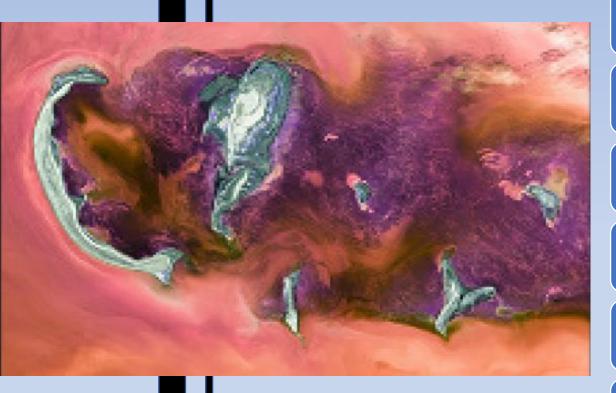


The Earth as Art Tutorial

Upon completion of Session Two in the Earth as Art series, you identified source material and the source of your image download. You explored the world of Earth explorer and then ventured into the software realm of ArcGIS, MultiSpec and Adobe Photoshop. These software programs have allowed you to take a real image of the Earth and develop it into a work of art. In working with the bands of data, processing colors, hues and histograms, you learned to highlight, enhance and develop the natural colors found within our landscape. From this point forward you will learn the options, procedures and possibilities of printing, showcasing and creating your own gallery exhibit, no matter what size, as an outreach program to educate the world around you in the "Earth" as Art. The Session Three series will provide guidance to assist you on furthering your journey as an artist working from science to engage and enlighten others while working from this endless and ever-changing canvas we call home "*Earth*".

Planning Your Exhibit



Print Quality Files

Layout

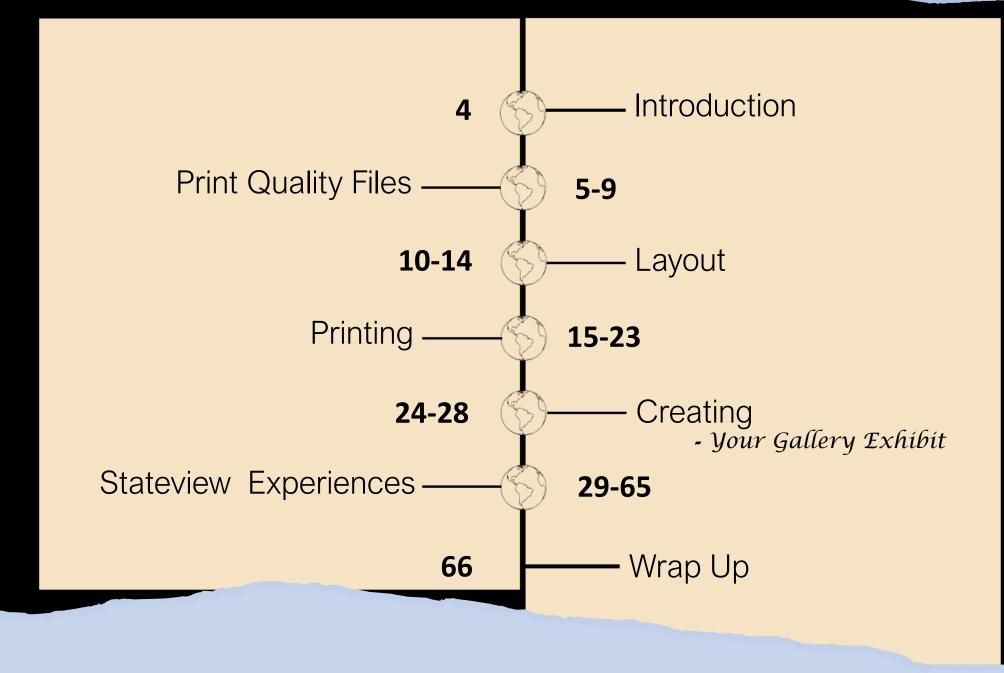
Printing

Creating

Showcasing

It's the Exhibit we want to create now...

Contents of Session Shree



Introduction

Taking it to the Streets

In moving the artwork forward, one will want to evaluate; the purpose, the target, the time, and the money involved to develop your exhibit.

Session Three in this series will provide the guidance to assist you on furthering your journey as an artist working from science to engage and enlighten others while working from this endless and ever-changing canvas, we call home "*Earth*".

Print Quality Files

5

Artwork File Formats

Once you have completed your "Work of Art" you will save your file in a high-resolution (high dpi) format. Anticipate that the saved file will be large. This degree of detail will enable you to produce a scaled version of the print at multiple sizes. (as an example, from 1' X 1' to 7' X 7' with no loss of pixel clarity)

You want to make it easy to submit artwork files to ensure a crisp clean print every time. The formats in which these files are submitted vary depending on their intended purpose so please take a moment to familiarize yourself with the preferences listed:

(some of the following information is a review from tutorial session one, now we want you to think about applying what you have learned)

To start with here are some general guidelines:

7

- If the images are for the Web or online, use JPEG, PNG, or GIF. (72 dpi versions)
 If the images are for professional print, use .TIFF (300dpi).
- •If you want to keep a version that remains editable, choose your software's native file format. (PSD for Photoshop, PSP for Paint Shop Pro, etc.)
- •If you want to supply a file to a hard copy printer use a .PDF or .EPS

JPEG is a lossy compression technique (also known as irreversible compression) for color images. It can reduce files sizes to about 5% of their normal size, some detail is lost in the compression. This is why it is used predominately for websites. The file sizes are low which is great for speeding up site loading times.

TIFF is best for storing original graphics and for use on printed materials. *Best for versatility – can be used with most programs* TIFF is a lossless file type. No data or quality is lost when saved. TIFF is the most universal and most widely supported format across all platforms, Mac, Windows, Unix. It's used for storing original images or artwork so they can be manipulated or saved as other formats at a later date. **PNG** is a lossless bitmap image format. PNG was developed to deal with some of the limitations of the GIF format and allows storage of images with greater color depth and other important information. It is commonly used for logos on the internet.

PSD best for manipulating images/photographs using the Adobe Photoshop program. The PSD format was developed by Adobe, the maker of the PhotoShop software package. They are predominantly used for editing and manipulating graphics and images.

PDF file format is used for representing documents in a way that is independent of application software, hardware, and operating systems. Documents are saved in PDF format when users are likely to want to print information and won't need to alter the document. They can also be offered on a website so that immediate access is given to certain information. These files can either be read in a browser or downloaded to your computer.

Compression Clarification

Lossy compression – is a data encoding method that compresses data by discarding (losing) some of it. The method aims to lessen the amount of data that needs to be held, and/or sent by a computer.

Lossless compression – is a form of data compression that allows the exact original data to be reconstructed from the compressed data. Lossless compression is used in cases where it is important that the original and the decompressed data be identical, or where differences from the original data could be damaging.



Focusing the Artwork

Now it is time to put what you learned in Session One to use. Think like an artist utilizing the **7 principles of art** and design.

Balance
RhythmPattern
ContrastUnity
ContrastBalance
RhythmEmphasisMovementUse the elements of art and design -LineShapeFormSpaceValueColorTexture

- to create a composition as a whole

The **elements** of **art** and design are the tools of visual artists.

Remember your Gestalt Theory Principles from Session One

 The Gestalt Theory wasn't made for <u>artists</u>.
 This psychology-related topic can help you make your photos more appealing.

 Many of its principles are related to vision.
 It can show you how to organize every element in your photo.

Review Session One and apply these principles to your image.

Your full Image area coverage may be adjusted to highlight your point of focus; therefore, emphasizing a component of your AOI. Creating a visual focal point in the composition and narrowing the area allows the image to be elongated into a horizontal flow where elements can move on and off the canvas providing movement while emphasizing pattern and rhythm.

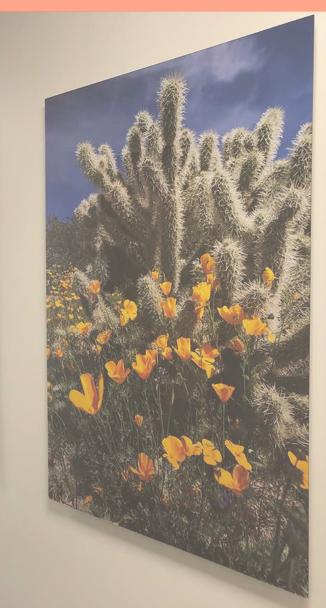
Printing

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Recommendations – Printing and Mounting Materials

When it comes to art, most people only focus on the images, but there is more to it than just the images created by the artist. An art piece only becomes a masterpiece after it is displayed and shared with the audience. The printing and mounting materials used therefore play an important artistic role – that of improving the artistic expression of the artist.

On top of that, the material helps to preserve the art piece, which, in turn, improves the value of an artist's work. As a result, it is important to carefully consider the materials you are going to use when looking to display your work.



Matte vs. Glossy

Glossy displays tend to look **better** in areas where there are no bright lights to cause glare, but you may want a **matte** display if you plan on using the display in a bright room. Glossy also tend to provide a more classic look to a canvas print for gallery display.

Matte screens have an anti-glare coating applied to them, so they're much better at preventing reflections. Generally matte is the best choice if your print will be hanging in glass as there is no glare. However, it may make some images look grainy and colors may not appear as bright.



What to Look for in Art Printing and Mounting Materials?

Basically, a good art printing and mounting material is one that will produce high-quality prints that are visually pleasing to the audience, and at the same time, guarantee the longevity of the prints. When choosing a material for art printing, there are several factors that can determine if a certain printing material is good enough to deliver on the results you want. These factors include:

1. The type of material

This ranges from paper to fabric (cotton and linen), wood cellulose, plastic, foam core, gator board and even metal. The type of material you choose should help to enhance your artwork while protecting it from damage to guarantee its longevity.

2. The whiteness and brightness of the material

The contrast of colors between the printing material and the images is what helps to create a visually captivating art piece that will capture the attention of the audience. As a result, most printing and mounting materials are white in color and bright (some bleached and others reflective) so as to create a good contrast. The whiter and brighter the paper, the greater the contrast, and consequently, the richer the color range of the print.

3. The weight of the material

A good art printing material should be on the heavier side to help make the print rigid, thus preventing warping and curling. Heavier materials are also easier to handle when doing large format printing. On top of that, a heavier material will be less prone to damage during the printing and mounting process, which will, in turn, ensure the durability of the art piece for exhibits.

4. The coating technology used

A printing material is comprised of two layers – the base layer and the coating. The coating affects the ink penetration and distribution of the printer, which consequently affects the final appearance of the print.

5. The material's finish

The finish, or the smoothness, is another important factor to consider when choosing an art printing material. The smoother the material is, the sharper and more captivating the images will appear. Finishes used for art printing include glossy, semi-gloss, and matte.

Now that you know what to look for in an art printing material, you will be able to choose a material that will improve your artistic sense. However, with so many materials to choose from, choosing the best one can still be a daunting issue. To help ease the confusion, below is a recommended list of the best materials for printing and mounting art.

1. Self-adhesive vinyl

Self-adhesive vinyl is one of the best materials for mounting large format prints. The vinyl can be made from a wide range of materials, and thus you can be sure to find one that matches the printing technology you are using, as well as the type of art project you want to exhibit. A self-adhesive vinyl makes a great material for mounting art and text as it can stick onto anything, like walls, glass and even wrap objects. This makes it easy to install in places such as museums, galleries, offices, display windows, and so on.

2. Wallpaper/wallcoverings

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Wallpapers, or wallcoverings, are another popular printing material for mounting art and photography. They are available in a range of sizes, and thus you can be sure to find one that meets the needs of your art project. Wallpapers are heavy, and they are usually scratch-resistant, which helps to increase the durability of the art piece.

3. Acrylic glass

Acrylic glass is an art printing material that is becoming increasingly popular, especially when it comes to photography printing. The material is crystal clear and very reflective, which helps to create a greater color vibrancy. The material is very durable, offering 100% moisture protection and up to 98% UV protection to the print. It is also shatter-resistant, which helps to guarantee the longevity of the art piece.

4. Foam boards and gator boards

Foam boards and gator boards are common printing and mounting materials for art pieces. They are made using polystyrene foam (with gatorboard containing a wood-fiber veneer on the outer layer for added durability). They are lightweight, which allows for easier mounting. However, they are also durable enough to protect the print from damage due to warping, and from environmental elements such as rain, wind, dust, humidity, etc. (to an extent)

5. Canvas

Canvas is another popular art printing and mounting material that has been around for a long time. Canvas materials are usually made of cotton or linen. They are popular for art projects looking to display a classic feel, which makes them perfect for landscape photography, portraits, and still photography such as aerial or satellite images. Canvases are also popularly used for oil painting due to the nature of the material.

6. Aluminum

Aluminum is another material that is becoming increasingly popular for art printing and mounting, and it is mostly used in contemporary art scenes. The benefit of using aluminum is that it offers a great contrast between the material and the images, which makes the prints appear more vibrant. There are also lots of finishing options when it comes to aluminum, for example, glossy or a matte finish, which helps to make the art piece appear sleeker and more vibrant than other materials.

7. Max metal

Max metal offers similar benefits to aluminum printing when it comes to the appearance of the print. However, max metal is heavier, stronger, and more scratch resistant, which offers a higher level of protection to the art piece. On the downside, the material is more expensive with high-end art displays.

8. Sintra PVC boards

Sintra PVC boards are another material that can be used for art printing and mounting. The boards are made from polyvinyl chloride, which is lightweight (for easier handling during printing and mounting) yet durable. They are available in a wide range of size, shapes, and color, and thus you can be sure to find one that can suit the needs of your art project. The boards are resistant to scratches, denting, and environmental and chemical elements, which makes them ideal for fine art printing.

Summary

The printing and mounting materials you choose for your art will influence how your audience views your work. It will also affect the durability of your work, and consequently, its value. Therefore, if you are working on an art project, it is important that you choose good materials that will complement your artistic expression.

Helpful hints:

The size chosen for your prints can be influenced by the display space available, transportation of art pieces to exhibits and whether framed vs edge wrap is chosen.

For an abstract art exhibit, an edge wrap canvas always looks classic, and many art galleries or museum exhibits prefer this. Remember in providing an image to print as an edge wrap piece of artwork the size of the canvas needs to be increased by 2" on each of the 4 sides of the image to accommodate the wrap and maintain your projected final display print dimensions.

Gallery exhibit board, smooth or textured matte finish works well for prints smaller than 26" X 26" on average. These smaller prints may be arranged in a cluster arrangement or collage within the exhibit and can accent larger edge wrapped canvas prints.



Creating

Your Gallery Exhibit



Location – Location - Location





Identify where you want to display your Artwork

- a museum
 - Science
 - Natural History
- an Art gallery
 - Contemporary
 - Traditional

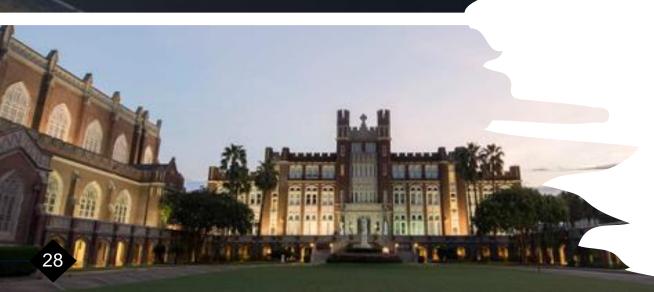


Identify where you want to display your Artwork

- a school
- a library
- a classroom







Identify where you want to display your Artwork

- an airport
- an institutional gallery
- a non-profit organization

AmericaView

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how interactive do you want your exhibit to be

Stateview Experiences

Each of the following states were asked a set of questions regarding their experiences with EAA events and exhibits.

AlabamaView IowaView LouisianaView South DakotaView TexasView UtahView Your State?

Questions:

How long before your event did you start planning? How did you decide on the theme for your exhibit? What were the constraints (if any) on the size of exhibit pieces?

How was Mass media involved in the event?

Were Students involved? If so, background, experience, contributions?

What was the length of the event? Cost involved in creating the pieces?

How many pieces did you create?

Were there any sponsors or collaborators? Were there any outreach activities along with the exhibit?

Were any educational materials created? Any further highlights of your event?



AlabamaView

Mother Earth as Art – A Virtual Art Exhibit

Dr. Chandana Mitra of AlabamaView along with other members of her team hosted "Mother Earth as Art", which features <u>USGS Earth as Art images</u> as well as other inspired images, at the <u>Jule Collins</u> <u>Smith Museum of Fine Art</u> at Auburn University during Spring 2020. The exhibit is also available online. Here is the link to explore the exhibit:

http://jcsm.auburn.edu/exhibitions/mother-earth-as-art/.

Dr. Mitra, two graduate students, along with the art museum curator, Christy Barlow discuss the exhibit in an online gallery talk which was presented live on Earth Day, April, 22, 2020. Here is a link to view the gallery talk:

https://www.youtube.com/watch?v=UPtBDZF0DRM&fea ture=youtu.be



AlabamaView - Answers

1. How long before the event did you start?

- two or three months prior to the event

2. How did you decide on the theme?

- It was on my mind for a long time. I was waiting for an opportunity to do the exhibition, so the Earth Day event (22nd April 2020) became the perfect opportunity for AlabamaView to create the event.



3. What were the constraints on the size of exhibit pieces?

- The museum did not have a large space available for the event so the images had to be reduced in size to fit the wall space that was available.

4. How was Mass media involved in the event?

- **Before the exhibition** - Museum website, museum's membership listserv, Department of Geosciences webpage, College of Math and Sciences webpage, Auburn University weekly newsletter http://jcsm.auburn.edu/exhibitions/mother-earth-as-art/

- **During the exhibition** - Live YouTube event https://www.youtube.com/watch?v=UPtBDZF0DRM

- After the exhibition - Mass media (from AlabamaView) https://www.youtube.com/watch?v=gDQYSKuqNzw https://www.alreporter.com/2020/04/22/earth-day-mother-earth-as-art-online-exhibit-at -auburn-blends-art-and-science/

Were Students involved? If so, background, experience, contributions?
 3 graduate students and 2 undergraduates with backgrounds in geospatial remote sensing and multi-media productions.

6. What was the length of the event?

-Exhibit was scheduled for a month but because of COVID the museum closed. We did an online event after the in person grand opening event (live YouTube event – please see the linked video). The museum hosted the Mother Earth as Art online exhibition for a month.

7. Cost involved in creating the pieces?

-Printing was done by the museum, so no cost on AlabamaView end, except hourly payment for the students involved in assisting with the development of the exhibit.

8. How many pieces did you create? - 20

9. Were there any sponsors or collaborators?

-The Jule Collins Smith Museum of Art at Auburn, Alabama, AmericaView and AlabamaView



10. Were there any outreach activities along with the exhibit?

- AlabamaView held an invited speaker session at the grand opening of the exhibit and students conducted interviews. Online presentations were created due to the pandemic closing exhibit spaces.

11. Were any educational materials created?

- Educational outreach videos and interviews were created.

12. Any further highlights of your event (s)?

- Exhibit was scheduled for a month but because of COVID the museum closed. We did an online event after the in person grand opening event (live YouTube event – please see the linked video). The museum hosted the Mother Earth as Art online exhibition for a month. The event was liked by all who visited the grand opening and the online exhibition. Plan to extend it to the state of Alabama.



IowaView

DESIGN on Main- A Downtown Art Exhibit

Dr. Robin McNeely and Amy Logan of IowaView along with student members of their team hosted "DESIGN *on Main*", which featured <u>USGS Earth as Art images</u> as well as other inspired images, at the downtown gallery in Ames, Iowa starting February 2017.



BARARA as Opening reception! Eebruary 2nd 5-8pm Callery talk by Brent Vantis

DESIGN ON

through a different lens.

Viewing the natural beauty of the earth

Gallery talk by Brent Yantis exhibit curator at 6:30pm

Open: February 2-26, 2017

Gallery Hours: Thursday: 4-7pm; Friday 2-5pm; Saturday 11am-5pm For additional hours by appointment contact: amylogan@iastate.edu



IowaView - Answers

1. How long before the event did you start?

- We originally started planning in March 2016 for a fall 2016 event but the gallery space was not as conducive as we hoped so we switched locations and then had to set the dates back, so we ended up with Feb of 2017. Total time was about a year.

2. How did you decide on the theme?

- We used the images provided by LAView. The education exercises for middle school were chosen to appeal to a broad range of ages.





3. What were the constraints on the size of exhibit pieces?

- There was no constraint, everything provided fit in the gallery space we used.

4. How was Mass media involved in the event?

- Small posters were created for posting around campus and emailing to lists and colleagues. The event was promoted through the College of Design newsletter, on the IowaView website and in a press release with the ISU newspaper.

5. Were Students involved? If so, background, experience, contributions?

- We had an undergrad involved to create promo literature and develop the school age exercises. A graduate student helped set up the exhibit in the gallery and assisted Amy in outreach events.

6. What was the length of the event?

- Exhibit was on display for three weeks.

7. Cost involved in creating the pieces?

- None to IAView, we used the images provided by LAView.

8. How many pieces did you create? - None

39

9. Were there any sponsors or collaborators?

- ISU College of Design sponsored the gallery space we used. AmericaView and IowaView.

10. Were there any outreach activities along with the exhibit?

- The exhibit was promoted to a Boy Scout troop, a book club and the Ames Community Arts Council. Some just enjoyed the space and imagery and others took part in the educational materials, ie. Building the paper satellite models.



ICUNTEIN RENGE

11. Were any educational materials created?

- Poster with basic remote sensing information, world map with pins showing image location and image thumbnail. Our team produced educational posters showing the geographic locations of the images and a poster explaining how Landsat images are created. Three activities, a color wheel, a simplified satellite model, and a scavenger hunt were created for our younger gallery visitors to enjoy.

12. Any further highlights of your event (s)?

- I want to emphasize the importance of having an opening night greet event/explanation session or some organized event to explain the imagery and whatever particulars are relevant to the specific event. Costs for hosting go beyond creating the pieces. In our case we paid for food, gas and hotel for the LAView PI to deliver the pieces, stay for the opening and return to Ames to retrieve the pieces. The awesome PI was worth every penny!



LouisianaView

The Traveling Earth as Art Exhibit

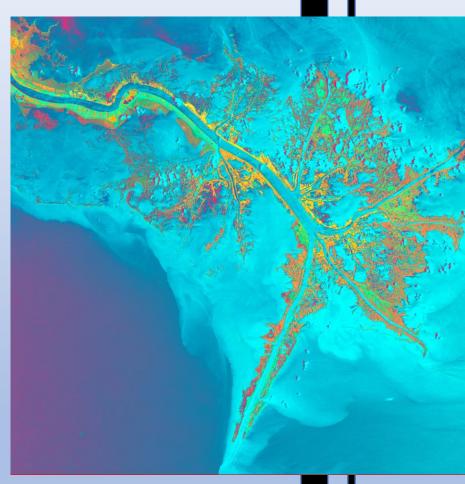
R. Brent Yantis, MLA, LouisianaView Director began the development of the traveling Earth as Art exhibit to travel the state of Louisiana after visiting with Doug Spencer at the USGS Reston, Va. headquarters in 2011. The LaView team began printing and creating pieces shortly there-after and our first exhibit toured Louisiana beginning in 2013. Ten states later and over 20 educational outreach events across the country the exhibit is now comprised of over 60 works of art.

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LouisianaView - Answers

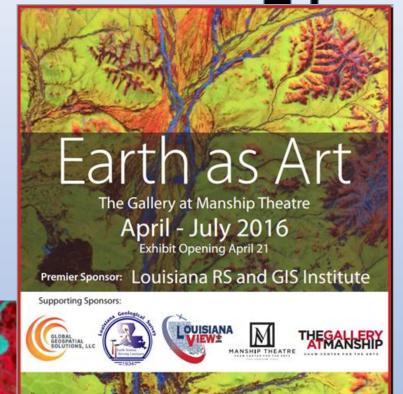
1. How long before the event did you start?

- For any of the 20 plus showings for the traveling exhibits our team usually starts planning 6 months to a year in advance. Our initial showing at the Paul and Lula Hillard Art Museum started its planning a year in advance so we could schedule the event. Our latest showing will be at the Landsat 9 launch in Lompoc, CA and has been worked on for the past 9 months with its showing planned for September 2021, again 12 months in total. Showings that were part of a conference or planned event always began during the planning discussions with event coordinators. ie. PECORA, URISA.



2. How did you decide on the theme?

- We decided to use USGS Earth as Art images in the beginning and make large 4 to 5 foot canvases of them. Allowing the public to feel like they are part of the image, not just viewing it. Our next goal was to take images and create modern art composition with multiple panels to highlight features on the landscape. Currently we are creating pieces to illustrate the dynamic changes to our coastal environment here in Louisiana.





3. What were the constraints on the size of exhibit pieces?

- We have created pieces of many different sizes to fit most any event that we would be attending. Audience preference are the large abstract canvas pieces.

4. How was Mass media involved in the event?

- We have advertised via websites, radio station interviews, event location media outlets, conference advertisements and promotional listings, school program outreach and speaking engagements.

5. Were Students involved? If so, background, experience, contributions?

- Over the years both undergraduate and graduate students have been involved in creating this exhibit. Students from the geosciences, architecture and the graphic arts have been employed to create, explain and participate in community outreach events with this exhibit.



6. What was the length of the event?

- Most events at galleries and museums are 3 to 6 months in length. Exhibits at conferences or Earth Day, Earth Science Week, GIS Day, Earth Observation Day are for the length of time of the event, usually 1 to 3 days.

7. Cost involved in creating the pieces?

- 26 X 26 size is less than 50 dollars, depending on the material it is printed on. Canvas pieces 48 X 48 are approximately 180 dollars to print and another 130 to mount. Larger or more complicated split canvases are slightly more to print and mount, depending on the number of pieces. Pull up banners run about 180 dollars and floor puzzles 12' X 12' run about 1800.00 to print on outdoor quality board.

8. How many pieces did you create?

- Since 2013 we have created over 60 pieces as part of the exhibit.

9. Were there any sponsors or collaborators?

- The University of Louisiana at Lafayette, the Regional Application Center, Paul and Lula Hillard Art Museum, the Manship Art Gallery, the Louisiana RS and GIS Institute, AmericaView, PECORA, URISA, ASPRS, other stateviews, Libraries, GIS conferences, PIXUS printing, Barnels framing and USGS.

10. Were there any outreach activities along with the exhibit?

- At gallery and museum exhibits there is usually an opening wine and cheese event hosted by our sponsors. Our team schedules talks and presentations for most events. Hands on activities including puzzles, games and give-aways are something we encourage at most outreach events. Student / School tours, along with 4-H, Boy Scouts, Girl Scouts and now summer workshops are becoming part of the outreach activities. All of these are scheduled activities.



11. Were any educational materials created?

- Earth as Art puzzles, StoryMaps, Earth Science Week posters/game are always available for distribution at events.

12. Any further highlights of your event (s)?

- Over the past 10 years LouisianaView has had the opportunity to conduct outreach on behalf of remote sensing at many different venues. Formal gallery exhibits to interactive one day outreach events have all been part of these earth observation education efforts and we are happy to share our experiences with you on how each of these was accomplished.

SouthDakotaView

Earth as Art Across the State South Dakota as Art

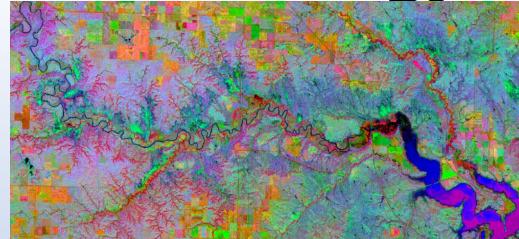
Dr. Bruce Millet and Dr. Mary O'Neill both of South DakotaView along with members of the Brookings Public Library (Event 1), the South Dakota Statewide **Geospatial Conference (Event 2)** and the Black Hills Digital Mapping Conference (Event 3) have been privileged to host these three EAA events across the state of South Dakota bringing EAA images and activities to the population.



South DakotaView - Answers

1. How long before the event(s) did you start?

- Event 1 a couple of months
- Event 2 about three months
- Event 3 about three months



(the organizer of the Black Hills Digital Mapping Conference asked that the exhibit come to Rapid City after seeing it in Mitchell, SD.)

2. How did you decide on the theme?

- The theme for all three exhibits was simply Earth as Art.

Event 1 was an exhibit at the Brookings Public Library in June/July 2019, including a public presentation about the exhibit by Brent Yantis on June 18th.
Event 2 was an exhibit at the Statewide Geospatial Conference in Mitchell, SD, July 24-25, 2019, at which Brent Yantis made three presentations.
Event 3 was at the Black Hills Digital Mapping Conference in Rapid City, SD, on October 22-23. 2019, which also included presentations by Brent Yantis and the AmericaView ED was the keynote luncheon speaker.



- 3. What were the constraints on the size of exhibit pieces?
 - Event 1 was the most constraining. The space available was on the second level in an area that was formerly a coffee shop and connecting hallways. Getting everything to fit was challenging, but we made it work.
 - Event 2 was a very wide hallway with seating areas.
 - Event 3 in Rapid City was the ballroom in the Student Union at the South Dakota School of Mines and Technology and the adjacent lobby, which provided more than sufficient space.

4. How was Mass media involved in the event?

- Publicity for Event 1 included the local newspaper and the library newsletter.

- Events 2 and 3 in Mitchell and Rapid City; publicity about the exhibit was included in conference emails and on conference web pages.



5. Were Students involved? If so, background, experience, contributions?

- There were no students involved in setting up these exhibits.
- Event 3 had over 150 university students in attendance

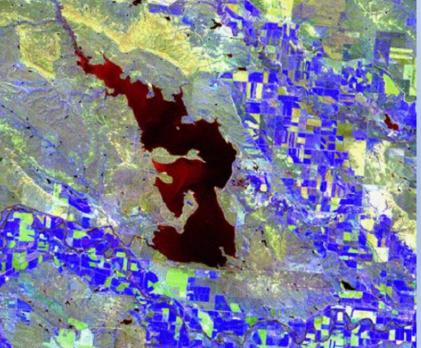
6. What was the length of the event?

- Event 1 was in place for five weeks.
- Events 2 and 3 were in place for two days each during the conferences.

7. Cost involved in creating the pieces?

None to South DakotaView, we used the images provided by
LAView, with the only cost being
transportation and per diem for
Brent Yantis.

8. How many pieces did you create?- None



9. Were there any sponsors or collaborators?

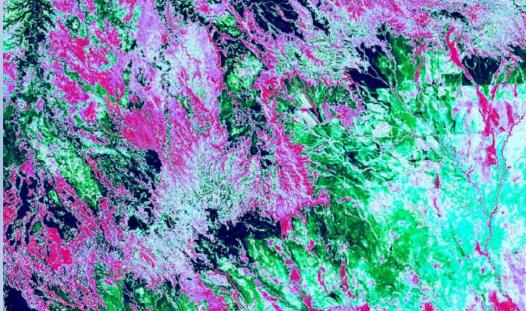
- LouisianaView, South DakotaView, and AmericaView along with the South Dakota Geospatial Conference Committee (Mitchell, SD) and the Black Hills Digital Mapping Association (Rapid City, SD)

10. Were there any outreach activities along with the exhibit?

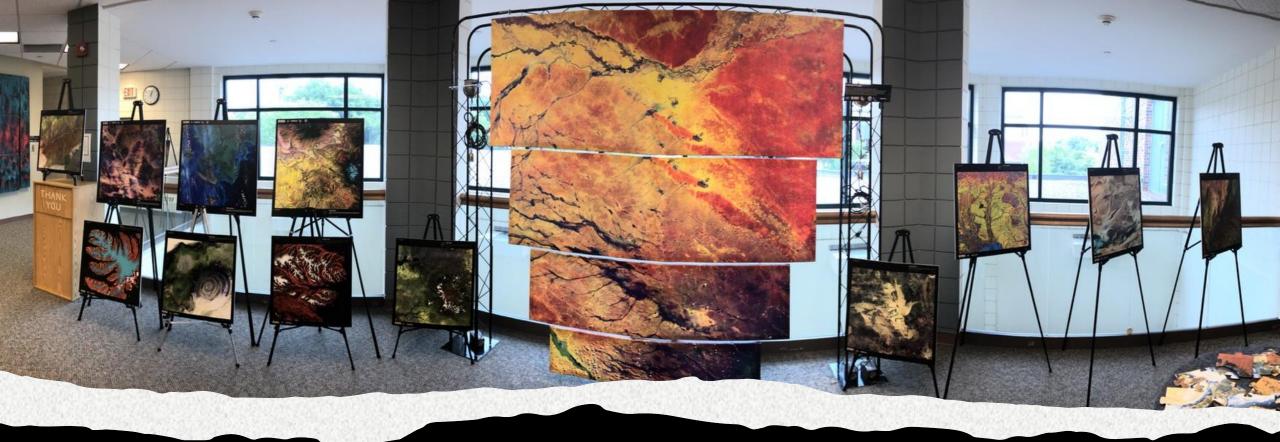
- Brent Yantis made presentations about each exhibit and related STEAM topics at each of the events. SDView created an educational poster showing the Black Hills in several band combinations along with Landsat information at the Rapid City event.

11. Were any educational materials created?

- Yes, LAView and AmericaView provided several brochures and educational pieces that were made available at each event.







12. Any further highlights of your event (s)?

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- Event 2 was attended by more than 107 geospatial personnel and ten vendors from across the state and beyond.

- SDView consortium members involved in the 3 events were South Dakota State University, the SD Department of Transportation, City of Sioux Falls, the SD Department of Environment and Natural Resources, ASRC Federal Data Solutions (EROS Contractor), Technology and Innovation in Education, and the SD Bureau of Information and Telecommunications.

TexasView

Sibley Nature Center Art Exhibit

Texas as Art

Dr. Rebecca Dodge of TexasView along with members of the Sibley Nature Center hosted "Texas as Art", which featured unique <u>Earth as Art</u> <u>images</u> produced from the Texas Landscape.



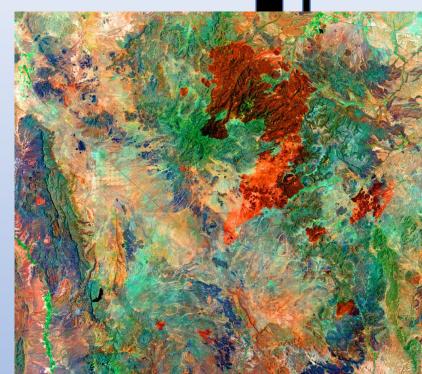
- 1. Alpine, Marathon, Glass Mountains
- 2. Caprock Canyon State Park
- Monahans Sandhills State Park; Midland and Odessa
- 4. Franklin Mountains State Park; El Paso
- 5. Lake Arrowhead State Park; Wichita Falls
- 6. Big Bend Ranch State Park
- 7. Abilene State Park; Abilene
- 8. Palo Duro Canyon State Park; Lubbock
- 9. San Angelo State Park; San Angelo
- 10. Davis Mountains State Park; Fort Davis
- 11. Elephant Mountains Wildlife Management Area
- 12. Chinati Mountains State Natural Area
- 13. Lake Colorado City State Park; Colorado City
- 1. Sierra Diablo Wildlife Management Area; Guadalupe Mountains National Park

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TexasView - Answers

1. How long before the event did you start?

- I started with the Sibley Nature Center Program Committee 9 months out, thinking that the exhibit would go on display June of 2021. There were two 3-month exhibits ahead of ours. Both cancelled because of COVID, so we were offered an earlier slot and the exhibit has been up for two months. Unfortunately, the Sibley Nature Center is not yet opened to the public, although I've been doing tours for small groups. When they reopen to the public, it will hang for three full months.



2. How did you decide on the theme?

- The eco-regions theme fit well with the Nature Center's educational focus and provided obvious links to the Texas Parks and Wildlife Department's educational resources.

3. What were the constraints on the size of exhibit pieces?

- The size of the display space available constrained the size of the canvasses.

4. How was Mass media involved in the event?

- There is a virtual video display on the Sibley Nature Center website.

5. Were Students involved? If so, background, experience, contributions?

- No students were involved in creating this exhibit.

6. What was the length of the event?

- Exhibit will be on display for three months.



7. Cost involved in creating the pieces?

- ~ \$450 for each canvas, mounted for display

- 8. How many pieces did you create?- 15
- 9. Were there any sponsors or collaborators? - AmericaView and TexasView.



10. Were there any outreach activities along with the exhibit? - Multiple small-group tours hosted by the Sibley and lead by R.L. Dodge

11. Were any educational materials created?

- Yes, going on right now and will be used in a ZOOM workshop on June 8th for the Region 19 Educational Service Center.

Quote: When I first saw the works in "Texas as Art," I was taken back to my initial encounter with Mr. Jackson Pollock. And when viewed at just the right angle, the works have painterly and textural qualities and wonderful abstract compositions. - Sibley Nature Center's Museum Scientist, Michael Nickell

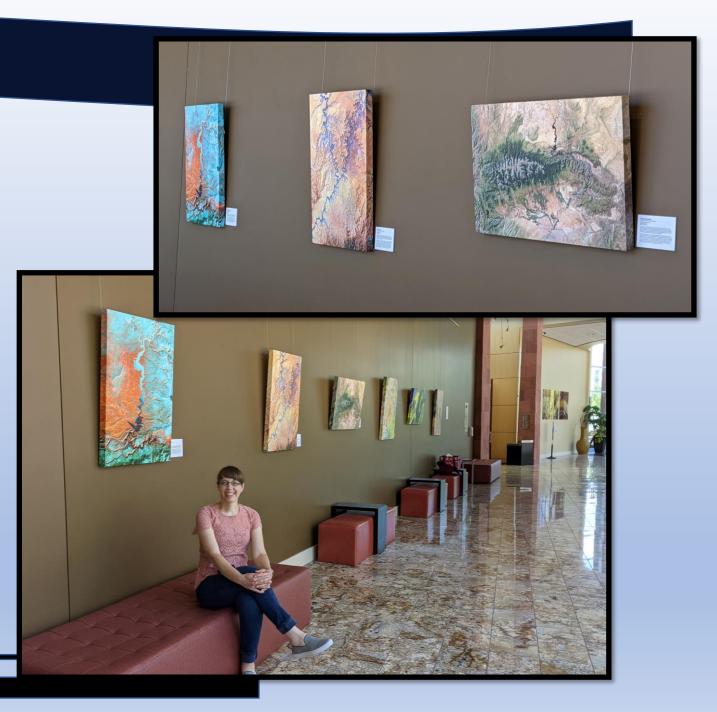
12. Any further highlights of your event(s)?

None to date but will move the exhibit forward across Texas.

UtahView

Utah as Art

Ellie Leydsman McGinty, UtahView State Coordinator, has developed the Utah As Art map collection. The Utah As Art map collection has been presented at several outreach events and it is currently on display at the Snow Horse Art Gallery at the Davis Conference Center in Layton, Utah.



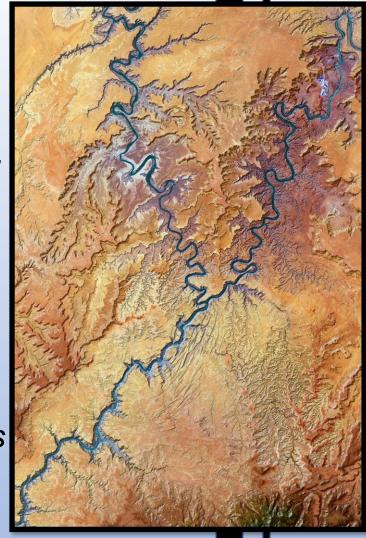
UtahView - Answers

1. How long before the event did you start?

- The exhibit at the Snow Horse Art Gallery at the Davis Conference Center, which spans from June 1, 2021 to August 31, 2021, was scheduled approximately six months in advance. However, development of the Utah As Art map collection was initiated in 2019.

2. How did you decide on the theme?

- The theme for the Utah As Art map collection, as evidenced by the name, is Utah. Utah encompasses three primary physiographic regions, each with unique topographic features and impressive landscapes. These landscapes are home to national parks, national monuments, and other significant scenic, cultural, and recreational areas. Therefore, Utah provides an excellent opportunity to convey concepts of physical geography and ecosystem diversity.



3. What were the constraints on the size of exhibit pieces?

- The Utah As Art map collection currently consists of 10 pieces that are sized at 36" x 24", in both portrait and landscape orientations. So far, this size has not been an issue at events or galleries. In the case of the Snow Horse Art Gallery, a variety of sizes are accepted. The only constraint at this specific art gallery is the hanging hardware. Art pieces must be hung with a D-ring mounting hardware system.

4. How was Mass media involved in the event?

- The exhibit at the Snow Horse Art Gallery was advertised by the Davis Arts Council and the Davis Conference Center. UtahView advertised the event on social media platforms, including Facebook and Twitter. These social media posts were then shared through multiple Utah State University accounts. Also, since the exhibit is being displayed in an open gallery at a conference center, it will be viewed by a variety of conference attendees.



5. Were Students involved? If so, background, experience, contributions?

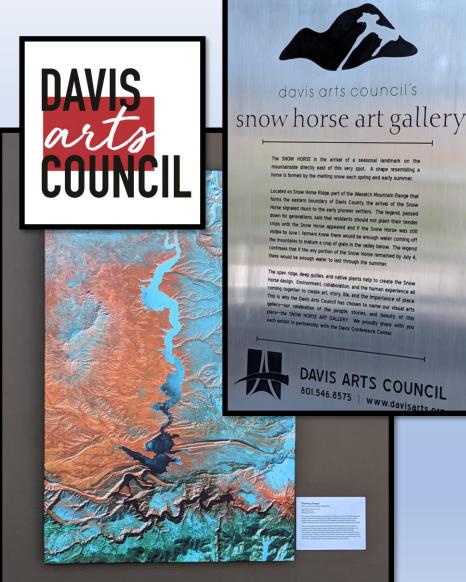
- Students have not been involved in the development of the Utah As Art map collection.

6. What was the length of the event?

-The exhibit at the Snow Horse Art Gallery at the Davis Conference Center is on display for three months.

7. Cost involved in creating the pieces?

-Each 36" x 24" map is printed on canvas and mounted on a wood frame by a local printing company. Each piece costs around \$150.





8. How many pieces did you create?

- To date, 10 maps have been created for the Utah As Art map collection.

9. Were there any sponsors or collaborators?

- The sponsors and collaborators for the Utah As Art map collection are AmericaView, UtahView, Utah State University Remote Sensing/GIS Laboratory, Utah State University Department of Wildland Resources, and the Davis Arts Council.



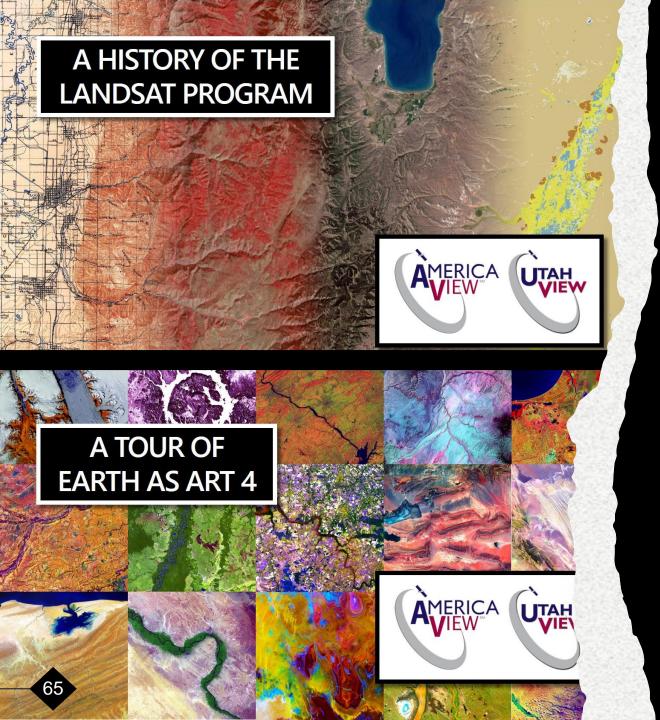
10. Were there any outreach activities along with the exhibit?

- In addition to being displayed at the Snow Horse Art Gallery, the Utah As Art map collection has been shown at multiple outreach events, including several Earth Observation Day events, and Utah GIS conference events.



11. Were any educational materials created?

- At the Snow Horse Art Gallery, each museum placard highlights important elements about each map, including mini geographic lessons about the locations of interest. However, during the coming year, UtahView will be developing some more in-depth educational material that will complement the Utah As Art map collection.



12. Any further highlights of your

event(s)? - The Utah As Art map collection has been developed using Landsat and Sentinel imagery. To learn more about the history of the Landsat Program, check out this Google Earth Tour of A History of the Landsat Program.

https://bit.ly/UtahView_HistoryLandsat

- UtahView also developed a Google Earth Tour of the Earth As Art 4 Collection.

https://bit.ly/UtahView_EarthAsArt4

Session Three Wrap-Up

Upon completing Session Three you should now be ready to take your Works of Art to the Streets

You have now had the opportunity to evaluate; the purpose, the target, the time, and the money involved to develop your exhibit.

Session Three, "Planning Your Exhibit", along with Session One, "Components of Art", and Session Two, "Imagery's Base" in this series has provided the guidance to assist you on furthering your journey as an artist working from science to engage and enlighten others while working from this endless and ever-changing canvas, we call home "**Earth**".

We hope you have enjoyed your journey through this three-session tutorial and it has enabled you to create your own Earth as Art masterpiece. And remember to always..... Bring along your imagination!

Brent Yantis Courtney Poirier

> Louisiana's "Bird's Foot Delta" at the mouth of the Mississippi River LANDSAT 9



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Louisiana's "Bird's Foot Delta" at the mouth of the Mississippi River LANDSAT 9