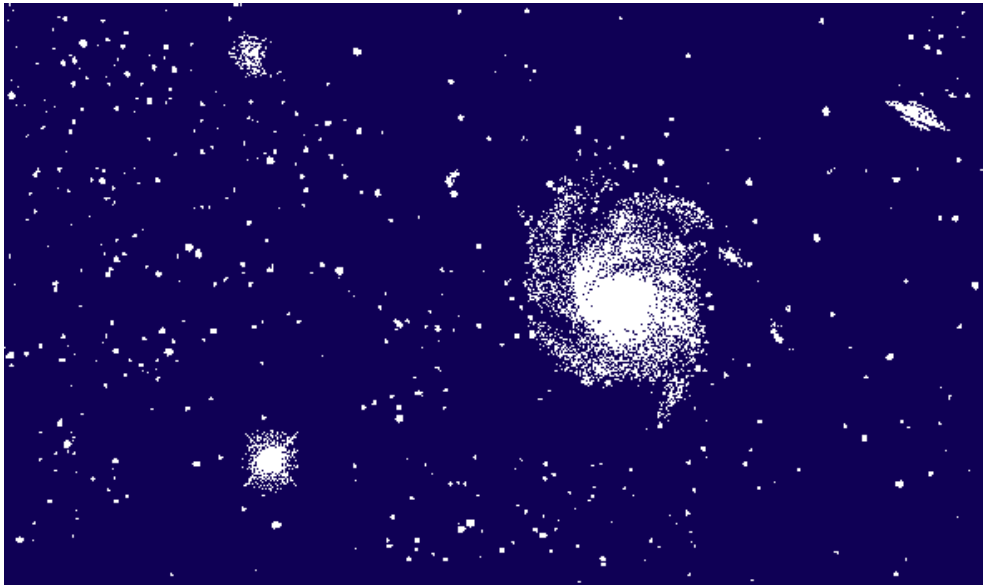
<sup>12</sup> This e-mail was sent at a very early stage in the development of the Ahmanyans and their culture. We retained everything that was in this preliminary note – and we also added a few other cool things along the way!

<sup>13</sup> An amateur astronomer in Cottonwood, Arizona who downloads really cool images from his telescope.

>  
> *I have several very nice images of galaxies and nebulae.*  
>  
> *I do not have any hard copy photographic prints at this time. I could*  
> *make some good ink jet prints but a digital file would probably work*  
> *best for me (and probably the publisher).*  
> *Let me know.*  
>  
> *Regards,*  
>  
> *Tom Narwid*



**Figure 13: The galactic photo Tom Narwid provided**



**Figure 14: Tom's photo, converted to two-colors for use as endpapers. This image was used in the first editions of Starman books 2, 3 and 4.**

DATE: TUESDAY, OCTOBER 24, 2000 11:59 PM

Dear Jon and David,

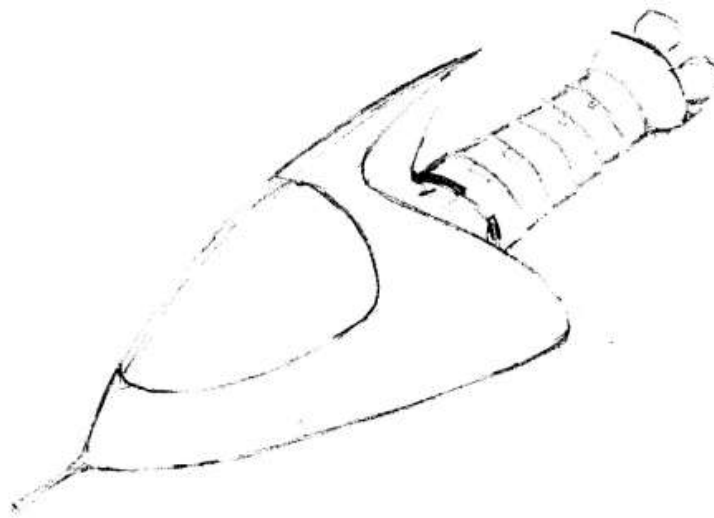
I made several crude sketches today of the FIREWASP type. I was able to get this one scanned, there will be at least a couple more...I am not yet satisfied...I have it in my mind, but am not yet able to get the sketch right....perhaps David's son can work with it a bit.

By the way, I came up with a possible "acronym" here..... FIghter REconnaissance Weapon, Single Pilot

I was all pleased with this acronym until I read David's account of how he has one pilot and one gunner in each machine....well, we can work with it.

***Mike***

PS perhaps we can have the little fighters be carried parasitically in the hold of larger ships, then we can call them: FIghter REcon Weapon System, Parasitic



**Figure 15: Mike's Firewasp sketch**

DATE: THURSDAY, NOVEMBER 02, 2000 8:22 AM

Dear Jon and David,

Jon's reworking of the Firewasp on Bryce is awesome! I really like what you have done to it. Recently, I had been considering a little reworking of my own, along the lines of a proportionally wider "segmented" section (still tapered, though)....but I really like Jon's results.

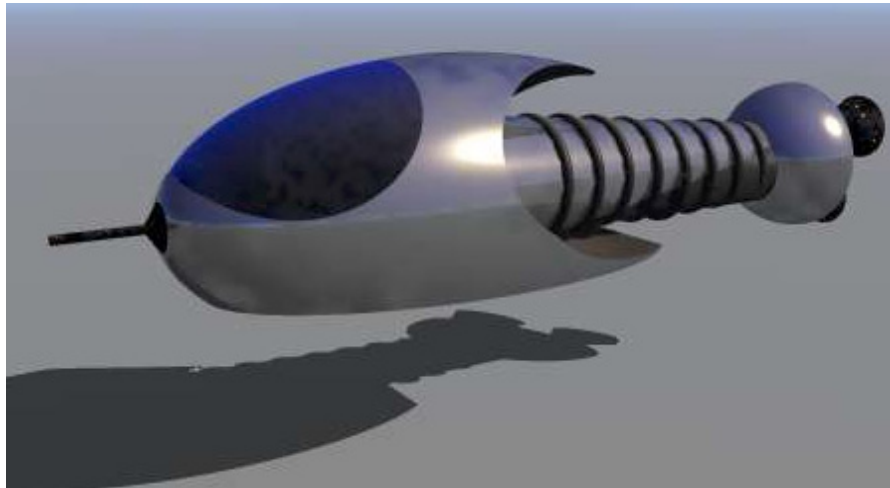
About Jon's hope to eventually animate it.....I had no idea that animation could be done on anything but prohibitively expensive Software/hardware....so I am very pleased that Bryce (3-D?) can do it. I have always liked those computer animation movies such as THE MINDS EYE, BEYOND THE MINDS EYE, and PLANETARY TRAVELLER.

I tried to print out one of the designs, but I was informed that either my QUICKTIME software could not work with the picture or that I had insufficient disk space.

Perhaps we could raise a little project money/promotion by selling medium sized posters of the Jon's Firewasps....perhaps with a little Starman logo on the poster. I have no idea about the practicality of printing such a thing. But I do know that it is a very exciting and fresh look at Classic Spacecraft design.

**Mike**

PS On the larger spacecraft, parasitic fighters like the FIREWASPs could be kept in a hold known in spacer jargon as the "waspnest"!



**Figure 16: My 3D model of Mike's Firewasp**

DATE: THURSDAY, NOVEMBER 02, 2000 11:06 PM

Dear Jon,

Sorry about sending you two copies of those five files. After I had attached them once, my connection broke off and I had to dialup again. When I checked the unsent message, it didn't show any attachments so I reloaded them. After I sent it, I saw that the first loading hadn't been lost after all.

Anyway, here is another file that needs to be updated. I just spent the last half hour updating and backing up all the Starman files I've got. When you have this one, you'll have everything I've got that's important in its most up-to-date form.

Feels kind of good to have the story<sup>14</sup> finished, at least in its first draft stage. Artwork, etc. still to come, of course. My son Nick traded rooms with my office—he is now upstairs where my office used to be and I'm downstairs where his room used to be. In the move, his paints got mislaid. I lent him my oil paints but his set was more complete than mine and we'll probably have to buy

---

<sup>14</sup> *The Runaway Asteroid*, of course!

some more tubes of color. Expensive, but anything so as not to get hold back the Starman production! He's already got the cover sketched out in some detail and painting is next.

*David*

DATE: FRIDAY, NOVEMBER 03, 2000 10:06 AM

Dear Jon and David,

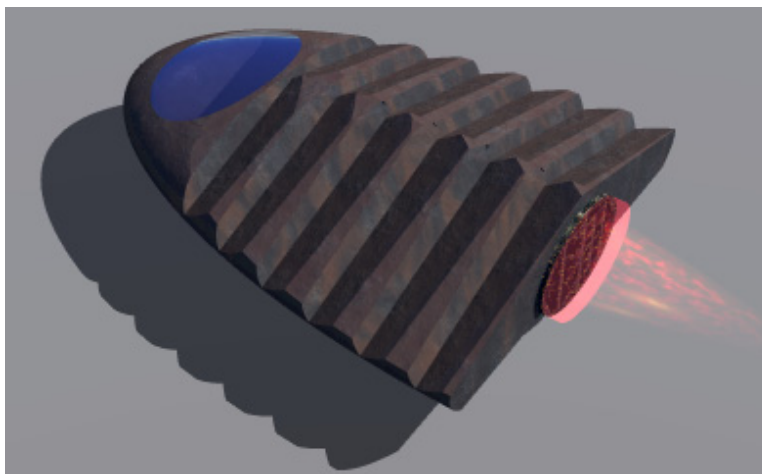
I would love to see Jon's Bryce version of the scrabs! I'd also like to see an airship or blimp done that way (the "Mom and Pop" blimp business I help out has a website that is in need of a little sprucing up...and I think a nice BRYCE airship would do it just right!)

Yes, I will take a crack at designing some larger ships...I have been playing around with a few ideas...trying to get a "classic" feel. Streamlined hulls and swept fins catch a lot of flak for being useless in space.....but perhaps in the future "aerobraking" will be a common method of deceleration (saves fuel that way)....even for ships that just want to go into orbit about a planet, not necessarily to land on the planet.

Now, my REAL desire is to see Jon eventually render a Bryce version of the Xenobot fighter. Remember that the design goes back to 1969 for me! A couple of times I almost sat down and built one out of wood.<sup>15</sup>

*Mike*

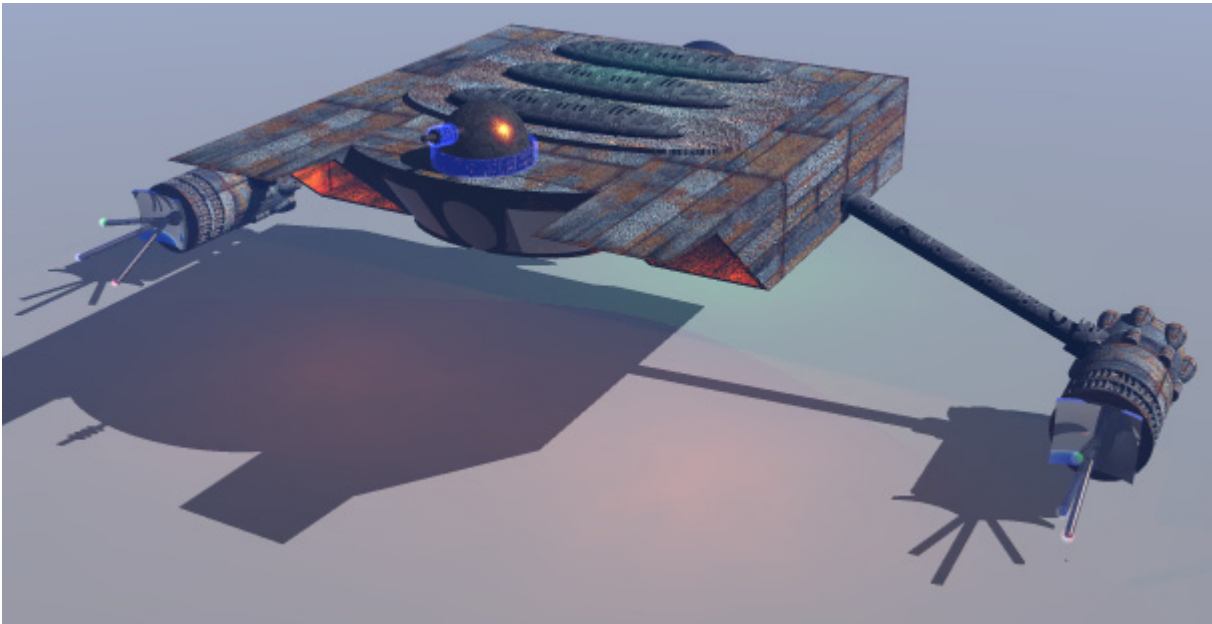
PS...Jon says that the Bryce pictures can be rendered quickly...in a matter of minutes...this IS a surprise to me. My computer is 8 years old and probably won't do a good BRYCE program, but if it could.....



**Figure 17: My 3D model of Mike's "scrab"**

---

<sup>15</sup> Mike's Xenobot fighter design can be found on the cover of *Doomsday Horizon*.



**Figure 18: My 3D model of Mike's Xenobot fighter**

DATE: FRIDAY, NOVEMBER 03, 2000 9:14 PM

Dear Jon and Mike,

The design looks great to me. I think the brown version looks rather like rust, so I prefer the blue versions.

Are we going with scrab or scarab?

*David*

DATE: FRIDAY, NOVEMBER 03, 2000 11:20 PM

Dear Jon and David,

I like the Scrab drafts...it is going to be a very impressive, and refreshing spacecraft design. I looked again at the FIREWASPS that Jon did.....those are definitely nice renderings.

About the name...SC'RAB vs SCARAB....I think I prefer the single syllable word...but I am happy either way. If we go with SCARAB, then our commitment to the EGYPTIAN theme is obvious, and I think it is best to leave that connection to the readers. SCRAB can mean "space crab" or can be an ANCIENT MARTIAN word. (For their spacecraft)

*Mike*

DATE: SATURDAY, NOVEMBER 04, 2000 7:09 PM

I like the Scrab/Scarab design a lot, Jon. Personally I prefer the term scarab, but scrab is okay. Sounds a bit like scab to me, though.

*David*

DATE: SUNDAY, NOVEMBER 05, 2000 1:14 AM

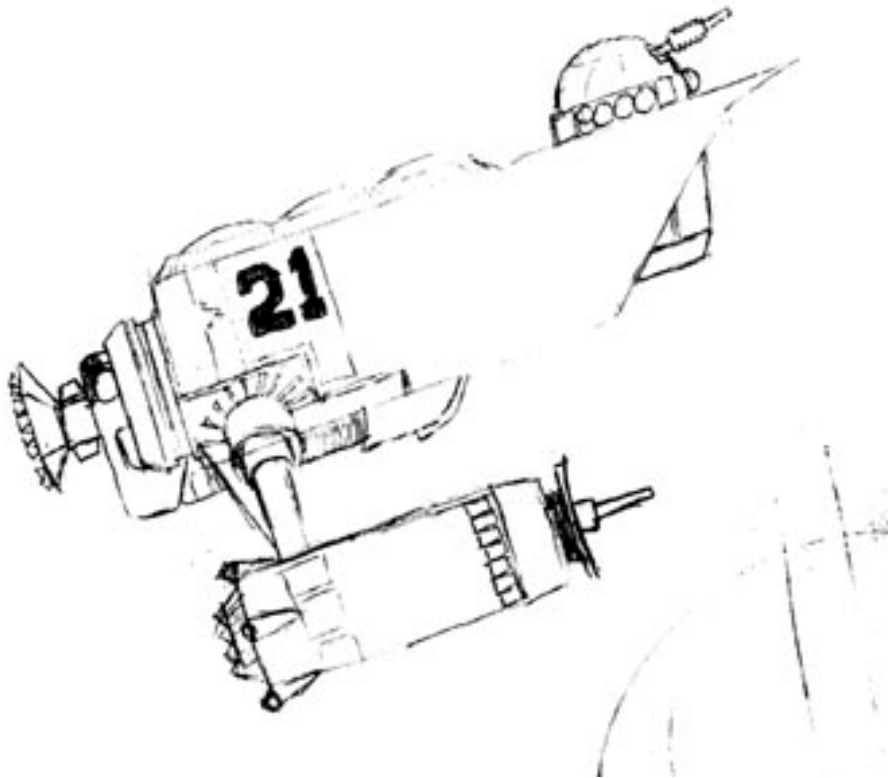
Dear Jon and David,

Here is a side view of the Xenobot fighter....I have another view that I will try to send later.

Jon, I really liked the draft of the scarab sent recently as a jpeg...unlike the zipfiles, I was able to print it, but it came out rather dark...any advice here?

I have been thinking about the SCRAB/SCARAB choice and I am now quite OK with the name being scarab...it is certainly exotic enough without any need for contraction.

*Mike*



**Figure 19: The side-view Mike sent of the Xenobot fighter**

DATE: SUN, 5 NOV 2000 20:49:15 EST

Dear Jon and David,

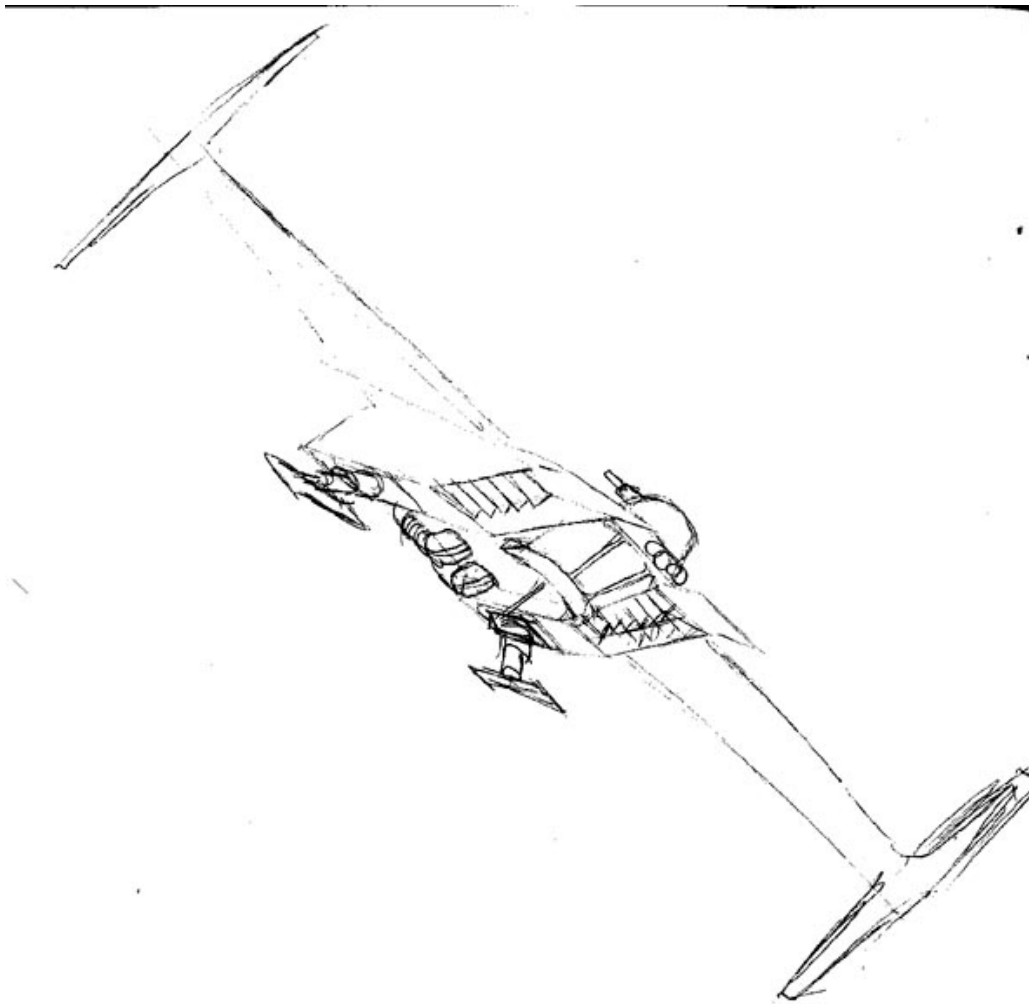
The original sketches of the "xenofighters" were part of a series of variants, we had quite a lot of craft based on the original design...the attachment is close to the original type. I hope it will be useful in your Bryce work, Jon. It really is just a flattened box with one side beveled.

There is an even plainer version , and if I ever find it or redraw it, I will send.

The longer craft above the xenofighter is just a little study in big deep space transport design...might be useful somewhere in the STARMAN SERIES.

*Mike*





**Figure 20: Mike's "plainer" Xenobot fighter sketch**

DATE: SUN, 5 NOV 2000 21:57:06 EST

Dear Jon and David,

Look out!! Xenobot at 12 o'clock!!

***Mike***

PS What look like F-15 jet intake ducts are in reality "Trans-spatial drive plates."

DATE: MONDAY, NOVEMBER 06, 2000 6:12 PM

Dear Mike and Jon,

> *Here is a side view of the Xenobot fighter....*

Mike, all the sketches look fantastic! REALLY outstanding! And I'm sure that Jon can do a fine job of rendering them in Bryce. I'm eager to see what you'll do for the artwork on the next Starman book!

> *[Mike] I have been thinking about the SCRAB/SCARAB choice and I  
> am now quite OK with the name being scarab...it is certainly exotic enough  
> without any need for contraction.... [Jon] It really doesn't matter to me:  
> David, if you've got reservations with scrab, and if Mike can go either way,  
> then I think scarab is the way we ought to go. I don't have any strong  
> feelings on this... I'll leave it up to you two to decide. =)*

Great! I think scarab is a good mysterious, ancient/modern sounding word, and scrab, with its connotations of crab and scab grated on me a little.

**David**

DATE: SUNDAY, NOVEMBER 12, 2000 5:48 PM

Regarding the endpapers, the design looks great. I suggest that Jon get back to Tom Narwid and ask him to send the scene in black and white in both positive and negative formats. He showed me his program when I was with him in June, and he ought to be able to do that pretty easily. I'd prefer the white stars on a black background, but the printer may balk at that since it is difficult and expensive to do.<sup>16</sup>

Normally the same scene is used both in back in front, so we only need one scene—unless we do want to use two different endpapers. Actually, AOM is the only case I know of in which they were different—since we added the quote from Richard Starlight to the front.

I would suggest that we have no internal artwork in TRA as that will (1) take longer to prepare and (2) add more pages to a book already pretty long. We will have a frontispiece, however. Do you two agree?

**David**

---

<sup>16</sup> Full-color endpapers are very expensive, so we had to find a way to convert the beautiful photo Tom provided to a two-color image. I tried to do this and failed pretty miserably, but Kevin Anetsberger found a way to do it. We eventually decided to use a blue background with white stars, and that worked out pretty well. (The author's copies of these books, however, do have white stars on a black background, and they do look pretty sharp!)

DATE: FRIDAY, NOVEMBER 17, 2000 8:45 PM

Dear Jon and Mike,

> *If all you want*  
> *is black and white, why, that's easy to do: the attached black and white*  
> *image of the endpapers took me all of, oh, 15 seconds to create. But look at*  
> *that image: is that \*really\* what you want to use for endpapers? The trick*  
> *isn't making it black and white: the trick is making the black and white*  
> *look acceptable.*<sup>17</sup>

Hmmm, I see. Usable, but if we ever do use it, I prefer the left hand side. ... Let's see what Sheridan has to say. It's out of my league now.

My son Nick is now beginning work on the frontispiece.

**David**

DATE: FRI, 17 NOV 2000 09:16:49 -0800

My son has nearly finished the cover painting, but I've asked him to do the frontispiece right away so that we can be ready to mail off the MS to Sheridan as soon as we are ready with the text portion. If we're doing the dj by photocopy as we did for AOM, then we've got a couple of months to get that down.

**David**

DATE: WEDNESDAY, NOVEMBER 29, 2000 8:45 AM

Dear David and Jon,

I designed the scarabs with the Martian ships in mind, the text describes swept wing spaceships and does not yet call them by any particular name. IF we choose to use the scarabs as the Ancient Martian spacecraft type, then we may want to establish a name and description at this point. ("Hey, they look like swept wing scarabs!") How do you guys feel about this? We can always use the design elsewhere in the series.

Also, about spaceships in general, it is beginning to look as if we will populate the series with all sorts of spacecraft types...some unsleek tinker-toy types and some super-sleek elegant "studies in post 1950s Detroit-chrome-hood ornament excessiveness". The question will eventually arise, "how can we justify streamlining vacuum ships?". I would like to suggest that

---

<sup>17</sup> As you can see, I was having a lot of trouble trying to convert the artwork down to two colors!

in our future world there is a "grace-in-space" fashion movement amongst the ship designers/manufacturers. Space is often bleak and lonely, utilitarian.....a great psychological antidote would be to have the lonely outpost folk get all excited about the artistic statement made by the next freighter coming in. A vacuum ship can have almost any shape you want.

**Mike**

DATE: WEDNESDAY, NOVEMBER 29, 2000 10:25 AM

> *The question will*  
> *eventually arise, "how can we justify streamlining vacuum ships?". I would*  
> *like to suggest that in our future world there is a "grace-in-space" fashion*  
> *movement amongst the ship designers/manufacturers. Space is often bleak and*  
> *lonely, utilitarian.....a great psychological antidote would be to have the*  
> *lonely outpost folk get all excited about the artistic statement made by the*  
> *next freighter coming in.*

Fantastic idea! "Grace in space"—beauty as a part of utilitarianism. A wonderful concept quite in line with our "post-Collapse" philosophy. We've already written in our Introduction that the arts, etc., surged into prominence after the Collapse. Of course, these are ancient Martian ships rather than post-Collapse human ships, but we've already explained the AM<sup>18</sup> design as being for planets with an atmosphere as well as for flight through the vacuum. But for future ships' design—such as the great ship in JTP—beauty should be a factor!!

Nick has to redo the frontispiece, but assures me it'll be ready Thursday afternoon. The draft pencil sketch looks very nice, but he got the orientation wrong—he had the long side as the bottom, so the illustration was wide rather than tall. He'll resketch it, get my approval, then ink it. At this point, I think we'll still get the package in the mail Thursday afternoon.

**David**

DATE: WEDNESDAY, NOVEMBER 29, 2000 9:55 PM

About the Grace-in-Space movement.....you guys are perceptive....I did have in mind a kind of mid-23rd century renaissance.....the 15th-16th century Renaissance was certainly a time of attention to the beauty that can be incorporated into the functional.

**Mike**

---

<sup>18</sup> Ancient Martian. The term "Ahmanyans" wasn't coined until later.

DATE: THURSDAY, DECEMBER 21, 2000 6:22 PM

Nick (that's my son's name) promises that he'll have the cover painting finished today—it only needs a few details. I hope so, since it will need to dry before I can copy it, and I want to give it to my father with the transparency lettering when he is over here for Christmas. Then I can pick up the dust jackets when I visit him on January 18.

*David*

DATE: FRIDAY, DECEMBER 22, 2000 10:46 AM

Nick DID finish the TRA painting last night. It will take a couple of days to dry (oil paint), then I will get a photocopy on Saturday afternoon from which I can make the dj's for the authors' three copies, get the lettering on a transparency on Sunday afternoon (Christmas Eve—luckily other than FOUR SERVICES AT CHURCH I don't have anything else to do!) and hand the original to my father on Christmas so he can get the 200 copies made. Then next week I can prepare the three authors' copies. Should be a slow week after Christmas. So you two can expect your authors' copies toward the end of next week—at last!

*David*

DATE: SATURDAY, DECEMBER 23, 2000 11:37 PM

Nick finished the painting, but it needs a little more work—he forgot to add stars, for example! So it just means that I'll have to make an extra trip out to my father's to deliver the painting for the cover before the photocopying can take place.

*David*

DATE: MONDAY, DECEMBER 25, 2000 9:10 PM

The cover painting for TRA is now finished and looks quite nice. There is a small error in it, which is my mistake, but I can fix it. I forgot to tell Nick to leave margins of at least an inch at each end, where the dj will wrap around the boards, so the space ship is right on the edge. However, I can take a section out of the middle and take it onto the edge and that should make it work right. I'll do that when I make our three dj's, and my father will do it when he has the master copy made for our TRA dj's. He will have a professional photographer take a photo of the painting (with transparency overlay with lettering and spine logo) and make a glossy print actual size of the dj—that will cost about \$35, I think. From that the photocopies of the dj will be made.

As soon, Jon, as you have the actual dimension of the book, I'll give my father the go-ahead on the photocopying. I'm hoping it'll be 7 1/2 inches.

*David*

DATE: SUNDAY, DECEMBER 31, 2000 8:04 PM

> *You raised some good*  
> *points about the retroburn, but as you said, they could simply have already*  
> *completed the burn and were entering orbit. It is something worth thinking*  
> *about, but I think your way of explaining it away is a good one. <grin>*  
> *Besides, we're doing these books in the high tradition of series books,*  
> *right? Well, series books were famous for their inconsistencies in their*  
> *artwork! Maybe we ought to throw in an inconsistency here or there just for*  
> *good measure!*

I'm sure you're joking, Jon! But I've learned how the artists of series book dj can get on the bad side of the authors by producing paintings that were not consistent with the text. Both my father and son produced paintings that had small inconsistencies with the text, mostly because they were not as familiar with the text and the story as we were. I provided a text for them to work from, but they had to add a lot of details from their own creativity. For example, Nick has the Vigilant Warrior approaching Montezuma's Castle from the side opposite that of Adamant. The layout of the painting just about requires it. However, in the text, the Starman come around Adamant and then see the Castle. Probably most artists for dj's are first interested in their art and probably not too much is the story as story, so I guess they can't be blamed too much for inconsistencies—especially if they're minor.

*David*

DATE: WEDNESDAY, JANUARY 17, 2001 7:34 PM

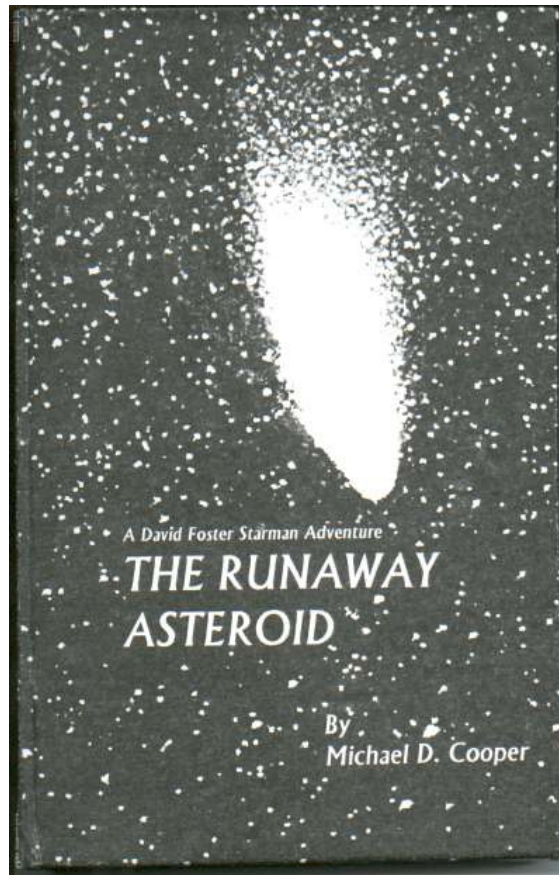
Dear Jon and Mike,

The dust jacket looks good, considering. There are flaws, but they can't be helped at this late date. My father made two photographic enlargements and pasted parts together to create one master with everything placed correctly. Some of the joins show, in spite of our best efforts, but I think it won't be too bad. One join, which is dark on the original but shows with a faint white line on the copies, is on the back fold of the spine and shouldn't cause anyone to complain. The movement of the rocket ship was difficult and we worked hard to cover the signs that it had been pasted, but couldn't do so completely. But overall it's not bad—actually it is a rather striking dust jacket. The asteroids came out beautifully and clearly and colorfully. The brush marks on the canvass show here and there and really add to the appearance. Our customers should be very

satisfied—even impressed. Considering that we're providing these dust jackets on a shoestring budget, we're doing a top quality job. Now, at last, I know how to design the dust jackets so that the artwork will show to best advantage. I might even want to do one myself someday.<sup>19</sup>

Making 200 copies is time consuming, and I can't pick them up until tomorrow morning. Then each one will have to be trimmed with TWO cuts of a razor knife—that will also be time consuming. Fortunately we've got the time. Books aren't due for nine days, so I've got a week to do all the trimming.<sup>20</sup>

*David*



**Figure 21: Cover scan of the author's copy of *The Runaway Asteroid*. Only three of these were made, and each of them were personalized with the owner's name printed inside the book.**

---

<sup>19</sup> David actually did: two years later David painted the cover art for *Doomsday Horizon*.

<sup>20</sup> That's right, folks! At first all the dustjackets were trimmed to size *by hand*. It was a glorious day when we discovered that the local copy shop could trim them for us!

## **Artwork for #3, *Journey to the Tenth Planet***



*The final cover art for Journey to the Tenth Planet*



## Letters and Images

DATE: TUESDAY, SEPTEMBER 26, 2000 1:31 PM

> *The attached scan is of a drawing I did a while back....after a*  
> *painting I saw in a sci-fi art book. Makes for*  
> *an inspirational asteroid scene.*

Very nice! You should be doing a cover for us, Mike, and some internals!! I'm for having you do all the artwork for JTP. What do you think?<sup>21</sup>

*David*

DATE: THU, 19 OCT 2000 10:56:02 -0700

Dear Jon and Mike,

I really like Kevin Anetsberger's work and I think we ought to ask him to do the artwork for one of our books—cover and internals.<sup>22</sup> And I think Mike should do one too.

*David*

DATE: FRIDAY, OCTOBER 20, 2000 7:40 PM

And I really like Kevin A's artwork. Very atmospheric. I'd like to suggest that we ask him to do the artwork for DIE, and I hope that our own Mike Dodd will do the artwork for JTP.

*David*

DATE: FRIDAY, OCTOBER 20, 2000 8:57 PM

Of course I will be very pleased to do a cover for JTP or any other number in the series...I am mentally picturing the most exciting scene now....either a ship with a very weak and distant

---

<sup>21</sup> We liked the idea, and so he did – and he did a great job! Mike Dodd did the cover art for the first edition of the third Starman book, as well as the internals. Mike also did some of the internals for the fourth Starman book.

<sup>22</sup> We did ask him, and he agreed, and so Kevin Anetsberger did the cover artwork and most of the internals for the fourth Starman book.

sun in the background, weird, dimly lit planet in the foreground OR an "after landing" scene with all sorts of weird foreboding.

I am in favor of using different artists.....I do suggest that we maintain some degree of continuity in the covers and the internals. I really hate it when the same spaceship looks different from book to book, or when we have "ungloved hands" in outerspace, or when adult size spacesuits look form fitted on children (LCU).<sup>23</sup>

**Mike**

DATE: FRIDAY, OCTOBER 20, 2000 9:21 PM

> *Of course I will be very pleased to do a cover for JTP or  
> any other number in the series.*

Fantastic! I'm sure that you can find just the right mood to convey, Mike. I am impressed with your ability to put your finger right on the scenes that express that "1950's Saturday morning atmosphere of adventure and wonder."

> *I am in favor of using different artists...*

Absolutely. Our commitment to quality shouldn't falter at the artwork or anywhere. We need to make it clear to our contributors that the Starman team reserves the right to edit anything. We need continuity and scientific plausibility.

**David**

DATE: SUNDAY, DECEMBER 31, 2000 8:04 PM

Dear Mike and Jon,

> *Mike, I'm really glad to hear that you can do the artwork for  
> JTP! I can't wait to see it. The cover scene you have in mind sounds really  
> cool: I think that scene could work out really well.*

I agree! The dj for TRA, however, as you will see, has a similar scene. I don't think that this will be a problem, however. Mike, you'll be able to put together a fine painting and, with TRA in front of you, can avoid making it too similar. Jon, I'm hoping that the cover painting for DIE will be very much like that fantastic blue underwater cityscape you did. You really had the idea for

---

<sup>23</sup> The sixth Dig Allen book, *Lost City of Uranus*. The cover art for the book had some rather terrible mistakes, like leaving the hands ungloved of the various people in spacesuits!

the cover for TRA, too—Nick just painted from your initial artwork. If Kevin does his artwork on a computer,<sup>24</sup> that will probably be a first: a computer-generated cover for a series book!

**David**

DATE: SUNDAY, DECEMBER 31, 2000 8:04 PM

Anyway, I think that a painting for JTP which has the Starventure seeing Nyx from an orbital position would be great! The retroburn doesn't have to be in the picture—literally or figuratively. I DO like the idea of a tiny sun in the background though! But even here, we'll have to use artistic license, won't we? Sol would look about the same as any other star at that distance, right?

> *The spooky deep woods scene looked really cool! I'm sure we can find a scene like that somewhere in the main run: I'm not sure where yet, but it will come. Perhaps on the planet orbiting Polaris?*

Or maybe a scene in the Chamber of the pirates' asteroid? I really hate to have to wait a long to write that scene! It is SO cool!! The Starmen in LROM could find the Chamber, experience the spooky woods in it, and then when they get to Mars actually find the real place (or a similar one). Just an idea.

**David**

DATE: SATURDAY, FEBRUARY 10, 2001 6:24 PM

About the cover for JTP, ...Nyx is described as very dark, like obsidian....that will make it had to do achieve color contrast in the cover painting.....not impossible, but I thought I would bounce this off you guys.....I could use a deep blue for space, thus giving some color contrast to the planet....but that might be too inaccurate!<sup>25</sup>

Also.....Nyx could be partially identified by the LACK of stars.....a big dark circle(with some very slight texture for realism)...but that would involve a high density starfield.

**Mike**

DATE: MONDAY, FEBRUARY 12, 2001 1:11 PM

---

<sup>24</sup> And he did! It turned out very well.

<sup>25</sup> The problem with painting a picture of a black planet in black space is that, well, it's hard to make anything show up! Mike handled the problem beautifully, however, and it turned out well.

> *About the cover for JTP...*

I prefer a high density starfield—the photos I have from National Geographic, etc. that show deep space show massive amounts of stars. It would make a fantastic dj!

***David***

DATE: FRIDAY, MARCH 23, 2001 9:15 PM

About the painting for the cover of JTP.....should not be a problem getting that done on schedule with the text.

***Mike***

DATE: TUESDAY, APRIL 10, 2001 9:13 AM

I have a question for you guys.....the final version of the JTP painting is coming along, but I need a subject to put on the left hand side of the painting (the back of the dust jacket). As currently laid out, the spaceship is on the front (zooming toward the viewer), part of Nyx is covering the entire upper field. What might go on the left hand side, under Nyx...to balance the painting? Will there be anything else in orbit? Perhaps a nice distant galaxy should go there.

From the text, Nyx is described as non-spherical.....I will try to retain accuracy here.

***Mike***

DATE: SUN, 8 APR 2001 09:07:55 EDT

Dear Jon and David,

I will respond to recent e-mails soon. I will be at work ALL day today. I ended up not liking the canvas board that I first started the cover for JTP on...so I went and got a nice big stretched canvas.<sup>26</sup>

***Mike***

DATE: THURSDAY, APRIL 12, 2001 11:06 PM

---

<sup>26</sup> I have this canvas hanging on my living room wall! It makes a beautiful painting.

Dear Jon and David,

Yes Jon, your sister [April] is a great supporter.....and she is right to suggest that the spine for JTP be easily distinguishable from TRA.<sup>27</sup> And I think this will work out....as it is, the painting has Nyx covering the top quarter to one third of the spine area. The rest is of course the black of space. My question is: What color do we want Nyx to be?

The painting is almost finished...just coloring in and detailing Nyx and then the galaxy for the left hand side (back of dj). I may buy another bottle of black paint to make sure that space is really black. I will pepper the field with stars.

The video technique that David mentioned sounds interesting, but will it yield the resolution that we want? Can the videographer give you a demo?

**Mike**

DATE: THU, 12 APR 2001 22:45:14 -0700

Dear Mike and Jon,

No time right now to answer the emails in detail, but they look as if we're getting down to where we need to be.

- > *the painting has Nyx covering the top quarter to one third of the spine area.*
- > *The rest is of course the black of space. My question is: What color do we want*
- > *Nyx to be?*

How about a deep, dark, evil-looking red?<sup>28</sup>

More later.

**David**

DATE: FRI, 13 APR 2001 21:01:02 -0700

- > *The video technique that David mentioned sounds interesting, but will*
- > *it yield the resolution that we want? Can the videographer give you a demo?*

---

<sup>27</sup> The second and third Starman books both depicted space scenes, and we were concerned that the spines of both books would look identical on the shelf – that is, they would both be black with white stars. We wanted the spines to be more distinctive, if we could work it out.

<sup>28</sup> That was a terrific suggestion, and that's what we did!

Good question. I'll have to ask him when we get to that point, but I think the quality of work is very good. The video they did for my son's birthday is high quality, and the fellow who does the kind of artwork we're talking about has 20 years experience.

**David**

DATE: MON, 23 APR 2001 07:35:58 -0700

> *I also liked the new ending for the chapter: the  
> description of the ancient Martian base is really cool  
> and exciting. Wow! It's fantastic. That would make for  
> a very cool illustration!*

I think so too! What do you think, Mike? You're the illustrator! I think your drawing style could make this a marvelous scene!

**David**

DATE: WEDNESDAY, MAY 02, 2001 11:23 PM

Dear Jon and David,

I just printed Chapters 11 and 12. I will read tonight. Also, I received the photocopy of the nice chasm type scene that David sent....I agree that it would make a great basis for a JTP internal drawing.

The painting for the DJ has been finished for a while now.....I am going to have my friend Chris photograph it before I do anything like mail it. (The painting is rather large...about 28 x 42 inches.) Chris has had to reschedule a couple of times...but this Friday looks good. I don't know anyone with a digital camera. Chris will then use the scanner at his church to send the scan to me and I will immediately forward to you guys.

**Mike**

DATE: DATE: SAT, 05 MAY 2001 06:23:01 -0700

> *The attached scan is of a photo of the painting.....after  
> a lot of trouble with my scanning software, I was able to get this relatively  
> bright but crude (50 dpi) image of it.  
> Don't worry, the actual painting is longer than this image  
> implies...allowing for good centering on a DJ. Also, I think the painting*

> *looks better than this image implies.*

Looks great! I'll put more detail into the description of the Starventure to make it match the painting.

If you can get a photograph of it to me in about a month or so, Mike, I will make some rudimentary dust jackets. We'll need them around that time for the authors' copies of JTP. It won't be long now!

**David**

DATE: TUE, 15 MAY 2001 08:07:26 -0700

Dear Mike and Jon,

Just time for a quick response here--will answer the emails in more detail later. Regarding the back of the dj, I think that just stars rather than a nebula or galaxy will be fine, but probably a lot of them--like the arm of the Milky Way. Using a photograph as a model is how I would do it. In the story, I do have Nyx illuminated by starlight, so it does need some illumination from lots of stars.

**David**

DATE: THU, 17 MAY 2001 18:14:53 -0700

> *[Jon] A jet-black book with a*  
> *mostly black dustjacket and just a hint of eerie*  
> *planet -- that's the sort of thing that will help the*  
> *reader get in the right mood when the honorable reader*  
> *reads the book. I think that might work. What do you*  
> *think, David?*

I sent an email a while back that may have gotten lost--I think it's great, and suggested that an arm of the Milky Way might add some interest so that it's not almost all black, but it should definitely have the look of being way far away from anything else--a really lonely place.

**David**

DATE: FRIDAY, JUNE 01, 2001 11:02 AM

I DO need you two guys' dedications and Mike's internal illustrations pretty soon, though—I'd say within three weeks, if we want to get the text off to the publishers. Dust jacket can wait a while, but it would be nice to have it soon so I can put it on the authors' copies. The illustrations will add a few pages, too.

**David**

DATE: SATURDAY, JUNE 02, 2001 12:19 AM

Yes, I think might be able to come up with some internals for JTP...I have been thinking about which scenes would be best....I think David requested a scene a while back...which one was that? Also I am open to suggestions.....not that I believe that I am confident about drawing any scene.

About the JTP dj art....Yes, I will send a photo to David, so he can get a few samples djs worked on.....I have not gone ahead and put the galaxy or nebula on the left side...I think I am procrastinating out of fear!

Do you still want me to mail the painting to you, David...I can certainly do that if it will give the best result.

**Mike**

DATE: SATURDAY, JUNE 02, 2001 10:16 PM

> *[Mike]Yes, I think might be able to come up  
> with some internals for JTP...I have been thinking about which scenes would  
> be best....I think David requested a scene a while back...which one was that?*

The ornithopter. Also, for the frontispiece, the narrow gorge on Titan, based on the photocopy of the postcard of the gorge in Switzerland that I sent to the two of you. Just suggestions, but I think that the gorge would be a terrific scene. For other scenes, whatever you want Mike. I have the feeling you like spacecraft scenes, so maybe the shuttlecraft coming down to the face of the abandoned base would be good. And maybe a scene in Armstrong forest, using the great forest scene you emailed us a few months ago. Whatever you choose, I will need these in black and white in 2-3 weeks in order to prepare the master copy for Sheridan.

> *About the JTP dj art....Yes, I will send a photo to David, so he can  
> get a few samples djs worked on.....I have not gone ahead and put the  
> galaxy or nebula on the left side...I think I am procrastinating out of fear!  
> Do you still want me to mail the painting to you, David...I can  
> certainly do that if it will give the best result.*



Nah, I don't think I need the original painting, but a good detailed color copy of the painting of it suitable for enlarging for use as a master for the dj would be great. I agree with Jon—a bunch of stars on the back would be fine—an arm of the Milky Way would work too, but just a field of stars would be fine.

**David**

DATE: MONDAY, JUNE 04, 2001 12:26 AM

About the internals.....there are two ornithopter scenes, the first and then the Dragonfly...which one do you want to have drawn? About the Shuttlecraft.....how big, how many seats, do you have a preference on shape, outlay?

**Mike**

DATE: MONDAY, JUNE 04, 2001 3:59 AM

> *About the internals.....there are two ornithopter scenes, the first and*  
> *then the Dragonfly...which one do you want to have drawn?*

They're both good—I'd leave it up to your preference.

> *About the*  
> *Shuttlecraft.....how big, how many seats, do you have a preference on shape,*  
> *outlay?*

I kind of picture a lozenge shape. It has room for five passengers—I picture two in the front and three in the back, with a storage section in the rear for supplies, tools, samples, etc. Kind of like a fat car. But your own artistic license is fine with me. Just read the passages that describe what it does and let your imagination go with it.

One factor that may determine which scenes to illustrate is how they are placed in the book. They should be relatively evenly spaced, so we don't have 150 pages with no illustrations, and then 4 illustrations in the last 30 pages. But really, whatever your artistic inspiration leads you to do is fine with me.

**David**

DATE: MONDAY, JUNE 11, 2001 4:48 PM

(3) Prints: The prints of the dust jacket came today from you, Mike, and look good. I will give them to somebody in my church tomorrow (Marge Avery, the model for Marjie Prester in AOM) and ask her to scan and enlarge on glossy photographic paper as a master for the JTP dj. Then I'll go to the digital people on Thursday to get lettering, logo, etc., put on. Shouldn't be a problem. If all goes well, I'll have a master by Thursday and will deliver the master to my father on Sunday so he can make 200 copies, which he will deliver to me on Saturday the 23rd. With the additional TRA dust jackets, we'll have a bill there of about \$210.

All-in-all, we're in good shape!

**David**

DATE: TUESDAY, JUNE 12, 2001 1:04 AM

> *The photos I sent were for the 'practice' DJ...I will get the*  
> *painting complete this week. Would a negative of the photo be better for our*  
> *purposes?*

No, a photo is better. I will give the photo to Marge Avery to scan and enlarge. It'll be fine for the practice dj, but if we are to get a good rate on the actual dj's, I don't see how you can get another photo to me in time. Once I receive it, I have to have it scanned and enlarged, then take that to the digital people to put the lettering on, then get that to my father for photocopying. And I'm seeing him for the last time in his old house this Sunday. Maybe I can have the digital guy put some Milky Way stuff in it—how would that be?

> *For the purpose of the internals, I am having a hard time*  
> *conceptualizing the Xenobot's legs or "organs of locomotion".....as written*  
> *they sound like liquid metal pseudopods or something.....help me a bit here!*

Wow, I don't blame you. I have a hard time with it myself. It's not really clear, is it? Liquid metal pseudopods sounds like exactly what I had in mind, but how to picture it, I don't know. What I was thinking of when I wrote was something like the Terminator in Terminator II, whose limbs could be liquid when necessary but solid like a human's most of the time.

**David**

DATE: WEDNESDAY, JUNE 13, 2001 4:19 PM

Dear Jon and Mike,

Progress on the JTP dj. I asked Marge Avery to scan and enlarge one of the photographs you sent me, Mike, and she did. Unfortunately the enlargement lost a lot of the subtleties of color and

design. The halo around the exhaust on the rocket, for example, is entirely missing, and the planet doesn't come out well. I've got somebody trying to scan it with a different program but haven't seen the results of that yet. And tomorrow I'm going to the video production people and I'll take the photograph as well as the best scan and see what can be done to get the best detail at the right size. Best we can hope for, I think, is maybe to make only 100 dj's rather than 200, if it doesn't turn out well, so we will have at least some books we can sell right off. Then try to get a better copy of the artwork and try again. I just don't know when my father will be in the area again to get the huge discount on quantity color photocopying—he moves in 9 days. If it does turn out usably well, maybe I'll just go ahead with the full 200.

*David*

DATE: THURSDAY, JUNE 14, 2001 6:55 PM

Thirdly, the dust jacket. I met with the technician at the other copy place and told him our story and what our goal is. I showed him some of the artwork and a copy of TRA with its dj. I gave him the best photograph Mike had provided, a copy of the text for the cover, and my original artwork for the logo. Then he said that since everyone else is donating their time, **HE WOULD ALSO MAKE THIS HIS CONTRIBUTION TO THE PROJECT!!!** He will put more stars on the field, which I know was Mike's intention. He will use a scanner that will give resolution up to 600 dpi and will have a CD and a hard copy for me tomorrow.

So Jon, for your records Baron Mrkva (yes, that's how you spell his name) of Patriot Video Productions now has TRA #29, and I have #223. 29 was formerly mine, but I gave it to him on the spot and replaced it with the last TRA I had for sale.

I am now completely out of TRAs. When I get the AOMs done, I'll give Baron one of those and send the rest to you Jon. How are we doing on dust jackets for AOM? Do we need more of those? Right now, my father will make 100 more TRA dj's and 200 JTP dj's this week. Then I will send those to you, keeping 50 JTP djs for myself. So if we need more AOM dj's, let me know by Saturday and I'll place that order with my father on Sunday.

So we might still get our poster—although I told the poster guy that we were not in a hurry now and didn't need it until the book fair in October. And we ought to get a very nice dj master for only the cost of three books. And it looks as if Sheridan will be our publisher. So we're moving ahead and looking as good as we can. We continue to be blessed!

*David*

DATE: THURSDAY, JUNE 14, 2001 8:12 PM

Dear Jon and David,

OK! I have been super-busy/neurotic running around getting things ready at work...in prep for my trip out West. Just got home from work.....I have 4 internals ready to send....who gets 'em? I tried to scan and e-send , but scanner software has conflict with el cheapo camera software!

I am happy with internals....

- #1- dragonfly in Zip's hand
- #2 Shuttle landing on Nyx
- #3 Xenobot
- #4 Zip's cute little sister

(These are not in chronological order)

Hopefully, I will get a chance to do a couple more upon my return.

David, what is your phone #? That I might call you on the slight chance I can visit. My friends, John and Carol Piri have planned a whirlwind itinerary for me....Simi Valley to meet with Paul MacCready of Gossamer Condor fame, Burt Rutan of Voyager/Long EZE fame, Tehachapi for R/C glider combat, up into the mountains for hiking and "starParty" (telescopes and astro-thusiasts!), Mono Lake, Yosemite, Death Valley!

I would like to suggest that the description of the Xenobots includes the "squishing" and "slithering" sound coming from inside their cyber-shells. (The motion of the fluid between their natural bodies and the walls of the cyber-shell.) I think this would be adequately disgusting. The internal I drew definitely has a 60s look to it.....and when I was finished and looked at.....the squishing noise just became very evident to me. I followed David's wonderful description of a featureless face seen in the "viewport" of the Xenobot. Just pores. I might want to do a head detail of the Xenobot, more closely showing the pores.

I definitely feel that I had a little divine help here.....I was initially unsure of my skills at drawing, but I really feel blessed (and inspired).

***Mike***

DATE: FRIDAY, JUNE 15, 2001 8:30 PM

Dear Mike and Jon,

I've got the master for the JTP dj in hand. It looks good! Baron Mrkva did a wonderful job! He took a little snapshot of Mike's large painting and turned it into an excellent dust jacket! I'm very happy with it. The details are quite clear and the stars are not plentiful but bright--looks very lonely and somewhat ominous. He put the lettering and the spine logo perfectly in place on the master without any need for overlays or pasteups.

I've added an acknowledgements page like before, and put Baron at the top. Also mentioned Leslie Owens for helping with all the binding of AOM. Okay?

I'll add the text to the endflaps of the JTP dj and turn it over to my father on Sunday. By next Saturday we should have 200 copies ready to go, and 100 copies of the TRA dj. It might be wise to get 100 AOM djs too, with my summer goal of getting the rest bound. I have only a few left and we'll need more before too long.

That's 400 djs, which will cost us about \$280. Maybe my father will wait to be repaid if we're going to need the money to make the down payment on the printing of JTP.

Things are falling neatly into place!

***David***

DATE: THURSDAY, JUNE 28, 2001 11:35 AM

Dear Jon and David,

No need to mail back the drawings, but please hold on to them....we might want to sell them as original art to fans someday (as away of building up the Starman account) or as gift to some fan or other who really deserves it.

I even thought of auctioning off the cover painting.

***Mike***

DATE: THURSDAY, JUNE 28, 2001 10:41 PM

Dear Jon and David,

Of course Alex<sup>29</sup> can have the picture....I am happy she wants it. (However, if a Xenobot come asking for THAT picture, I would suggest some caution....maybe a little salt to pour on the bugger! :o)

I think this book is excellent.....the best so far.

After reading through it this time, I see where I might have made things difficult for David... (i.e. the color of the STARVENTURE, the number of legs on the Xenobot drawing)

About that "experimental" aircraft I flew....it was one of Burt Rutan's LongEZ type canard variants. All these are considered experimental by the FAA. (It was in this type plane that John Denver died.) The cockpit is set up like a small jet fighter...with a side-mounted joystick rather than a steering wheel, I was in there pretty tight. There was a lot of fear, joy, determination and wonder going on. But I WAS a "test pilot" for a day!

---

<sup>29</sup> The model for Kathy Foster; she now has the original illustration of Kathy Foster that Mike drew! We thought that would be fitting.

**Mike**

DATE: FRIDAY, JUNE 29, 2001 10:36 AM

> *Of course Alex can have the picture....I am happy she wants it.*

I'll put it in a nice frame. Maybe in October she'll let me borrow it so I can bring it back for us all to sign.

> *After reading through it this time, I see where I might have made things  
> difficult for David...(i.e. the color of the STARVENTURE, the number of legs on  
> the Xenobot drawing)*

No problem. I just altered what was in the text to match the artwork!

**David**

DATE: SATURDAY, JUNE 30, 2001 10:40 PM

Dear Jon and Mike,

> > *No problem. I just altered what was in the text to match the artwork!*  
>  
> *Wow! That's an interesting idea: I actually would not have thought of  
> that. I should have known! I guess that's one way to make sure the text  
> matches the artwork. :)*

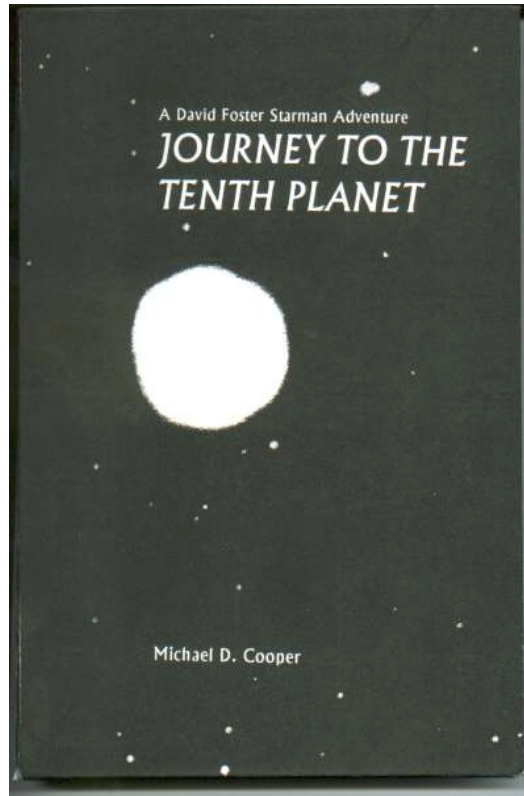
We've discerned an answer to one of the oft-stated frustrations in the series book world: why the illustrations sometimes varied from what the text said. Well, the artist has artistic license, and need not be restricted exactly to what the text says—or he just may miss a few details in the creation of the artwork. We saw this when my dad did the art for AOM. In this case, Mike's imagination answered that matter of the "liquid movement" of the Xenobots very well—three loose flexible legs. That answered the spirit of that very difficult-to-picture description. Once he put it down on paper, I could describe it much better in the text. Obviously one important step in the creation process is to have the writer compare text to picture and change text where necessary. It is easy to do—that preserves the integrity of the creative processes of both writer and artist. JTP did that just fine!

**David**

DATE: SATURDAY, JUNE 30, 2001 10:40 PM

By the way, the white circle on the cover of [the author's copies of] JTP is actually Pluto! I took it from a photo in the National Geographic book I have.

*David*



**Figure 22: Cover scan of the author's copy of Journey to the Tenth Planet. Only three of these were made, and each of them were personalized with the owner's name printed inside the book.**

DATE: SATURDAY, JULY 28, 2001 12:37 AM

My intent with the cover painting for JTP was to capture just that....the action style reminiscent of the 50s and 60s. I hope to be able to better capture this in future work. I like what [Neil] had to say about comics.....my personal view here is that our internals should resemble comic book art (and be very effective.) I was certainly inspired by comic book art for the internals I did.

We are at the point where we need to draw the characters. I am personally a bit fearful of this because one you "draw Joe", then you have to be able to draw a recognizable "Joe" again. This is where good models are helpful....not necessarily real people models, but some other series of sketches (different angles). I will do some sketching and see what I come up with.<sup>30</sup>

---

<sup>30</sup> I think that this is the point at which we decided to go around and find physical models for the various characters in the Starman series...

The Griffith observatory is wonderful...it is famous in several movies, including REBEL WITHOUT A CAUSE and THE ROCKETEER.

Happy Birthday, David!!!

**Mike**

DATE: SATURDAY, JULY 28, 2001 9:33 PM

I know what Neil is saying about action-oriented art, but I think that there is a kind of subtle action implied in our covers, especially Mike's cover for JTP. It is the entering into dangerous space—the action is in the imagination of the beholder. I also liked Mike's internal artwork. The idea of using a comic book illustration style really appeals to me. The best part of the Tom Corbett books was the artwork, for that reason, in my opinion. If we can get a good comic book artist type to do the internals, fantastic!

Yesterday my wife and I went to a local art festival. It comes up every year. The display I liked best was a series of pen and ink drawings of scenery, including starry skies, lightly tinged with watercolor. The paintings were wonderful! THAT'S the kind of stuff I'd like to see in our books. I could even do some, as I used to do a lot of pen and ink and still have all my equipment. I also have lots of old comic books I could use for inspiration. I'm just not a very good artist.<sup>31</sup>

**David**

DATE: SATURDAY, JULY 28, 2001 9:33 PM

> *I also liked the pictures you did, Mike: I thought the quality  
> was good, and they added a lot to the book. Your picture of David's little  
> sister is the first facial portrait in the entire series! Everyone who has  
> seen that picture has thought that she is really cute.*

Oh, yes, she is! And I hope you all get to meet Alex Parfitt someday. She is just as cute and SO proud to be Kathy!

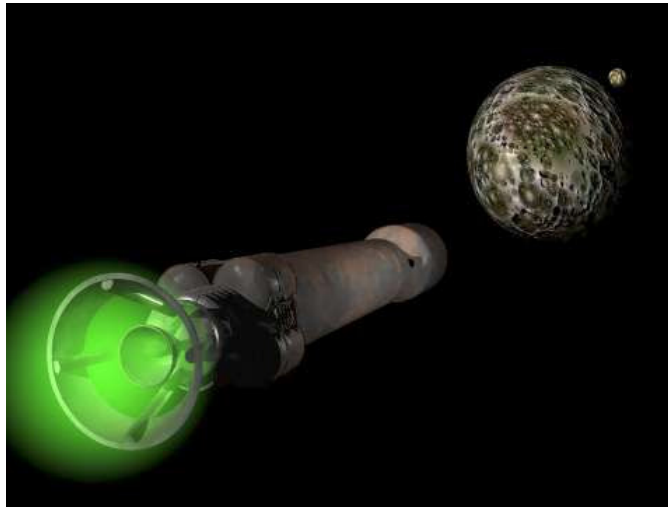
**David**

*Editor's note: here are some images related to Journey to the Tenth Planet that I thought you might enjoy. They don't fit in with the letters section, but as you can see they did play a role in the creation of the artwork for this book!*

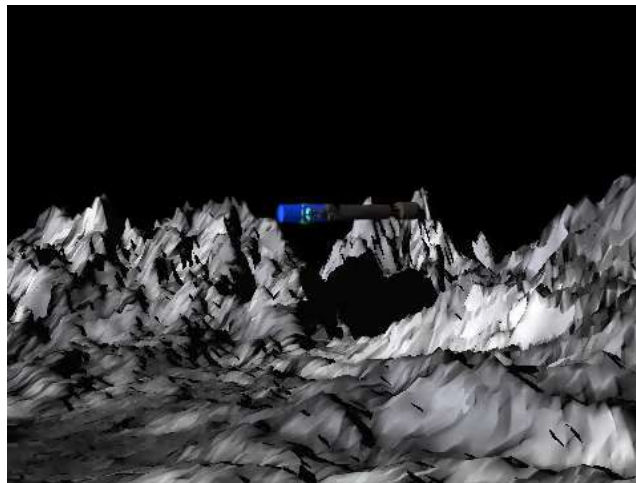
---

<sup>31</sup> I don't know about that! Check out the internal artwork for *The Lost Race of Mars* and *Doomsday Horizon*, which David drew, and judge his artwork yourself. I think it's pretty good!





**Figure 23:** My crude 3D Bryce mockup of the cover art for *Journey to the Tenth Planet*. This was made when we were trying to decide whether to use a space scene or a planet scene.



**Figure 24:** This is the second 3D Bryce mockup I did, when we were trying to decide whether to use a space scene or a planet scene.

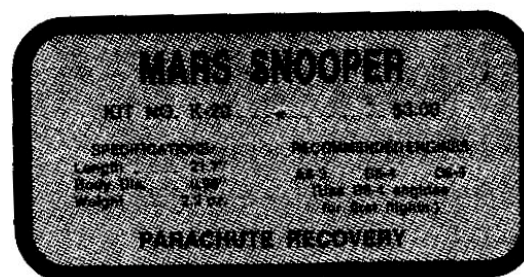
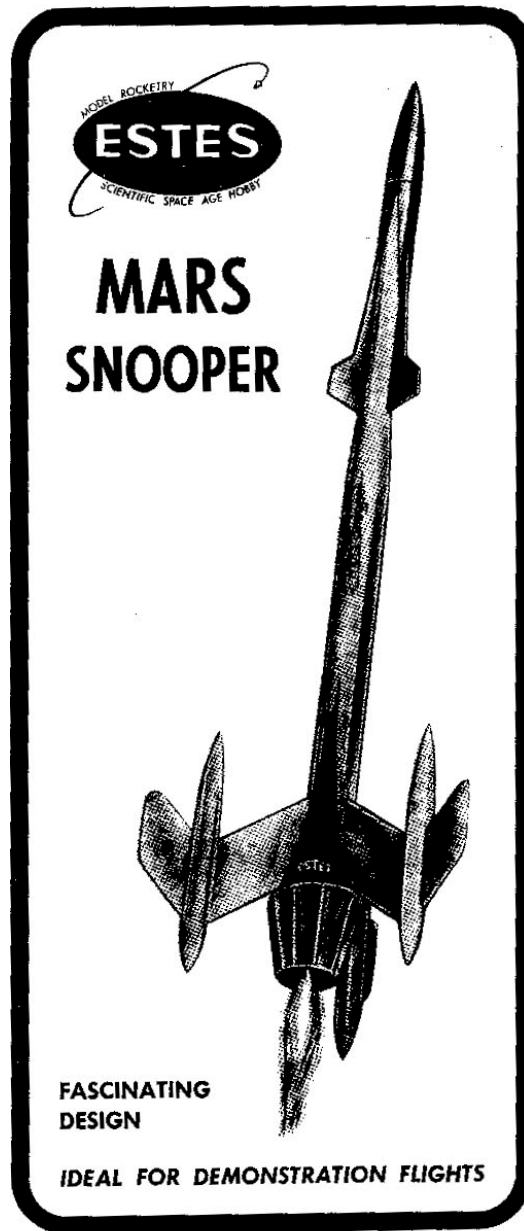
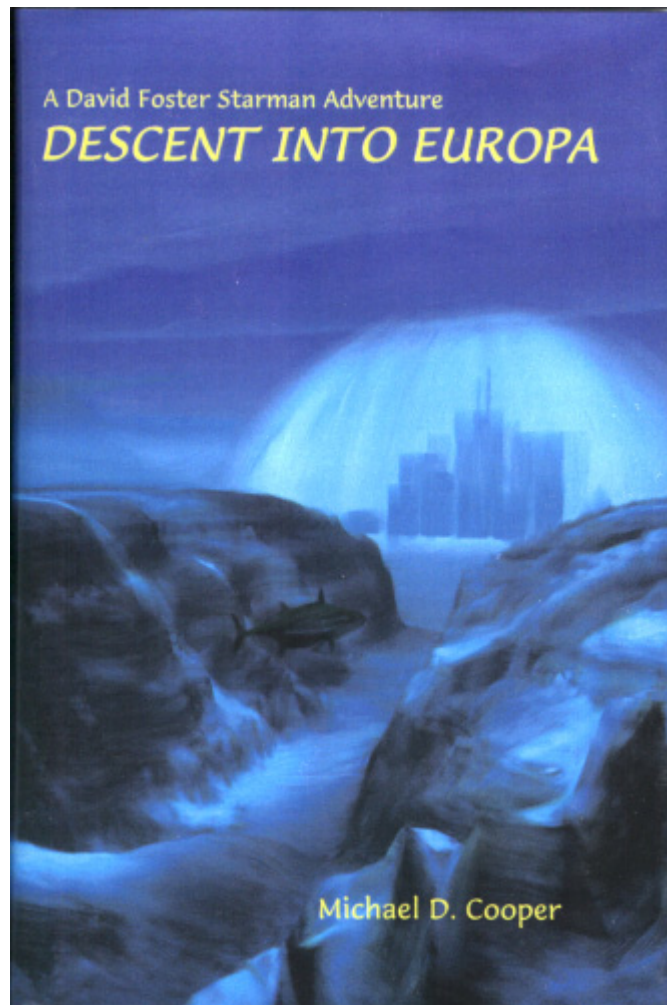


Figure 25: The image on which Mike Dodd based the *Starventure*

## Artwork for #4, *Descent Into Europa*



*The final cover art for Descent Into Europa*

## Letters and Images

DATE: THURSDAY, JULY 20, 2000 12:16 AM

Dear Jon and David,

I really like the artwork, Jon.....only needs a sub converging on the scene!<sup>32</sup>

*Mike*

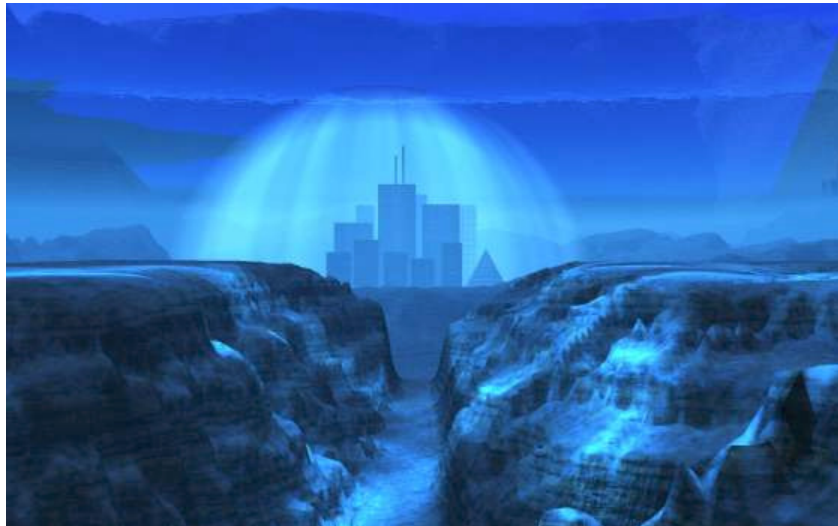


Figure 26: My original 3D render

DATE: FRIDAY, OCTOBER 20, 2000 7:40 PM

And I really like Kevin A[netsberger]'s artwork. Very atmospheric. I'd like to suggest that we ask him to do the artwork for DIE, and I hope that our own Mike Dodd will do the artwork for JTP.<sup>33</sup>

*David*

DATE: FRIDAY, MARCH 23, 2001 9:11 PM

---

<sup>32</sup> I had been working on a 3d computer game called *The Key*, and part of the game called for a submerged city. One of the images from the game looked like it could be a good start for the cover art for *Descent Into Europa*, so I took the model, modified it a bit, rendered an image from it and sent it to David and Mike. They loved the image, and it later became the base that Kevin Anetsberger used for the cover art for that book.

<sup>33</sup> We did, and he agreed! Kevin did the artwork for book four and Mike did the artwork for book three.

About DJs<sup>34</sup>.....Kevin was asking what else should be in the scene for cover of DIE.....My first impulse was to suggest strange fish and a sub...but then I also respect the eerie but calm suspense of just the simple scene of the city in the blue water. About his questions; Yes it would be very dark (light from the city is OK).....and a sub could use light OR sonar (invisible) to navigate...so it is up to the artist whether or not to use a light coming off the sub.

**Mike**

DATE: MONDAY, MARCH 26, 2001 1:55 PM

Dear Jon and Mike,

> *I've been looking through my files today, trying to find the information*  
> *you sent me on the dimensions that cover artwork should be. Once you sent me*  
> *an e-mail talking about what the available working area is, how much space*  
> *is available, where significant things should be, etc. I know I've got it*  
> *somewhere, but I just can't find it anywhere among the 1,005 Starman e-mails*  
> *I have in my folder.*<sup>35</sup> *Do you think you could send it again?*

This is the information which Kevin needs, and which you, Mike, will also need for JTP.<sup>36</sup>

The ratio of the cover dimensions is 1:1.53. The actual size is 11.5 inches by 7.5 inches.<sup>37</sup> A cover can be made at any size comfortable for the artist as long as the ratio is preserved.<sup>38</sup> Photocopies can be made of the actual artwork and reduced or enlarged to achieve the actual size.

The edges all around should not have any significant item of artwork,<sup>39</sup> that is, about one inch at either end (since this is the part that wraps around the boards) or about half an inch at top and bottom, since this may be trimmed to get the actual size of the dj to fit the book. The central portion of the painting should also not contain anything significant, since this is where the spine will be located, with lettering and logo. This is about an inch wide from top to bottom. The

---

<sup>34</sup> Dustjackets

<sup>35</sup> As of 9/25/2003 I now have 3,814 e-mails in my Starman folder, all of which are from David or Mike. These e-mails only date back to 3/24/2000 – and we began e-mailing each other in the middle of 1998.

<sup>36</sup> Here you go: the exact specifications for making a series book dustjacket! I thought you might enjoy seeing these.

<sup>37</sup> This rule got us into trouble when we first tried to make a dustjacket for the first book: the size we gave the artist was not 11.5 x 7.5 but instead was the size of a Dig Allen book – and Dig Allen books are a little larger than normal. When the jackets were trimmed, this resulted in the loss of some of the artwork, and the very first dustjackets we made only had two figures on the cover – the third was scooted off. We fixed this in the next printing, and I imagine there aren't very many of these first-edition dustjackets lying around.

<sup>38</sup> Normally the cover paintings for the Starman books were done actual size – that is, the painting was the exact same size as the dustjacket. Sometimes, though, the painting was a lot bigger: the painting for the first-edition jacket of *Journey to the Tenth Planet* is quite large.

<sup>39</sup> This rule also got us into trouble. We forgot about it when working on the painting for the first edition of *The Runaway Asteroid*, and when we went to make the jacket we realized that the spaceship approaching the asteroid was actually off the side of the jacket. David actually had to cut it out and move it so that it would be on the cover.

action part of the dj, then, should be in the right half of the remaining free space, since this will be the front cover. There should be room there for the title and author's name without interrupting the picture—the artist can use his imagination as to where the words are to be placed. The left side of the remaining free space can conclude the artwork, but may be less exciting since it is the back of the book. I hope I have written this clearly enough.

This material and the other information from you, Mike, should answer Kevin's questions. Kevin obviously has the capability of putting the lettering right on his artwork, which will make things very easy! He should follow the pattern we've set in the two books we've got. I hope he'll use the same or a similar font to the one I used for TRA. Its name is Lucida Casual. I used that also for AOM, but my father changed it when he had to make a new transparency. The spine logo is 13/16 inches in diameter from the farthest measure, i.e. the white ring. He'll be able to see that and about placement of things from his own copy of TRA.

When you, Mike, and Kevin get the artwork done (including any internals), they can send their work to me and I'll get the photocopies made. If you, Mike, can't put any lettering on, that's fine. I'll do that with transparencies, which is what we've done for the first two books.<sup>40</sup>

*David*

DATE: MONDAY, MARCH 26, 2001 8:59 PM

Dear Jon and David,

I liked Kevin's sketch.....but a question now arises. The size of the sub is smaller than I was imagining. I had something a bit more substantial (pun intended) in mind. However, the open view cockpit is very effective.....personalizing the scene. And the "wings" on the sub do play very nicely into the Thundebird/Underbird name. (Some methods of underwater propulsion involve a rigid winged vehicle that makes great switches in its buoyancy....alternating from heavy to lighter-than-water...this vertical potential is translated to forward motion by use of angle of attack and wings, just like gliding underwater.) This method would not need engines running at the time of use....so might be a very non-threatening and stealthy way to snoop about near the city. I imagine that it would be straining credulity to have the sub operate this way the entire descent, however, it makes sense for the final approach to the city. Let's discuss our options!

*Mike*

---

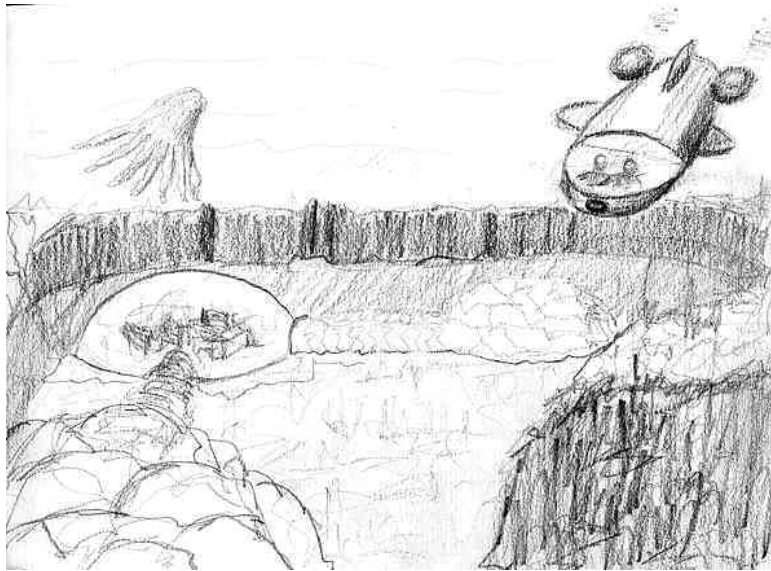
<sup>40</sup> What we normally did to make the dustjackets is take an image of the cover, a transparency that had on it all the lettering and logo that was to be on the cover, and then put those on top of each other and run them through a color copier. The procedure worked pretty well, and it allowed us to change the text on the cover as needed – such as when we added *Doomsday Horizon* to the list of available titles on the later dustjacket for *The Runaway Asteroid*. (That's right! The first-edition copy of *The Runaway Asteroid* has two dustjacket formats: one that lists to *Doomsday Horizon* and one that does not. The one that does not is, of course, the first format.)

DATE: MONDAY, MARCH 26, 2001 9:02 PM

> *Here's a sketch Kevin sent me this morning. I sent him Mike's comments,*  
> *and Kevin just got them today; he had made the quick sketch a few days*  
> *before.*

Looks, nice but I sure prefer the scene you did, Jon, of the city in a dome seen through a ravine. Maybe I'll like his cover better when I see it in color.<sup>41</sup>

**David**



**Figure 27: Kevin's initial sketch**

DATE: MONDAY, MARCH 26, 2001 11:35 PM

Dear Mike and Jon,

> *I liked Kevin's sketch.....but a*  
> *question now arises. The size of the sub is smaller than I was imagining. I*  
> *had something a bit more substantial ( pun intended) in mind. However, the*  
> *open view cockpit is very effective.....personalizing the scene. And the*  
> *"wings" on the sub do play very nicely into the Thundebird/Underbird*  
> *name.*

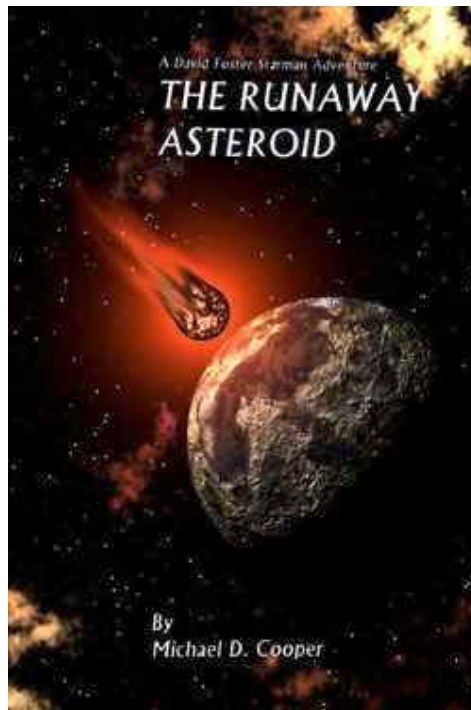
---

<sup>41</sup> When I sent David and Mike the image from my game, it was more of a joke than anything else. This was the first time I realized that David and Mike were expecting the cover of the book to match the render I had sent them earlier! It was a bit of a surprise.



I agree. Very nice visual and I'm sure he can make it look nice in a final, color representation. I'd sure like to see it somehow, and the octopus, in something like that blue scene Jon put together at first. But whatever Kevin has done before has been impressive—especially his imaginary cover for TRA—that whatever he wants to do I'm sure will be fine.

*David*



**Figure 28: Kevin's "imaginary cover for TRA"**

DATE: THURSDAY, JULY 26, 2001 4:59 PM

> Kevin just e-mailed me and told me that he will indeed be able to do the  
> DIE artwork for us. The next question is this: what artwork do we want him  
> to do for us? (That is, what specific illustrations do we want?) We should  
> probably give him a pretty good notice, since it will take some time to get  
> the artwork done and we don't want to tell him too close to October.

Let me give this some thought and send you two a few ideas. If I have the artwork in good time I can alter the text as necessary to match the illustrations, the way I did with Mike's illustrations for JTP.

*David*

DATE: THURSDAY, JULY 26, 2001 6:55 PM



Dear Jon and Mike,

> *Kevin just e-mailed me and told me that he will indeed be able to do the*  
> *DIE artwork for us. The next question is this: what artwork do we want him*  
> *to do for us? (That is, what specific illustrations do we want?)*

How's this?<sup>42</sup>

- A ship looking like a manta ray (stingaree) flying over either an ocean or ice cap on Earth, or in the sea, i.e. underwater
- The underwater city based on the one Jon made up
- Final Ilien—the ruined city in the northern hemisphere of Mars, now inhabited by Wind People for a century
- The stingaree ship entering the ice on Europa
- The destruction of the mothership
- The stingaree ship entering the undersea caves
- The stairway into darkness

We also do not have any illustrations anywhere of the Starmen. Maybe none of our artists is able to do people very well, and I'd rather have no pictures of people than bad ones, but if Kevin can do a good representation of the Starmen aboard the stingaree ship or the mothership, that would be great!

If you like these or any others, send 'em off to Kevin right away so he can send his work to me while the book is in progress, and I'll just work what he draws into the story. Since the story will be relatively short, there will be plenty of room for illustrations!

**David**

DATE: SATURDAY, JULY 28, 2001 12:37 AM

Dear Jon and David,

---

<sup>42</sup> Most of David's suggestions were turned into illustrations, and the ones that weren't are interesting. The "stairway into darkness" image didn't make sense later on because that whole stairway was taken out of the book; the plot changed a bit while we were writing the book and the stairway sequence no longer made sense. An image of the destruction of the mothership also didn't happen partly because the mothership wasn't destroyed as we had originally planned: once we discovered that the ice around Europa was many miles thick, it no longer made sense to have one of the big whales surface and eat the ship. The image of Final Ilien would have been nice, but since there were enough other illustrations as it was (*Descent Into Europa* is by far our most heavily illustrated book) it wasn't really necessary.

I spent this afternoon at the botanical gardens and just loved all the beauty...many inspiring plant designs....especially a tropical tree called a "ponytail" ....must have stuff like that in a STARMAN painting or drawing!

This evening was spent landsailing across the beach (the wind was uncharacteristically perfect for this time of year). We had nothing but awesome ride after awesome ride! Just had to dodge some joggers and people walking their dogs. Speeds in the 35 to 40 mph range.

About the sub....I am Ok with "manta" style because it is in keeping with the chapter title scheme. About the "action" cover....I like David's suggestion of a giant fish chasing it. We must find a way of avoiding any similarities to underwater scenes in "Phantom Menace". (Which also featured "manta" type sub being chased by large fish.)

**Mike**

DATE: SATURDAY, JULY 28, 2001 9:33 PM

Regarding artwork and action scenes, I don't remember any artwork connected with Phantom Menace, but if a large fish and a manta ship is part of that scene, we ought to avoid it. For the cover of DIE, how about our manta ship charging into a cave mouth pursued by a huge fish? – I.e. an illustration from the chapter called The Caves of Fear?

...

> > *This is where good models are helpful....not necessarily real*  
> > *people models, but some other series of sketches ( different*  
> > *angles). I will do some sketching and see what I come up with.*

Or we could find some people we know who would be good models for these characters and take photographs of them at different angles.<sup>43</sup> I do much better writing if I have a real place or person in mind. Maybe artists would prefer some actual models. What do you think? If you like the idea, I can look around and pick some people—got lots at my church to choose from.

**David**

DATE: SATURDAY, JULY 28, 2001 11:30 PM

---

<sup>43</sup> Now you know why we decided to find models for the Starman and take photographs of them! We exchanged quite a few e-mails about this, and unfortunately they are not gathered all in one place: I think some are scattered about in almost every Appendix volume. Having photographs of all the major characters in the Starman series was a great boon for us, though: it ensured that, when we at last did start drawing illustrations of the Starmen, all the drawings would be based on the same photograph of that character and should therefore depict that character in the same way.

Let Kevin know that the sub will be a swimming Manta style....please suggest that some of the lines follow the B-2 bomber (not the F-117 Stealth fighter, but the flying wing bomber). Especially the cockpit section and some of the detail lines and perhaps a similar color. No need for intakes! If a B-2 mated with a Manta Ray, what would the result be?

**Mike**

DATE: SUNDAY, JULY 29, 2001 11:01 PM

> *I don't know if you've*  
> *seen the movie or not, but at one portion of the film the two Jedi*  
> *(accompanied by that aggravating Jar Jar Binks character) got in a*  
> *manta-style submarine and dove down deep into the crust of the planet. When*  
> *they were entering a cave they were chomped on by a big fish, which got*  
> *eaten by a still larger fish...That would work fine, except it's exactly what*  
> *happened in the Phantom Menace! The similarity would be exact.*

Oh yes, I kind of remember that now. Well, we ought to do something entirely our own then.

> > *Or we could find some people we know who would be good*  
> > *models for these characters and take photographs of them*  
> > *at different angles...*  
>  
> *That sounds like a great idea! Using a real person would be great. I guess*  
> *the question then becomes, just who is Zip, Joe, Mark, and so forth? Using a*  
> *real person sounds like a good idea to me!*

I have some images in mind, but no one right now who fits them. However, it wouldn't be hard to come up with some possibilities. Either of you know anyone who would be suitable? We could all take pictures of our models, share the photos, and then make our selection. Finding models for Kathy Foster, the Presters, etc. was easy since I built the characters around real people. Developing characters first and then finding people to match them will be more of a challenge.

**David**

DATE: MONDAY, JULY 30, 2001 5:32 PM

> *I keep coming back to the picture of the city. In many ways it fits what*  
> *Neil was talking about: the image of a city with the sub and enemy subs*  
> *chasing them would (a) be beautiful, (b) be accurate, (c) be exciting, (d)*  
> *give the reader an idea what the book is all about. It really seems to sum*

> *up the whole book nicely.*

Then let's go for that as the cover! Sounds terrific!

> *I don't have a firm idea*

> *what Zip "ought" to look like. I'll give it a shot, though! Short, red hair,*

> *male and grey eyes – man, I don't know anyone like that... I can get you*

> *two or three out of four, but all four will be tough. We'll come up with*

> *something, though.*

Well, keep in mind that the color of the eyes and hair in a model is not important. Internals are black and white and an artist can make hair and eyes any color he wants. What we need is the right facial and body characteristics. When I wrote *City of Dust*, to describe April Teagarden I just kept April Cooper in mind and wrote what I saw in the photo you sent me of her and Michael when the TRAs arrived.

I have given it some thought and I have several people in mind. I think they'd be excellent models! We have lots of college students at my church, as I've mentioned to you many times, and they are enthusiastic about the series. A number of them are helping with the binding of AOM. One is tall and lanky like Joe, and another has the right facial characteristics for Zip—at least as I imagine them. With more thought, I think I could come up with the right people. I'll get back to you on this.

> *This is called a cross-eyed stereogram.*

> *Basically, you look at the image and cross your eyes until you see a*

> *single image in the center. Give your eyes a few seconds to focus and*

> *viola!*

I tried several times, and couldn't make it work on either illustration, but will try again. It took me a while to learn how to do the Magic Eye things, too, but after a while I could. That doesn't seem to work yet on the stereograms. But if it DOES work for most people it would be very cool! How could he make it work on a dj or an internal?<sup>44</sup>

More later.

**David**

---

<sup>44</sup> We weren't able to use this idea in *Descent Into Europa*, but we did use it for the endpapers of the first edition of *The Lost Race of Mars*. The funny thing is that not a single one of our readers have been able to get the stereogram to work! David, Mike and I (as well as Kevin, the artist) can make it work just fine, but we seem to be the only ones who can. The good thing is that the endpapers for that book are still nice, even if you can't make the stereogram to work – that's one of their big advantages over the "Magic Eye"-type 3D images.



Figure 29: The original cross-eyed stereogram from Kevin

DATE: MONDAY, JULY 30, 2001 11:31 PM

Dear Jon and David,

Thanks for the address, Jon....I guess you know what I was thinking when I asked (Thinking that you would be up there and not in WV!)

I guess Jon is too young to have hear of a stereoscope or a stereo-opticon...but I bet David has heard of them.....at the end of the 19th century and into the early 20th people had these viewers called stereoscopes, into which they would insert a cardlike pair of photo images. The result was a nice 3d effect...it was quite the rage...and people really collected these Victorian stereoimages.

The use of a pair of lenses makes the focusing much easier (they are like reading glasses, I think). Anyway...how about if we use Kevin's idea on our endpapers!

**Mike**

DATE: TUESDAY, JULY 31, 2001 12:18 AM

- > *Once I was able to*
- > *see the book tree, I was able to get the Mars one to come into focus.*
- > *I personally think that this is really cool, but I would never consider it*
- > *for series books: it's way out of the genre....*<sup>45</sup>

---

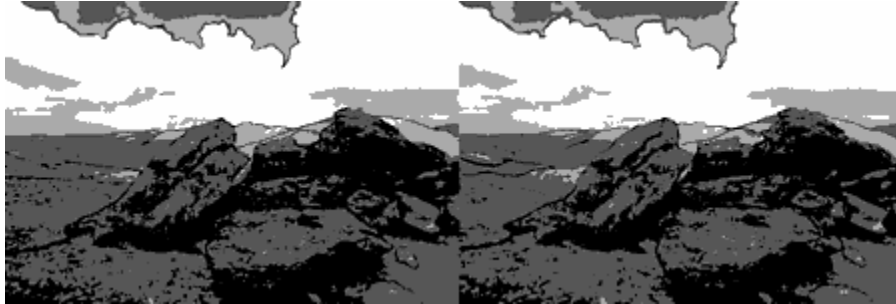
<sup>45</sup> More famous last words!

> *This sort of thing would be cool to post on the Starman website on the*  
> *Artwork page though!*

Now THERE'S a great idea!! That would be very, very good!!

More later.

**David**



**Figure 30: Kevin's "mars" stereograph**

DATE: TUESDAY, JULY 31, 2001 12:18 AM

Dear Mike and Jon,

> *If everyone is in agreement, then, I'll tell Kevin that's what we want. I*  
> *would definitely like to see Mike's sub design first: it sounds like he has*  
> *something cool! Mike, if you can't e-mail it to us, could you copy it on a*  
> *copy machine and mail it directly to us?*

Yes, we sure need the manta sub by Mike. I'm sure it will be terrific! I like your style, Mike!

> *Do you have a model in mind yet for Richard Starlight? I kind of based him*  
> *on a combination of Rick Brant and Tom Swift, as well as a good bit of*  
> *Richard Routh (the father of a good friend of mine). I'm not at all*  
> *convinced that that is what he should look like physically, but mentally*  
> *that is what I had in mind, and I believe that is what has been conveyed.*

I had only thought of the three Starman, but I'm sure I can find someone for Richard. I actually have a terrific person in mind, but he's in his mid-thirties rather than late fifties. I'll give it some more thought. I'm sure I can find someone.

> *I can't remember who came up with the idea of Joe being tall. It might have*  
> *been me, but I don't remember. If it was me, I might have made him tall*  
> *because I have a mental picture that all Joes are tall people, and hence*  
> *this Joe was made tall...*

I think it was you, Jon, in the material that eventually became central to Introducing the Starman Series. I refer to that frequently whenever I write the text, just to make sure we're consistent.

I was thinking earlier today as I was driving around how many of our ideas are good, but we don't remember who came up with them. That's a good sign of what our teamwork is like. I remember a number of emails we three exchanged two years ago in which we tried to come up with a term to succeed Space Explorer, but I don't remember who came up with the term "Starman."<sup>46</sup>

> > *How could he make it work on a dj or an internal?*  
> *I don't know! I've asked him, though, and I'll let you know what he says.*

Well, if we've decided not to use the technique in the book, it's a moot question. I think your reasons against it are sound, Jon.

> *[Mike] Anyway...how about if we use Kevin's idea on our endpapers!*

Now THAT is an intriguing idea! I like it!

> *I guess Jon is too young to have hear of a stereoscope*  
> *or a stereo-opticon...but I bet David has heard of them.....at the end of*  
> *the 19th century and into the early 20th people had these viewers called*  
> *stereoscopes, into which they would insert a cardlike pair of photo*  
> *images. The result was a nice 3d effect...it was quite the rage...and people*  
> *really collected these Victorian stereoimages.*  
> *The use of a pair of lenses makes the focusing much easier ( they are*  
> *like reading glasses, I think)*

Oh yes, I remember. I've seen them.

More later!

**David**

DATE: TUESDAY, JULY 31, 2001 4:48 PM

Dear Jon and Mike,

> *Just got this in from Neil! What do you think? If the quality was really*  
> *good, it might be worth it.... A 50 dollar US bill is a*  
> *great incentive.*

---

<sup>46</sup> Later research has shown that it was Mike who came up with the term!

Sure, \$50 is not too much for us. I'd suggest we give Neil the go-ahead.<sup>47</sup>

- > *I told [Kevin] what we had discussed: that while we were a bit cautious to*
- > *use the 3d technique on the cover of the book, we thought it would be cool*
- > *to use the technique on new endpapers; once our readers got the books, we*
- > *could see what they thought of it, and from their reaction judge whether or*
- > *not we should use it again.*
- > *The question, of course, arises: what should we put on the new endpapers?*
- > *I suggested an adaptation of the cover art, but that is just one idea. What*
- > *do you think?*

I think putting a 3-D picture on the endpapers would be a great idea. An adaptation of the cover art? Okay, but I prefer a different scene generally. The Magic Talisman<sup>48</sup> had three representations of the same scene, and that was about all it offered. On the other hand, the 3-D effect as endpapers could be seen as extending the cover art, so that would work fine.

I tried to get the second 3-D submission to work and couldn't. Maybe it is because the picture is horizontal rather than vertical. I can't cross my eyes enough to create that necessary third image in the middle. I could do it for the book tree because it was a vertical picture. Endpapers are about the same proportions, so would probably work fine. It would be quite a novelty and well worth the effort!

- > *I'm not expecting anything for a while*
- > *longer, but I know it will come eventually – and when it does, it will be*
- > *great.*

Thanks for the vote of confidence.<sup>49</sup> Even if I'm not actually writing now, the scenes are surging through my head and will get down in a day or two.

**David**

DATE: TUESDAY, JULY 31, 2001 9:27 PM

Dear Jon and David,

---

<sup>47</sup> At the time we were looking for a good artist to make some internal illustrations for upcoming Starman books. What we *really* wanted were good illustrations of the three Starmen, and we knew that none of the artists we had been using could help us out. We never did manage to hire an artist, but we did work our way around the problem: David was able to make a pretty good illustration of Mark and Joe on the frontispiece of *Doomsday Horizon*, and his father did a great job illustrating all three Starmen on the cover of *The Starlight Maneuver*. Mike Dodd's work illustrating Kathy Foster in *Journey to the Tenth Planet* should also not be forgotten – nor should Kevin's sketch of Zip's face in *Descent Into Europa*!

<sup>48</sup> The last Rick Brant book

<sup>49</sup> David had a little trouble when he first tried to write the manuscript for *Descent Into Europa*: he would sit down and get a bad case of writer's block. He eventually overcame the problem and produced a fine book!



Hopefully, the Comic Book type artist will be able to draw in a classic style.....A LOT of the young guys drawing comic art now draw in a "modern", edgy style that might not be conducive to our aims. (Examples: WitchBlade, DNAgents)

Also, about the Comic book store owner who wants to stock some Starman books....I say we go for it....at least we can claim that some store somewhere has stocked the product.....a barrier that once broken might help us get into more stores.

I really wish I could get my scanner to work....I want to get these thumbnail sketches to you, then perhaps on to Kevin.

**Mike**

DATE: WEDNESDAY, AUGUST 01, 2001 9:50 AM

Dear Jon and Mike,

> {Neil} Any instructions for a cover? Scene, action,  
> persons in picture, Title of book, etc. ?

> [Jon] What should we tell him? The next two covers are pretty well taken; that  
> just leaves the Unnamed Book and the ones after it...

> [Mike] Hopefully, the Comic Book type artist  
> will be able to draw in a classic style.....A LOT of the young guys drawing  
> comic art now draw in a "modern", edgy style that might not be conducive to  
> our aims. (Examples: WitchBlade, DNAgents)

I'm not familiar with the comics you mention, Mike, but I've seen some modern comic book drawing and I agree completely. Maybe we should send to Neil an example of the style we're looking for (a sample from a Tom Corbett book, maybe), and have anyone who is interested submit one sample drawing for our consideration—any space scene would do. We should ask the artist to submit something with a person in it so we see how he does people. It would be a great leap forward if we have someone who can do people well. Then if we find an artist we like, we can ask him (or her) to start with the internals for LROM.<sup>50</sup> My dad hasn't volunteered to do those—just the cover painting, which he's done. There's no hurry on finding someone for these drawings, but once we find someone he can get started right away. We can come up with a list of internals for that book without too much trouble and it would be very helpful to have them in front of me as I write. And if we don't find anyone, then maybe I could do the internals myself.

What do you think?

**David**

---

<sup>50</sup> The person who ended up doing the internals for *The Lost Race of Mars* was, of course, David Baumann – the very person who wrote this e-mail.

DATE: WEDNESDAY, AUGUST 01, 2001 10:06 AM

Dear Jon and Mike,

- > > *I prefer a different scene generally [for the frontispiece]...*
- > *What scene did you have in mind? Having another scene inside would work*
- > *fine; I'm just not sure what scene to offer. Do you have any suggestions?*

In my opinion, the frontispiece should be different from the dust jacket, action oriented (or inspirational), and not give away any key elements of the story. Therefore, a good scene for the frontispiece would be the Underbird breaking through the bottom of the ice barrier with its lights beaming down into the pitch black ocean (my preference—a great scene and directly connected to the title, Descent Into Europa!). Other scenes could be the Starmen's approach to Final Ilien, the mothership approaching Europa from space, or the Starmen exploring the lost city.

- > *I didn't have any trouble with any of the 3d*
- > *images, but from what I can tell not everyone can see these (that is, you're*
- > *certainly not the only one). It would be quite a novelty, and would be*
- > *something new! Our customers might have fun with it.*

Definitely worth a try! An historic first for series books and by no means dependent on new technology. This kind of thing could have been done 100 years ago. Any of my suggestions for the frontispiece illustration would work here too.

**David**

DATE: WEDNESDAY, AUGUST 01, 2001 11:16 AM

Dear Jon and Mike,

- > *I think Neil knows exactly what we're looking for: he has a good-sized*
- > *collection of series books himself (he even used to own the Galaxy Ghosts)*
- > *and he said that he was going to show artists those books to give them an*
- > *idea of the style we wanted.*

Okay, but not all series book art is what I think we have in mind. The Tom Corbett artwork is really on target, but some of the other artwork, like the later Tom Swift Jr., isn't too inspiring.

- > > *we can ask him (or her) to start with the internals for LROM...*
- > *Now that sounds like a great idea! That would be very helpful. Do you think*
- > *we could come up with a scene or two that we could give to Neil?*

It's fine with me if you pick the scene, Jon, but I'd suggest it be one with people in it so we can see how the artist renders people. There are a lot of possibilities, and you are much more familiar with the storyline at this point than I am.

- > > *In my opinion, the frontispiece should be different*
- > > *from the dust jacket...*
- > *Well, yes! I agree. That generally is the case, except in Tom Swift Sr.*
- > *books where the frontispieces are all pretty much identical to the dust*
- > *jackets.*

Some of the old Mercer Boys did the same thing.

I really like the Underbird breaking through the ice as the frontispiece,<sup>51</sup> but as for a good 3D scene for the endpapers, how about the mothership's approach to Europa? That'll be a star field like our other endpaper scenes and could work well in 3D without being too difficult.

**David**

DATE: WEDNESDAY, AUGUST 01, 2001 1:31 PM

Dear Jon and Mike,

- > *I'll write and see if he has any Tom Corbett books to show off.*
- > *If not, I'll try to hunt up some scans to send to him! I sure don't have*
- > *any, but I bet Cadet Ed does.*

I have the entire set, but no scanner!

- > *Incidentally, I found out that Cadet Ed is*
- > *going to be at the West Virginia Book Festival this October, so I'm looking*
- > *forward to meeting him! It will be fun to meet a "real" Starman fan in*
- > *person.*

He told me he was going to be there. Should be a great meeting when the two of you get together!

- > *How about a picture based off of this scene? ...The illustration would be this: the*
- > *three Starmen are inside a cafe-type*
- > *restaurant, standing around an old man (a weather-beaten prospector) who is*
- > *drawing a diagram on a napkin on the table. In the background are other*
- > *tables with people, with perhaps a bar farther back and someone wiping it.*

---

<sup>51</sup> This is a scene we all three really liked, and it was Mike's idea, but for some reason we can't remember now it was never drawn.

- > *That would be a cool illustration, very reminiscent of Dig Allen, and*
- > *would definitely answer the question of how well this person draws people!*
- > *What do you think?*

Sounds good, but there should not be too many people in the scene. The Starmen, the old-timer, and maybe the barkeep in the back would be best. Otherwise the scene gets too crowded.

- > > *I really like the Underbird breaking through the ice as*
- > > *the frontispiece, but as for a good 3D scene for the endpapers,*
- > > *how about the mothership's approach to Europa? That'll be a star*
- > > *field like our other endpaper scenes and could work well in 3D*
- > > *without being too difficult.*
- > *That sounds like a great idea! I like it. Shall we tell Kevin our new*
- > *choices?*

Sure!

More later.

**David**

DATE: THURSDAY, AUGUST 02, 2001 4:40 PM

Dear Jon and Mike,

- > *Here is the word in from the bookstore! It looks like we're in, folks!!*
- > *This is encouraging.*

Yes indeed!

- > *Do you think it would be*
- > *possible to have two sets of endpapers – perhaps one image in the front,*
- > *and another in the back? That way we could have the best of both worlds: a*
- > *space scene in the front, and an underwater scene in the back.*

Our endpapers so far have been space scenes, so I wouldn't mind not having a space scene for DIE, i.e. it's okay with me to put the underwater scene in both front and back. On the other hand, if Kevin wants to do both, more power to him.

**David**

DATE: THURSDAY, AUGUST 02, 2001 10:06 PM

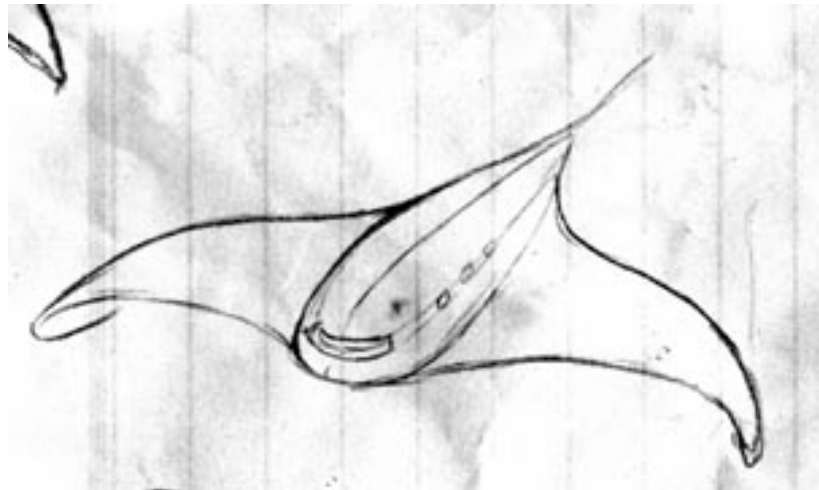
Dear Jon and David,

After much coaxing I was able to get my computer to scan this crude image suggestion for the sub. I like the elegant shape, but the realistic engineer side of my brain says the "wingspan" is a bit too much. Actually the design has deviated from a true Manta or Ray into some idealized compromise that includes a bird.

One very strong selling point on such a design is that although faster subs might be built, none could be as silent (stealthy) as this. Perhaps we could write into the story that SE knew that it would have to use a sub that had a very low acoustic signature. Also this design would tend to be very energy efficient and agile.

If you guys approve then it is on to Kevin to see what magic he can work with it!

**Mike**



**Figure 31: Mike's "crude image"**

DATE: SATURDAY, AUGUST 04, 2001 7:48 AM

Dear Jon and Mike,

My orders from the Starman store arrived yesterday! Fast, fast service and good quality products! You did great by setting this program up, Jon! I met my father yesterday for lunch in his new home, and he was wearing his Starman T-shirt. Looked great!

> > *On the other hand, if Kevin wants to do both [endpapers], more power to him.*  
> *I was thinking more of the cost: how much would it cost two have two*  
> *different endpapers? Would that significantly increase the price? I have a*  
> *feeling that it might.*

Oh, right.

- > *We should probably just stick to one scene, although*
- > *if it's a space scene or an underwater scene I'm not sure yet. Either would*
- > *be fine with me! Do you have a preference?*

I'd prefer the underwater scene, just for a change from the space scenes and because "underwater" is the basic theme of DIE.

**David**

DATE: SATURDAY, AUGUST 04, 2001 9:41 PM

Dear Jon and Mike,

- > *This just in from Kevin!... Quick painting putting the 'bird in an*
- > *underwater setting. Not meant to be anything other than a conversation*
- > *starter.*

Looks fine, except the colors are too garish for my taste. I pictured something black or dark green or indigo, or maybe even crimson. Nice design overall! Thanks, Mike!! All your ideas REALLY add pizzazz to our stories!!

**David**



**Figure 32: Kevin's "quick painting"**

DATE: SATURDAY, AUGUST 04, 2001 10:47 PM

Dear Jon and David,

I certainly enjoyed Kevin's artwork with the sub....I do however agree with David that the colors are garish.....my choices would be green, black, grey. Also please know that the twin

triangle viewports need not be the last word there....perhaps Kevin could give it a more B-2 type cockpit window. I have mailed a package to both of you that contains several things, including some other sketch suggestions for the sub. I may end up being able to scan these and send...that way Kevin could get them and have them to consider. I like his "underwater" look he has achieved. Perhaps there ought to be a big "SE" lettered on the craft.

The package also contains a video which has a documentary on it...in this documentary is a section on Europa, including sending a "bathysphere" into Europa.....I also have included a photocopied article on LIFE UNDER THE ICE....about Europa. Both these could serve as good additional info on "the ocean that orbits Jupiter".

I am rather late to realize that a person could probably SCUBA inside Europa without too much difficulty. I am not sure why I had assumed it impossible.....after all the water can't be much colder than 28 degrees F. A good suit would take care of that. One would be protected from Jupiter's radiation belts by the layer of ice. That leaves only corrosive effects and possible biological infection. (Not likely, as any microbes would not be used to Earth type proteins.) I can't remember if we already discussed this area, but I feel confident that if we desired, a SCUBA scene could be realistically written into the story.

And about this ocean in general.....since Europa's gravity is probably only about 1/6 or less that of Earth, the pressure gradient is going to be less severe, meaning that an equivalent sub can have 6 times the crush depth on Europa as on Earth. A diver can also dive 6 times as deep.

These facts may come in handy during the writing.

I have invented another weird life form if we want to use it for descriptive effect. Imagine a crablike or spider-like creature that has a gas bladder giving him a high buoyancy. This buoyancy would send him right up to the bottom of the ice and keep him there on the "ceiling"...now the guy can walk around upside down for a major part of his life, or all of it. I don't know what to call this thing, but perhaps it would be best just to have the Starmen discover them and mention amongst themselves that someone would have to eventually name this bizzare life form. "Wow,...look at all those odd crabbies walking on the ceiling!" "They must be gas buoyant...sure do look weird!"<sup>52</sup>

Well that's all for now.

**Mike**

DATE: MONDAY, AUGUST 06, 2001 9:50 PM

Dear Jon and Mike,

Got your package in the mail today, Mike! Thanks for all the cool stuff in it! The sketches of the Underbird look terrific! I really like them—especially the one in which the wings are flexed! I watched the video right away—great stuff on Europa as well as the rest of the film.

**David**

---

<sup>52</sup> These creatures didn't make it into *Descent Into Europa* but they did appear in the Starman short story *Return to Europa*!

DATE: TUESDAY, AUGUST 14, 2001 7:10 PM

> *What we need to do now is take some pictures and get scans of them*  
> *off to Kevin, so he can work them into DIE artwork!*

I'll do my best to take the photos soon, but I am on vacation and away for the next three Sundays, and the three men might be moving around too. However, all three are in the area for the summer, and this Sunday afternoon is the AOM gluing party. At least one or two of them will be there. I actually might change my mind about a candidate for Zip. There is another who would be very good, but not with red hair. I'll have to think about it. I think I've got a good candidate for Steve Cliff, too—my older son's boss.

> *This just in from Kevin....Mid*  
> *September is a little tight for me. I could probably have it done by*  
> *the end of September.*

That would be okay. I just want to make sure that the text matches the artwork. I'll probably have to alter a few things once I see the artwork. Internals are more important than the cover for this purpose.

The Underbird looks fine!

***David***

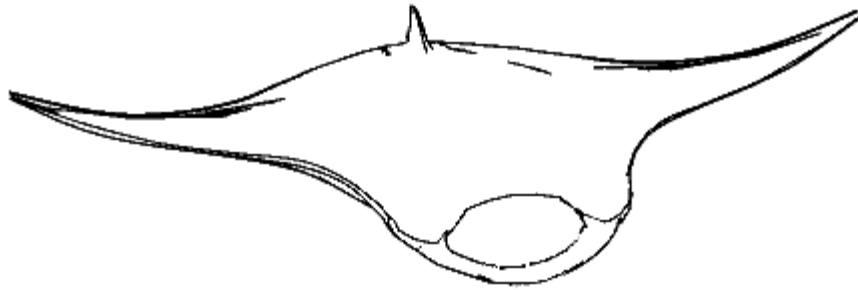
DATE: WEDNESDAY, SEPTEMBER 12, 2001 7:09 PM

Dear Jon and David,

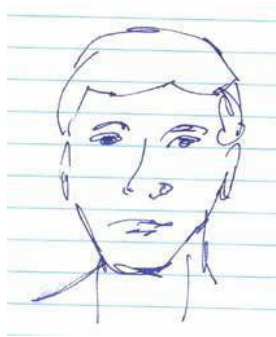
Yes, I agree with David....I had also envisioned more substantial "wings" for the UB.....Kevin should just draw a real Manta Ray and mod the central portion into a B-2 like fuselage. His sketch of Zip is nice, but the nose could be a bit thinner, making for a more handsome fellow.

***Mike***





**Figure 33: Kevin's sketch of the Underbird**



**Figure 34: Kevin's "big nose" sketch of Zip**

DATE: WEDNESDAY, SEPTEMBER 19, 2001 8:36 AM

Dear Jon and David,

I really like the feel of this latest cover idea. I would, however like to see a shorter hull and symmetrical "wing" position (not "S" shaped , one up , one down.....such a sub would NOT use an asymmetrical wing pulse unless it was rolling) David had said that he like my sketch of the UB with the wings curled downward, perhaps Kevin could use that as a model.

The "underwater blur" effect is excellent...the dark eerie color is perfection (it would be great if the dj printing can capture this)....the whole effect really does echo the title very nicely. I think Kevin is almost there!

***Mike***



**Figure 35: Kevin's "latest cover idea"**

DATE: MONDAY, OCTOBER 08, 2001 7:19 PM

Dear Mike and Jon,

I've read your email messages on the DIE cover, and realize that, since Kevin has already put a lot of work into it, we have to have the approach to Aquapolis as the cover scene. That's fine with me. My only comment, then, is that the cover is not anywhere near the right proportions, and that's vital. Unless Kevin is shaping the painting in another way I haven't seen yet, the artwork as he sent it to us rolls right around past the spine and onto the back of the book. The powerful part of the picture has got to be on the right hand side, with a very "non-busy" and "non-essential" part of the painting in the middle where the spine goes, and then something "extra" on the left hand side for the back.

*David*

DATE: THURSDAY, NOVEMBER 29, 2001 1:22 PM

Dear Jon and Mike,

Hey, much better! I like the human sketch—very appealing. Of course, he'll need to make the hand part "gloves" of some kind, and the seat should be maybe on a pedestal that could resemble something like one of the Xenobots' legs rather than a cone. See Mike's drawing in JTP, page

131. The pilot must not only be able to move around, but the seat should also be adaptable to people of different sizes. Remember that each pilot, when he checks in, says his name so the system can recognize his voice—then it adjusts to his body.

But I like it a lot!

*David*



**Figure 36: Kevin's "human sketch"**

DATE: THURSDAY, NOVEMBER 29, 2001 5:46 PM

The second version looks great! I don't have any suggestions for improvement except that the Starmen should be wearing red! Very nice! A little abstract, but the pilot is very realistic. It has a nice feel. The abstractedness gives one the impression that the Underbird is going somewhere.

*David*

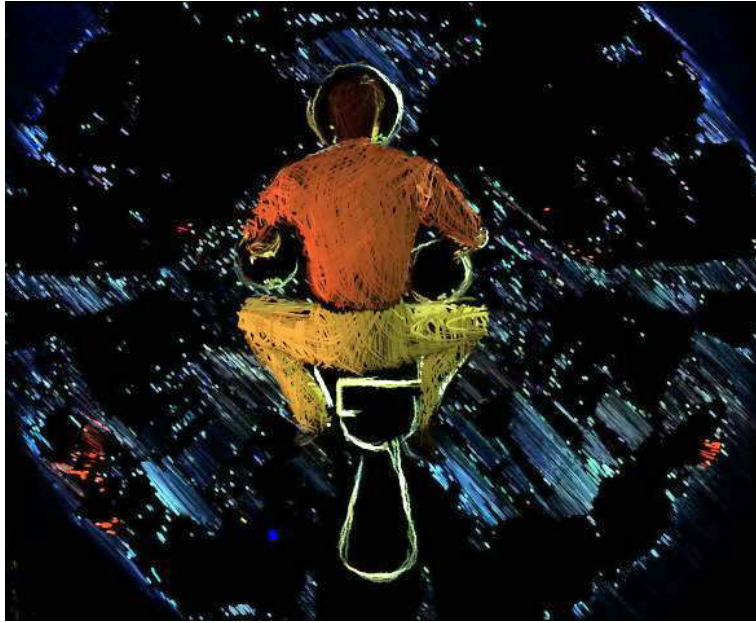


Figure 37: The "abstract" drawing<sup>53</sup>

DATE: SATURDAY, DECEMBER 08, 2001 8:29 PM

> *This just in from Kevin! Comments?*

Oh wow! Of course, he's confused Aquapolis with Europa! If he removes the fish, it'll be fine!

**David**

---

<sup>53</sup> Unfortunately, this drawing didn't make it into the final book, gorgeous though it was. For an illustration to work in a book, it has to have only two colors: pure black and pure white. If that image were to be converted to two colors it would look terrible: it wouldn't make any sense. It does, however, look beautiful, and that is why we inserted it here!



**Figure 38: The "confused" drawing**

DATE: SATURDAY, DECEMBER 08, 2001 8:48 PM

Dear Jon and David,

The cover for DIE looks really eerie. I am guessing that this is just the "thumbnail sketch" at this point as I saw no UB in the picture. Great work, Kevin!

*Mike*

DATE: SATURDAY, DECEMBER 08, 2001 9:04 PM

Dear Jon and Mike,

Wow, 7 emails in less than an hour!

Re: Kevin's cover artwork. If the scene is intended to be the approach to Aquapolis—as I think it is and should be, since I used the artwork on the mousepad as inspiration for the scene—then Kevin needs to remove the giant fish and replace it with the Molly. Maybe he can use the giant fish as an internal. It's a great scene! Then the cover would have Aquapolis on the front and the Molly on the back—a little yellow five-seater submarine. Unwrapped, the dj will be a great scene!

All along until now, we've assumed that it would be the Underbird that would be pictured, but in the scene it's actually the Molly! – unless we're illustrating the scene when the UB returns from its trial cruise. But I prefer the Molly if we can get some good illustrations of the UB in the internals–maybe even the frontispiece.

Subject: RE: Chapter release

> *It's good! It looks very good. It matches the cover and it's a good*  
> *taste of the book. I say let's go with it! Shall I post it online along with*  
> *the cover art?*

Sure ONCE THE COVER ART IS FIXED TO MATCH THE SCENE as described above.

**David**

DATE: SUNDAY, DECEMBER 09, 2001 7:15 PM

Dear Jon,

> *Here's what Kevin said! In another note he sent me, he wanted to know when*  
> *the cover scene changes from being Europa to Florida. It seems that no one*  
> *ever told him... it's straightened out now but it is going to delay things.*

Okay, good. I'm sure we noted a few months ago that the scene was actually Florida, but apparently no one told Kevin. Our lapse. I'm glad he's a good sport about it. I do hope that he can keep the image of the giant fish for an internal!

**David**

DATE: WEDNESDAY, DECEMBER 12, 2001 7:38 PM

Dear Jon and Mike,

WOW!!! That is really cool!! I like it!!

Only two teeny suggestions. The spine logo has to be placed in the right place—just above the center of the spine rather than too close to the top; and the lettering for the cover should be all upper case. It should match the lettering on the three previous volumes. Kevin can easily fix those things by comparing what he's making with previous dj's.

The artwork itself is absolutely fantastic!!! I am totally pleased!!!

*David*



Figure 39: The "teeny suggestions" cover

DATE: WEDNESDAY, DECEMBER 12, 2001 7:43 PM

Dear Jon and Mike,

In fact, to fix the spine all he has to do is move the logo to the place BELOW the author's name rather than ABOVE it.

*David*

DATE: WEDNESDAY, DECEMBER 12, 2001 8:12 PM

Dear Jon and Mike,

Also, Jon, the lettering for the cover needs to be moved over to the left about 3/4 of an inch, and the lettering at the bottom needs to be lifted up a little.

To summarize, then:

- The spine logo needs to be moved down below the author's name.
- The spine lettering "The Starman Series" and the number "4" need to be moved up about half an inch.

- The title "Descent Into Europa" needs to be put into capital letters (and perhaps italicized to match books 2 and 3).
- And the words on the cover—all three lines—need to be moved to the left 3/4" inch.

The artwork is eminently suitable!! Beautiful!! The overall dimensions are extremely precise!

Once Kevin fixes these things, I'd say go ahead and post the artwork and the sample writing!

**David**

DATE: THURSDAY, DECEMBER 13, 2001 2:58 PM

Dear Jon and Mike,

The revisions look very good. However, I printed it up at home, then enlarged it (210%) to get an actual size dj and printed it up black and white. The spacing of the words on the title is still off—they go off the page. Rather than keep giving different dimensions as I look at it, and have Kevin go through a series of micro-revisions, I'd suggest that he himself space the lettering in such a way that when the image is at 7.625 inches (7 5/8) high, the lettering is spaced correctly. The spine logo and lettering needs a teeny bit more adjustment as well to make it conform to the other books. He ought to be able to get this easily by just comparing it with the books on his shelf.

How is he planning on getting a master copy to me for photocopying? Printing up an actual size copy and mailing it to me? Sending an email with an attachment? (If so, I'd have to take it to Copy Plus—the people who did our poster—and have them print it actual size. I don't have that capability.) Or what?

*> I do like the mixed case, but we do need to be consistent.*

I like consistency myself, but some series did change their format. Compare Rocket Jumper with its predecessors, for example.

The posting on the Starman web site looks terrific! I'll bet we get a number of comments soon.

**David**

DATE: THURSDAY, DECEMBER 13, 2001 10:14 PM

>> *I'm playing with the idea of a single dome window in the front of the Underbird. What do you think?*



> *The drawing looks neat, but I much prefer the UB that is more*  
> *traditionally "Manta-Ray" like in it's profile.*

I like the look of it too, but also prefer to stay with Mike on this—it should look like a manta ray. We're really working on having the UB based upon the real fish.

***David***

DATE: FRIDAY, DECEMBER 14, 2001 8:30 AM

Dear Jon and David,

Thanks for the info on the submersible on the left side of Kevin's cover. Here's my next question: Why does the really beautiful cover not feature the European sea with the UB? I would love to see the "submersible" removed and the UB inserted(on the front). Can this work? Can the scene represent the actual descent into Europa?(or discovery of the city). The canyon and city and blue water are all so eerily beautiful.....

I am off to Richmond until Sat night.....the Nutcracker show is upon me! Will be glad when all this driving is over for a while.

***Mike***

DATE: FRIDAY, DECEMBER 14, 2001 10:13 AM

Dear Mike and Jon,

Kevin and I are now corresponding directly on the artwork and that has made things easier for both of us. He is very easy to work with. I've told him how important it is to Mike that the UB be on the cover instead of the submersible. If it is easy for him to make the change, I'm sure he'll do it. If it's not easy or possible with the time constraints we've got, then I've asked him to put in a beautiful rendering of the UB as the frontispiece or other significant internal. He says he's well along in the process and should be able to finish all illustrations by year's end and that any revisions will be easy to make.

If he IS able to put the UB on the cover, then the illustration can be the UB's return from its maiden voyage, so it will still be accurate to the book.

I just sent him the message now so he hasn't had a chance to reply, but I'll let you know right away what he says.

***David***

DATE: FRIDAY, DECEMBER 14, 2001 10:36 AM

Dear Mike,

Sorry to say that Kevin doesn't think he can make the changes at this stage of the game. He said that doing the artwork with a computer is very similar to using a paintbrush—you can't just click and eliminate and then click and put in something else.

He would like to do a frontispiece with the UB and will do it to your precise specifications. You can reach him at ... Just tell him what you want and he'll do it for you.

I'm sorry, Mike.

**David**

DATE: FRIDAY, DECEMBER 14, 2001 1:39 PM

Dear Jon and Mike,

Mike, the problem with the cover is this. I'm learning now how difficult it can be to coordinate text and artwork. Months ago, Jon made the original picture with the beautiful, eerie, blue city under a dome. We all assumed that it would be the city on Europa and that's what we told Kevin. As the story developed, it became evident that this really described Aquapolis, and that the European city would be quite different. I wrote the "approach to Aquapolis" scene based completely on Jon's original artwork, using my mouse pad as a model. However, we forgot to tell Kevin so when he did the first draft, he had the UB heading toward the domed city. Then, for reasons I've forgotten, he put in a huge fish, thinking we were still on Europa. This was just a few days ago when time was getting short. I told him that the fish was out of place, the domed city was Aquapolis, and instead of the fish he needed to put in the Molly. So he took out the fish and put in the yellow submersible and submitted what he thought was his final artwork. Now it's too late to change it; I think he doesn't want to do the painting over again. It would be his FOURTH revision. I also regret that we can't get the UB on the cover. It'd be much better than a yellow submarine.

On the positive side, Kevin did say he could do three-dimensional endpapers for us. Maybe we can put the UB in there!!

> *Why does the really beautiful cover not feature the European sea with  
> the UB? I would love to see the "submersible" removed and the UB inserted(on  
> the front). Can this work? Can the scene represent the actual descent into  
> Europa?(or discovery of the city). The canyon and city and blue water are  
> all so eerily beautiful.....*

Indeed it's a beautiful scene, but the city on Europa is inside of a hollow sphere. The scene on the cover doesn't match the European scene. Somewhere in there we had talked about having the cover scene be the descent of the UB from the ice ceiling into the European sea. THAT would have been a terrific scene! Maybe it's still possible for the endpapers.

*David*

DATE: SUNDAY, DECEMBER 16, 2001 11:37 PM

Dear Jon,

The image that Kevin sent me of the final version of the dj artwork for DIE is too large for me to see all at once, and I can only print the left part. Could you either send me a version that I can see all at once and which I can print up, or tell me how to print it in sections? Thanks! I just want to make absolutely sure that the dimensions are correct. It looks like it, but I want to make sure.

*David*

DATE: FRIDAY, DECEMBER 21, 2001 12:26 AM

Dear Mike and Jon,

Here's a rough sketch of what Kevin has in mind for the frontispiece. It's about what I had in mind, as long as it's only a rough sketch and will be fleshed out more.

What do you think?

*David*

DATE: FRIDAY, DECEMBER 21, 2001 8:35 AM

Dear Jon and David,

The sketch is interesting.....will there eventually be a UB or people in the sketch? The "feel" of it so far is not unlike a technical drawing...sort of like the "blueprint" endboards of the Tom Swift Jr books I've seen.

*Mike*

DATE: SUNDAY, DECEMBER 23, 2001 9:00 AM

Dear Jon and David,

About the Kevin sketch of the crane and Mantaship.....I have not received it yet.

About Jon's idea of Starlight correspondence.....I think it's great.

David noticed that NME is very similar to "En ami" .....I hope that we CAN weave that extra bit of irony into the series somewhere....irony upon irony.

***Mike***

DATE: THURSDAY, JANUARY 03, 2002 10:04 PM

Dear Jon and Mike,

I've now finished a last, thorough read-through of DIE and made a number of small changes in every chapter. Kevin still says he expects to have the illustrations done by week's end. What he's sent me looks very good! It'll be a fine book. I'm planning on getting the authors' copies made next week, and Kevin and I will handle getting the book package together for the Canadian printer. We're in a good place.

***David***

DATE: THU, 17 JAN 2002 14:38:39 -0800

Dear Jon,

Kevin sent me a CD with the artwork for the dj on it. It arrived today and looks BEAUTIFUL! He added a feature or two that really give the scene character and a sense of wonder. You'll love it!

***David***

DATE: MON, 4 FEB 2002 21:22:25 EST

Dear Jon and David,

I am very glad you liked the illustrations<sup>54</sup>...it was an interesting task considering the spontaneity of it.

Some comments:

- 1) I included the sketch of the Silverfire only as a "possible use" item, in case we found ourselves in need of an extra. Please do not feel it necessary to include in the book, unless you really like it...Also, I wanted to justify the trip to the "webcafe" (from where I scanned and sent these illustrations)
- 2) I really like what Jon did with the illustration of Robert Nolan.....I drew it with the intention of having it share a page with the text...it worked out very well!
- 3) All the illustrations were scanned and e-mailed at 300 dpi resolution....I did try to scan a couple at 1200 dpi, but my time ran out on the computer at the cybercafe. Jon, let me know if this would have made for an improved image...it will be good knowledge for the next time.<sup>55</sup>
- 4) The two trips to CyberCafe cost me a total of \$9.00 (they charge \$4.50 per half hour of computer usage)...If it is alright with Jon, I would like to deduct this from the \$25 or so I still owe for the books. Is this OK?

Now, for my impression of DIE.....I have now had a chance to read it as a whole book. I am so impressed with it. I know we seem to be increasingly impressed with each book, but David has really done a great job. I love every part of this story. The "name dropping". The description of the Mantaships. Joe's humor when the UB is being dropped into Lake Vostock. Nolan's "moment". The tying together of plot elements. The darkwater suspense. And almond cookies with good Darjeeling tea!

The sample chapter from LROM was really suspenseful and downright frightening...(because I know the place!)

I have a really positive feel about DIE!

**Mike**

*Editor's note: here are some other images of interest related to this book! Enjoy.*

---

<sup>54</sup> Mike did a few illustrations for *Descent Into Europa*.

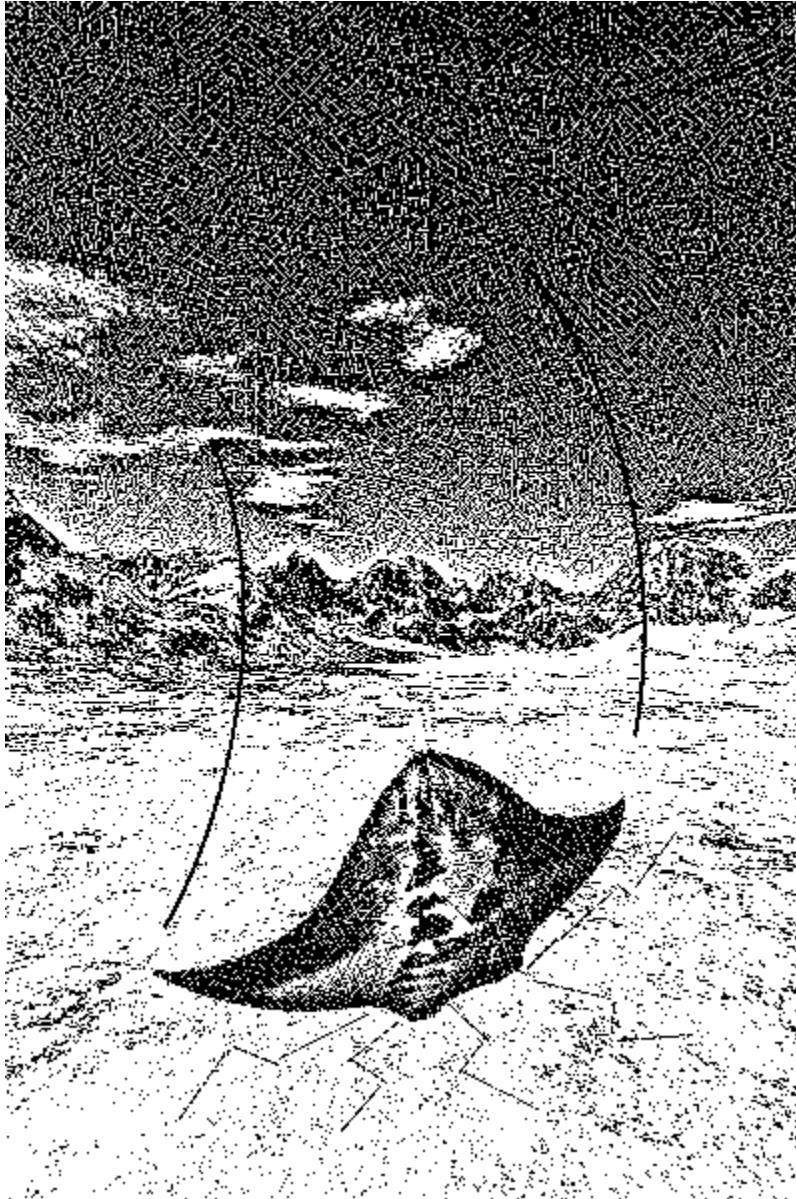
<sup>55</sup> Scanning at 300 dpi was fine; while the publisher required 600 dpi, it wasn't too hard to convert the image to the right size. What took a little longer was taking the scanned image and dropping it down to two colors: while the illustrations were done with blank ink or pencil, the publisher had to be given an image file with only two colors (pure black and pure white) and that meant eliminating all the shades of gray that crept into the illustration when it was scanned. I eventually found a way to do it by (a) dropping the color depth to 16 colors, (b) altering the 16-color palette by hand to make individual shades of gray either black or white, (c) resizing the image to 600 dpi, (d) running a "smooth" filter on the image, and then (e) dropping the color depth back down to 2 colors. The hardest part was adjusting the 16-color palette: there were times when it was hard to decide if a particular shade of gray should be made black or white, and the decision could have a drastic impact on the image.



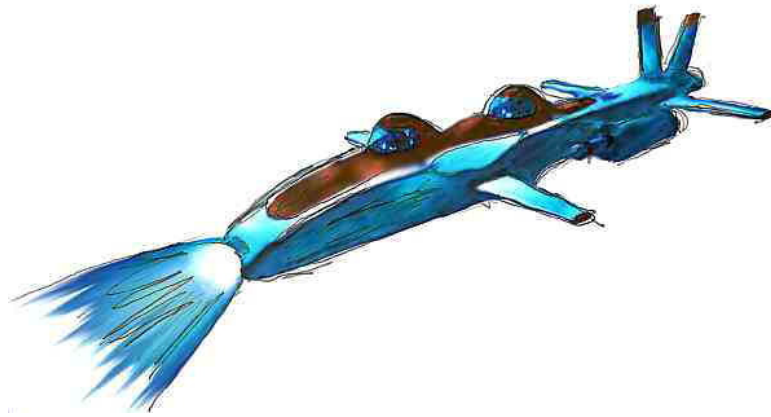
**Figure 40: Kevin's sketch of Zip Foster in a spacesuit**



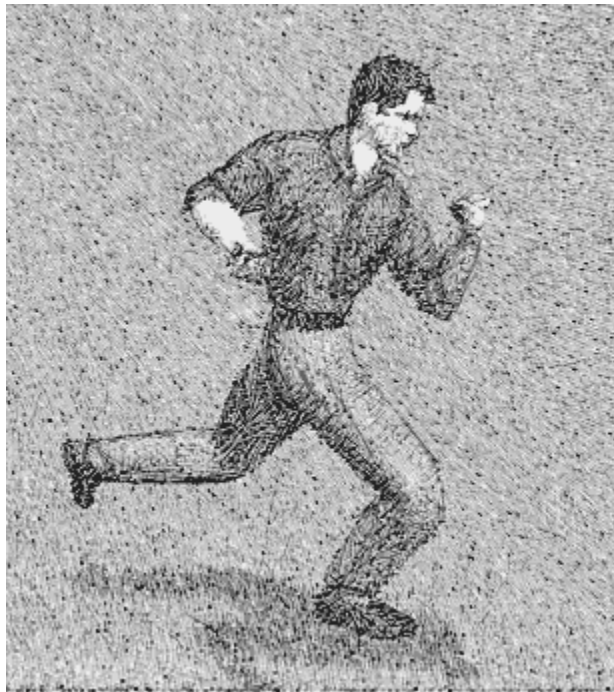
**Figure 41: Kevin's sketch of the autograph scene in the book**



**Figure 42: Kevin's sketch of the Underbird breaking through the ice, back when that was still a part of the plot**

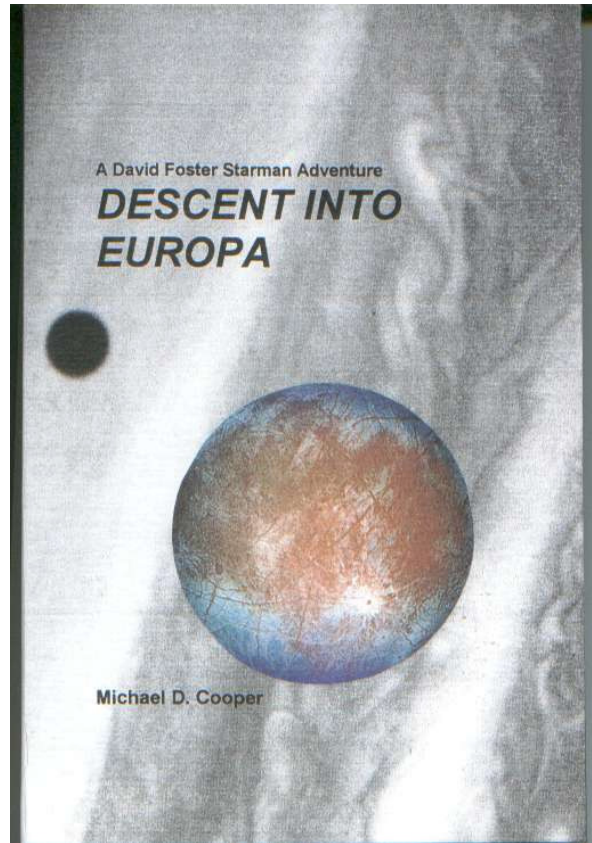


**Figure 43: Kevin's initial sketch of the Underbird, made before the Underbird was designed**



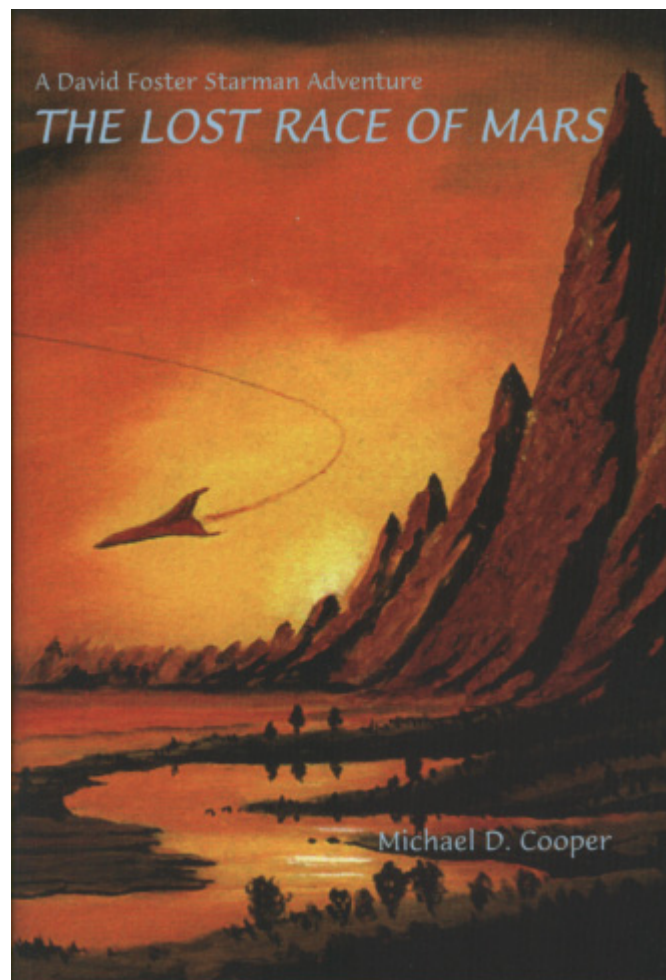
**Figure 44: One of Kevin's early sketches of Zip**





**Figure 45:** A cover scan of the author's copy of *Descent Into Europa*. The image on the cover is an actual image of Europa.

## Artwork for #5, *The Lost Race of Mars*



*The final cover art for The Lost Race of Mars*

## Letters and Images

DATE: FRIDAY, MARCH 23, 2001 10:18 PM

Dear Mike and Jon,

I'm glad you guys got your books. The painting came from a little book someone gave me for Christmas, called "In the Beginning...The Creation According to Genesis." It is filled with paintings that were either painted for the Creation narrative or easily apply to it. The one I used is only 3" by 4 1/2" in the book, but scanned very well on Marge Avery's scanner. She enlarged it for me. I made photocopies and ran it through my printer to get the lettering on it. Turned out great!

The painting is by Albert Bierstadt (1830-1902) and is called "Sunset in the Yosemite Valley." The scene is right here in California! The painting itself is in a place called The Haggin Museum in Stockton, California—that's a medium-sized city somewhere east of San Francisco. That's not close to me—roughly 400 miles north.

I'll write to the authorities there to see if we can use it for the cover, but I doubt they'll let us. If not, the theme it presents can be adapted easily for an original painting by my father or even by me. That might even be better.<sup>56</sup>

**David**

DATE: WEDNESDAY, APRIL 04, 2001 9:56 PM

Dear Jon , David and Bill,

Wow! The cover [for *The Lost Race of Mars*] is supernice! It really is a perfect cover. It just exudes ancient glory, a sense of forever, an exotic timelessness, and a call to adventure!

Well done Bill Baumann!

**Mike**

DATE: MONDAY, JUNE 18, 2001 2:27 PM

I saw the final copy of the dj yesterday for LROM. My father put the Star Ranger in the scene, and it looks FANTASTIC!! It is REALLY a MARVELOUS painting!! And Nick has expressed interest a couple of times in doing the cover for OL.<sup>57</sup>

---

<sup>56</sup> We eventually based the cover art for *The Lost Race of Mars* on this painting!

*David*

DATE: SATURDAY, JULY 28, 2001 9:33 PM

To get a good scan of the LROM artwork, Jon, you'll need to contact my father. At this point he has the only completed artwork. I've seen it, but there is nothing beyond the original. The scan in the I\*S is not complete, since he has added the Star Ranger to the cover. It looks so cool!!!

*David*

DATE: THURSDAY, JULY 11, 2002 10:14 PM

Dear Jon and Mike,

Valerie suggested that a map of the terrain in LROM might be helpful—something like what occasionally appeared in the Rick Brant series. It would show where Eagle City is, Bethesda, Brandow, the lichen field, etc. I could do that rather easily and put it into the introductory material. Or would it be better in an Inter\*Stellar, or even the web site? What do you think?<sup>58</sup>

*David*

DATE: THURSDAY, JULY 11, 2002 11:51 PM

Dear Jon and Mike,

Here are the new and revised illustrations. The new one is Camping in Armstrong Forest. I also fixed up the scene with Daniel Teagarden in the narrow canyon and the double crater. Finally the floating face has been completely redone. I kept the face (I doubt I could do that one over again) and just pasted it into a completely new drawing.

There are still four illustrations to go.

*David*

---

<sup>57</sup> *Operation Luna*, the famous lost Starman book...

<sup>58</sup> We thought it was a great idea, so we made it happen!

DATE: THURSDAY, JULY 11, 2002 12:09 AM

Kevin sent me a draft of the endpapers. I'll forward it to you in a moment. It has an attractive, mysterious feel. He features a crescent moon, so it has to be Montezuma's Castle and not a scene from LROM, but it looks very nice!

*David*

DATE: FRIDAY, JULY 12, 2002 9:30 PM

Dear Jon,

*> I like the idea of putting it in the book! Books with maps are cool, and it  
> wouldn't have very much of an impact on the length of the book. Sounds like  
> a terrific idea!!*

We'll do it.

...

*> It is indeed inspiring! I really like the new illustrations – they're just  
> fantastic. The scale of the one with the face seems a bit off (the face is  
> way too big) but when it comes time I can fix that. I'll also make it so  
> that you'll never be able to tell that the face was pasted in – these  
> things can be done.*

I figured you could edit it. I might even redo the drawing again, as I have a better idea.

*> By the way, do you have access to a scanner? I'll need a digitized version  
> of these images if I'm going to prepare the final manuscript, and nothing  
> beats a piece of paper scanned on a flatbed scanner at 600 DPI. I have one,  
> but it's here, of course, and not in California...*

I'm planning on giving you the originals to take back with you.<sup>59</sup> In addition, I do have a scanner and access to one. I've never been able to get mine to work. Gateway says that the software isn't quite ready for it and that I'll be informed when it's ready for download. On the other hand, I did something accidentally last week and it began to scan something, so it can work. Doubtless you'll be able to figure it out. But either way, you'll have the originals.

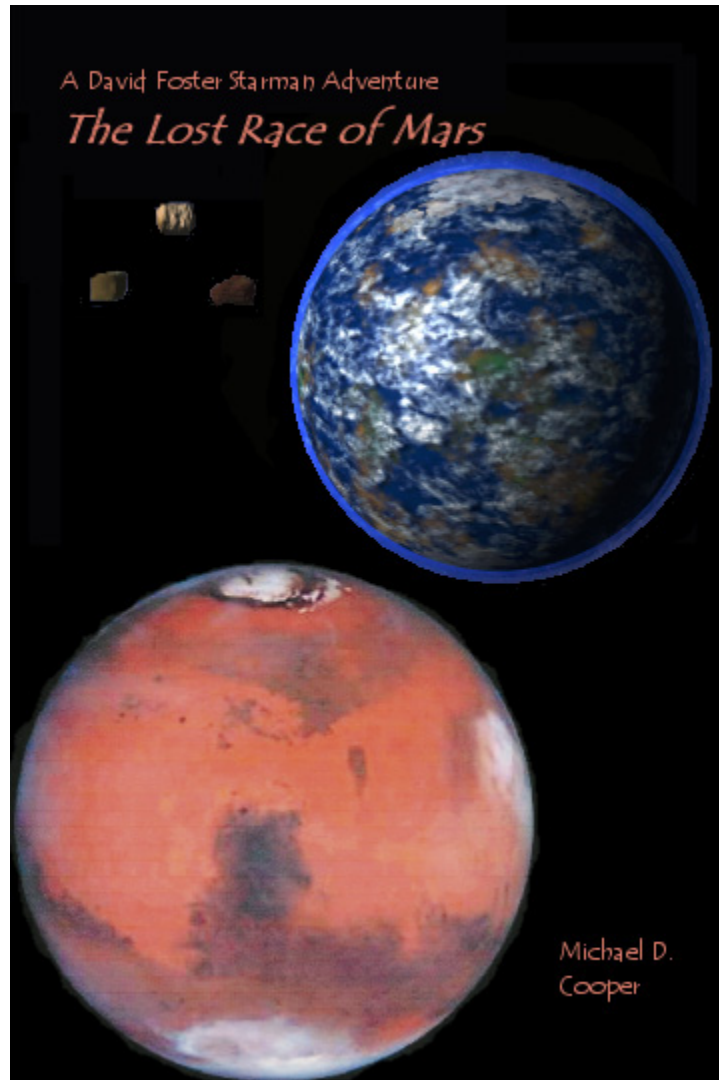
*> By the way, are we going to have any illustrations of any of the  
> characters? We have those great photos to work from and I was just curious!*

---

<sup>59</sup> At this time I was planning a weeklong visit to David in California, which took place in mid-July of that year. During this trip we finished the work on LROM together and got it off to Friesens to have it printed.

I'm working on illustrations now of Zip, Mark, and Stenafi in the garden, and Joe with the arachnoid. Just keep in mind that figures are my bane. I certainly do anything effective from the photos.<sup>60</sup>

*David*



**Figure 46: The front cover of the author's copies of *The Lost Race of Mars*.**

---

<sup>60</sup> This is actually all we exchanged concerning the artwork for *The Lost Race of Mars*! David was handling it, so we just left it all up to him, and he handled it very well.



Figure 47: The back cover of the author's copies of *The Lost Race of Mars*.