

ASFA

QUARTERLY

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OF SCIENCE FICTION AND FANTASY ARTISTS

Summer 1990



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ASFA

ASFA QUARTERLY

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From the Editor by Scott M. Merritt

I write this under a shadow. This morning I was awakened with a call bearing the news of the passing of Elizabeth Pearse. I did not know Elizabeth that well, and I'll leave it to our colleagues to memorialize her. However in all of my dealings with her, Elizabeth, personified professionalism. And she will be missed both personally and professionally.

I apologize to all of you for the late mailing of the Spring *Quarterly*. Part of this was due to my insistence that we mail the *Directory* in the same mailing. The rest was due to some problems with my publishing software. I'll endeavor to improve on this. This issue is being deliberately held up for a week to allow for inclusion of Elizabeth Pearse's obituary and remembrances. The deadline for next issue is August 8, as I'd like to have the Autumn issue out at the NASFiC.

To those of you who noticed and complained about the profusion of typographical errors in last issue. Sorry. I'll try to do a better job of proofreading.

There are a lot of people out there who have sent their membership money to the ASFA Secretary whose checks have not been cashed for a period of months. Please send a replacement check to the ASFA box. If your other check should be cashed at a later date we'll either arrange a refund or a pro-rating of your membership.

Included with this issue of the *Quarterly* is an update sheet for your 1990 *Membership Directory*. This includes new members, changes of address and corrections for mistakes that David and I made in the *Directory*. If your listing in the *Directory* is not correct please send a correction to the ASFA Post Office Box.

There's a new section this issue, Convention Forum. This is where complaints about cons and reports will be featured.

President's Address

By David Lee Anderson

Issues concerning ASFA presently include new information on the Worldcon Art Show. R.J. Kimmel called from the Netherlands with an address for mail-in art. To send for the information package (including the rules and shipping information) send a SASE with an International Postal Reply Coupon to: Confiction Art Show Information, P.O. Box 95370, 2509CJ, The Hague, Holland.

Mailed art will be sent to the following address, with an itinerary for customs, at least three weeks prior to the convention. I'm told that no one will be there after August 15, 1990.

Kees van Toorn
Confiction
Willem Alexander Plantsoen 66
2291 NE Barendrecht
The Netherlands

Artists must include all fees and return shipping in the usual re-usable mailing cartons. It might take some time, even if clearly marked air mail (Luchpost), so allow several weeks before the August 15 deadline.

The Confiction representative implored us to send art, citing our introduction to a new audience. This is a move toward international co-operation that we, as ASFA need to consider in keeping with our status as an international artists' organization. The cost for sending art may seem high, but it is much less than traveling to an art show in Europe.

Remember that we are still somewhat isolated from our fellow artists in Europe,

but have become closer because of the political changes taking place. We should take advantage of the climate for communication. Our work as artists needs little translation, if any at all.

Another issue needing consideration is the status of the Chesley Awards at the Worldcon. Jan Howard Finner is unable to attend Confiction, and no other officers are planning to attend, to take over the responsibility of doing a ceremony. Considering the move ASFA made in Boston (at Noreascon) to tie the Chesleys with the official Worldcon, I then asked the Confiction representative if the awards could be announced at an opportunity prior to the Hugo ceremonies, when other awards are announced. R.J. Kimmel suggested a time that sounded appropriate, prior to a charity auction, right before the Hugos. The winner will be announced, and the physical award delivered later. A re-creation of the ceremony will be held at the NASFiC in San Diego (ConDiego), to present the nominees, and to deliver awards to the artists present.

We are planning to have an ASFA suite at ConDiego and a membership annual meeting. Artists are encouraged to go to San Diego, with the ultra-capable Elayne Pelz running the art show. The NASFiC will be smaller than a Worldcon, but it will provide artists a chance to gather for a meeting.

Some art programming suggestions were made by me to Daniel Davis, the programming director. Through our Western Director, Bettyann Guarino, I've learned that he is planning to use most of them, but artists have yet to be contacted about programming. If you are able to attend, write to ConDiego with your interest in a program item.

Last year at Noreascon, I was approached by several art collectors about the resale of art at conventions. They asked whether ASFA had a position on such an issue, and I could not think of one.

My personal opinion was that a buyer should be allowed to expand on his investment in the purchase of art, but not compete with the artist trying to sell their own work. I suggested that a separate area be set up, registered like an art show would

handle agents selling work. This would be complicated for smaller art shows to do, and could be a thorny issue with artists as well; they may not care to compete with their older, but perhaps less expensive work. On the other hand, a buyer should be allowed the opportunity to see what the market brings for the work they have collected. There are real-world examples of resale that have enhanced the collectability of an artist's work. Some collectors have purchased art for a number of years, and may wish to reduce their stock of art, in order to purchase new items for their collections. This should be addressed by ASFA before things develop on their own leaving ASFA unaware of the situation. As always, send your comments, opinions, ideas and art to the ASFA Quarterly.



Credits

My apologies for omitting the art credits last issue.

Spring *ASFA Quarterly*

Pg 17 Heather Bruton

Pg 21 Teresa Patterson

Pg 22 Phil Tortorici

Pg 24 Dell Harris

Summer *ASFA Quarterly*

Pg 3 Brad Teare

Pg 7 Joy Marie Ledet

Pg 8 David Lee Anderson

Pg 12 Harrison Evans

Pg 13 Joy Marie Ledet

Obituaries

John J. (J.J.) Johnson III of Knoxville, Tennessee, was a well-known and well-liked member of Southern Fandom.

On Thursday May 3, 1990, J.J. Johnson was attacked and beaten by unknown assailants. His car, his clothing and all his identification was stolen, and he was dumped from the vehicle at an intersection, sustaining a serious injury to the head. He was taken to a Knoxville hospital where he died of his injuries.

Southern Fandom has chosen to remember J.J. Johnson with a memorial scholarship at the University of Tennessee.

Send contributions to:

J.J. Johnson III Memorial Endowment Fund
Knoxville College Development of Ace
901 College
Knoxville, TN 37921.

Muppet creator **Jim Henson** died of acute pneumonia on May 17, 1990. Henson was perhaps best known as the voice of Kermit the Frog, as well as being the creator of the muppets. Henson had a remarkable talent enjoyed by adults as well as children. Among his other projects popular in the SF community were *Star Wars* (Joda), *Neverending Story*, *Labyrinth*, *Teen Age Mutant Ninja Turtles*, *Fraggle Rock* and the Fantasy film *Dark Crystal*.

Elizabeth Pearse passed away Sunday May 20th in the early hours of the morning. She'd suffered a heart attack while attending Marcon. She remained conscious and was taken to the hospital for emergency treatment. She expired in surgery.

Elizabeth was active both in fandom and community pursuits. She was an Akela for the 3rd Clarkson Cub Pack and supporter of the Joshua Creek Ratepayers Association as well as being an active member of A.S.F.A. and "The Team, eh?". She was 62.

She is survived by her husband, Tony, and their children, Michael, Debra, Richard, and Lauren. She will also be missed by 14 grandchildren and 1 great-grandchild.

Elizabeth was active in fandom for many years. She was one of the first people to put on a Star Trek convention in Canada. For the last several years she has been heavily involved with art show manage-

ment as the leader of "The Team, eh?". Under her direction the Team ran the art shows at Nolacon, Confusion, and Ad Astra to name a few. Lately she had also gotten very involved with the Beauty & the Beast fan movement.

A talented artist as well, Elizabeth was always willing to give of herself to those who needed her. She will be missed.

Those who wish may make memorial contributions to the **Canadian Cancer Society** or the **Heart and Stroke Foundation of Ontario Canada**.

Elizabeth Pearse — In Memoriam

By Larry Tagrin

I was shocked when Scott called to tell me of the death of Liz Pearse. It hit me both personally and professionally. I met Liz at NolaCon II, or the Delta Disaster as some were already beginning to call it. I was attracted to her 'damn the torpedoes' attitude and the "That's Ms. Bitch" button she sported. Somehow I knew that even Chaos couldn't disrupt her show.

I ran the print shop and Liz ran the art show and we had a great business and personal relationship. Anything she said was law, and anything I asked for she managed to get. I wish we had half her dynamic energy in our corporate leadership today.

At the end of NolaCon, Liz approached me in the lobby of the hotel and draped her arm around my shoulder. She said "I'm running the Art Show at Chicon. You're running the Print Shop, aren't you?" I started marking the days till Chicon off on my calendar.

In the short time I knew Liz, I was touched by her strength and purpose — here humor and joy of life. I'll treasure the memory and raise a glass to her at Chicon.

Dedication to Elizabeth Pearse

By David Lee Anderson

Elizabeth Pearse loved artists, all of us. She was an artist herself, painting carefully rendered astronomical pieces with care and skill. She started a group of art show managers called "The Team, eh?", based in Toronto, who have revolutionized convention art shows, and effected the operation of them around both the States and Canada. She loved art and artists. Elizabeth took care of us.

She had a complex nature, tough and then gentle, always straightforward and honest. She didn't have time for game playing, she would cut right to the problem and deal with it. She had a sharp sense of humor and the ability to have fun and communicate well with those artists two generations younger. Her vigor and youthful exuberance charged other people with enthusiasm, yet her maturity and experience gave her a leadership role that worked, because other people could rely on her.

Elizabeth was a good manager who could spot the ones for the right position. She treated people with respect, and expected the same. Even under pressure her manner was calm and restrained. She treated the volunteers who worked with her with equality and fairness.

Elizabeth had great affection for people. She was concerned for others, their hopes, fears and feelings. She didn't care for poseurs, wanna-be's or rude people. Honesty was her policy and that sometimes caused problems with people afraid of the truth. She took command of a situation, and that made some people nervous. She made democratic decisions and adapted to circumstances.

The first time I met her, running the Chicago WorldCon art show in 1982, I was struck by her confidence and poise. I was amazed at the efficiency of the largest art show I had seen up to that point. Everybody was calm. The artists were happy. The buyers were happy. The convention chairs were happy. I thought, just *what* is going on here? Am I in the right place? It was Elizabeth. She was responsible for it. From that time on, I watched this woman's work from a distance, through word-of-mouth, articles by her, letters to the *ASFA Quarterly*, and up close with the *most pleasant* Canadian art shows.

I saw examples of how art shows can be run and told people everywhere my opinion of "The Team, eh?". It was a high opinion, indeed. Elizabeth is gone, but they live on, and will carry on her tradition of excellence. She left us a legacy and a high standard to meet. Let us show our gratitude by continuing her professionalism in our endeavors in the art world. We love you as well, Elizabeth.

Vice President's Column

by Jan Sherrill
Gephardt

As I write this, things have been quiet on the ASFA front, lately. Too quiet, as far as I'm concerned. No *Quarterly*. No requests for *Guidelines*. Almost no phone calls. Have y'all died out there?

Of course I know you really haven't. You just haven't had much call to contact me recently—and most of that is because, as I'm writing this, there hasn't been a *Quarterly* yet. I'm sure there will have been explanations from Scott elsewhere, so I'll leave those to him. It seems that a magazine like this really is harder to put together on time than it might appear to someone looking at it from outside.

The main point I'd like to make in this brief comment, however, is the sobering one that it's incredibly easy to lose touch without the *Quarterly*. Especially as the membership has expanded to include many hundreds living on several continents, this publication has become the one reliable link each member has with the organization. We must support it and contribute to it, or ASFA itself is in big trouble.

That said, I hope that by the time you're reading this column I'll have gotten some feedback from my last column. In it I outlined all sorts of possibilities, potential problems and new initiatives we may be considering in the future. I certainly hope you have opinions about them! I also hope you'll let me know about those opinions. Write to the *Quarterly* or to me personally at my —please note! **New Address!** —which is 4821 Adams, Shawnee Mission, KS 66205. Or you can still call me at (913) 722-1479.

ROCKY MOUNTAIN HI!

by Jon Gustafson

Well, here I am again, folks. I have given up trying to convince the ASFA Board and all the voters that I am not really in the Mountain Zone, so I will spend the next two years filling the post of Mountain Director... again. Thank you for having at least that much confidence in me.

I was taken somewhat unawares by the deadline for this *ASFA Quarterly*, so this report may well be both short and confused. I am going to try to take advantage of modern technology and put this report on CompuServe for ye Editor to pick up with his equipment. If you are reading this in the Summer *Quarterly*, then it worked. If you are reading it at any other time, it didn't.

Speaking of the *Quarterly*, I must congratulate Scott M. Merritt on an excellent first edition. Ain't desk-top publishing wonderful? I was particularly appreciative of the new Convention Calendar; I only wish I had known about it in time to add information about MosCon. I put down all the typos (of which there were a considerable number, including some that were quite amusing) to first-time jitters and expect that those (minor) problems will disappear as Scott gets up to speed in his new position. The magazine looked good enough that I was able to convince at least one person to sign up with ASFA because of it.

I would also like to take a few lines to welcome our new President, David Lee Anderson, and all the new officers (most of whom are actually new, unlike me) to their positions. Each time I see a changing of the guard such as this, I can't help but think back to that hot, crowded little room at the 1976 Worldcon hotel, where myself

and a dozen (more important) others laid the foundations for ASFA. (In some ways, it doesn't seem like that long ago... and in others, several eternities have passed.) Anyway, welcome all of you.

At this point, I would like to ask the other ASFA members in the Mountain District to keep in touch with me. I would especially appreciate getting art show information from members who attend conventions in the southern areas of the Mountain District. I tend to attend the cons in the northern and northwestern areas but very rarely get to the southern ones. If you have attended any of these cons in the past six months, I would greatly appreciate any information (such as number of artists represented, number of pieces sold, total attendance, total sales, etc.) that you can send me. I will then use this information — with appropriate credit for the sources — in my future reports.

One final thing: I noted in David Lee Anderson's answer to Don Cook that ASFA had donated \$1700 to the Delaware Art Museum to help them put together and print a fine color catalog of the show. Are there any of the catalogs available that the members of ASFA could either see (as in, I suppose, borrow) or purchase? Did ASFA receive any copies? If so, how many? I, for one, would like to see what our money is creating... and I wouldn't mind seeing what that art show looked like, either.

All for this time. See you in the Fall.



The ASFA Art Show Guidelines

are available free of charge to any interested person.

Write to:

Jan Sherrell Gephardt, 4821 Adams, Shawnee Mission, KS, 66205 or call her at (913) 722-1479.

Western Region Report

Continued from Page 6

The Chesley Award ceremony will be held at ConDiego this year instead of Confiction as originally planned. Come support the nominees and winners and help make our award as prestigious as the Hugo. Who knows perhaps your turn on the podium will be next!

In Ctein's final report he discussed some difficulties with the Westercon 43 art show policies; in particular art show responsibility, or lack of it in this case, for loss or damage to an artist's work. I have tried to contact Linda Pilcher and as of this writing I have not heard back from her. I strongly agree with Ctein that a good approach to take with this kind of situation is to let your feelings be known (again politely) to the ConCom of Westercon 43. Don't just *not* exhibit at the show — let them know they are losing income because of this policy.

However, if you do decide to give them your work in spite of this sticking point, you have agreed to their terms in signing their release. I understand it is probably difficult to turn away from opportunities to earn an income, but at some point you have to look at these business decisions.

Which brings me to a point I made in my first column; how to make business choices was a topic I planned to discuss in the near future. No time like the present...

Many artists I have met both in SF and mundane markets seem to have trouble distinguishing that art is a business as well as a creative outlet.

You wouldn't turn over your car for sale (or resale) to a complete stranger without some guarantees and limitations (or maybe you would), so why give your artwork, for example, to Westercon 43 under these conditions. Yet I see artists do something equally irresponsible all the time. I'm not talking about brand new artists or very young people just entering the market for the first time. I'm talking about seeing the same artists making the same mistakes over and over again, getting burned each time. I'm not wholly exempt from this pitfall myself.

I see at least two things at work here. One element is psychological and I believe it is linked to our culture and how artists are regarded in this country. Artists in the States are reared in different ways from

European or Asian artists. Yes, it is my intention and contention that successful artists to some degree are made and not born.

The other element is just plain lack of business knowledge and/or a mental block/inability to combine business skills with artistic endeavor. I've got the business skills, I can function in the real world but sometimes I'm brain dead when it comes to marketing my art. For some reason, I seem to fall into cycles where I go into marketing or creative slumps, usually alternating, devastating when they occur simultaneously. I hear others complaining about the same thing, so I've learned to live with them as part of having your own business and a demanding creative one at that.

The psychological aspect I discussed earlier will not make it into this column due to a lack of space. That is at least a report or two in itself. I've been mulling over this one for some time and have discussed it with people with many different perspectives. The response I have gotten is polemic to say the least. I hope it continues to be polemic, because I would like to see artists thinking and hopefully planning their careers, instead of reacting blindly to circumstances.

The second problem is simpler to fix. Business skills can be developed (though they alone won't save you if your head isn't in the right place mentally). Organizing at a chapter level so that artists can share and learn from each other on a more frequent and less distracted basis than conventions is one of my dreams.

Another option I can offer is the discussion of business techniques in this report. I would like to differentiate myself from what Ctein has done in the past, though. I do not want to do reports on incidents/complaints involving ASFA members that state who did what to whom in real time without a constructive focus. [Send those to the "Convention Forum" section in the *Quarterly* —Ed.]

I feel it might be more useful to present business scenarios with choices made and the net effect these choices had on the outcome of the business transaction.

I can draw upon my experience in the jewelry design industry, either research other industries (i.e., publishing) or have someone in other fields provide me with their experiences. If you have had a useful experience that you feel others can learn

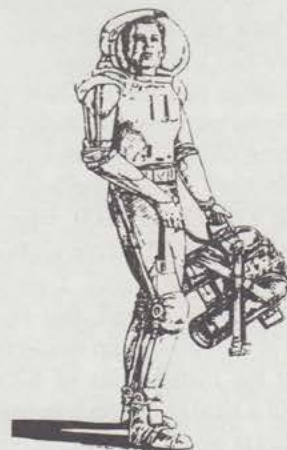
from, please send me the information. Include things like contracts (with parties' names and amounts of money obliterated), any correspondence and other documentation. If it isn't already done when it arrives, I would prefer to change names and dates. I will also editorialize or get someone with experience in the area to do so, if I feel that appropriate. For example how problems might have been better anticipated and subsequently handled. Conversely, I would appreciate feedback on my own scenarios. If there was a weakness in a contract that I missed or a better way to research an individual's background, I would love to have someone critique my business approach.

I can't wait to get more completed questionnaires. Thanks to those of you who have sent theirs in already. A report on Baycon, held Memorial Day weekend will be included in the next report. Anybody with information on other artshows in this region is invited to provide me with stuff to print. I also hope to start compiling a list of galleries in this region for wearable art. Any information regarding galleries/shops interested in selling original 2-D art and prints, etc. will also be welcome and printed.

Central Region Report

Continued from Page 7

(The subtitle is "A Practical guide for authors, poets, composers, programmers, playwrights, artists and photographers"). If you're interested in obtaining a copy you can order directly from the author: Pat Killough, P.O. Box 1821, Manhattan, KS 66502-0021. They're \$14.00/copy + \$2 P/H for one book, or \$1P/H ea for two to five copies. Write about group discounts or dealer rates.



Convention Calendar

The following listing is an aid to help ASFA members choose which conventions they are going to exhibit in. This list was correct as of press time, but changes do occur. Please contact the individual art show directors if you have any questions.

June 15-17, 1990, **New Orleans Science Fiction & Fantasy Festival**. Bayou Plaza Hotel, New Orleans LA. Guests: Roger Zelazny, Dell Harris, Ed Bryant, more. Memb: \$25 at the door. Info: Box 791089, New Orleans LA 70179-1089. Art Show Dir.: Diane Young, 2473 N. Johnson, New Orleans, LA 70117. No mail ins after June 1. Fees: \$5 (up to 10 pieces then 50¢ ea) +15% commission. NFS items additional 75¢ ea. Clips must be provided or a 25¢ ea charge will be incurred. Small pieces must be sealed in boxes or cases or 50¢ ea charge will be incurred. Print Shop: Duplicate prints will be charged 25¢ ea and placed in a print box. These will be sold at the quick sale price. Send two SASE and postage check for mail ins.

June 22-24, 1990, **Archon**. Henry VIII Hotel, St. Louis, MO. Info: Box 50125, St. Louis, MO 63105. Art Show Dir.: Nancy Edwards, 1156 Remley Ct, St. Louis MO 63130.

June 28-July 1, 1990, **Origins '90/ Dragon Con**. Atlanta Hilton & Towers, Atlanta, GA. Guests: Tom Clancy, Douglas Chaffee, Larry Elmore, Janet & Chris Morris, more. Memb: \$30 to 6/15. Info: Box 47696-B, Atlanta, GA 30362; (404) 925-2813. Art Show Dir.: Dreamsmiths Artists Guild c/o Stan Bruns, 4944 Lower Roswell Rd, Ste 185, Marietta, GA 30068; (404) 587-4572

June 29-July 1, 1990, **Inconjunction 10**. At the Adams Mark Hotel, Indianapolis, IN. Room rates: \$64; (317) 248-2481. Guests: Philip Jose Farmer, Frank Kelly Freas, L. Sprague DeCamp, Catherine Crook DeCamp, Michael Whelan, Wilson "Bob" Tucker. Memberships: \$15 til 4/30/90, \$20 thereafter. Info: SASE to Inconjunction 10, P.O. Box 19776, Indianapolis, IN 46218. Art Dir: Dennis Ciurej.

June 29-July 1, 1990, **Fourth Street Fantasy Convention '90**.

Sheraton Park Place, St. Louis Park, MN. Guests: Samuel R. Delany, Don Maitz, Steven Brust, Will Shetterly, Emma Bull. Info: 4th St. Fantasy Con, c/o David Dyer-Bennett, 4242 Minnehaha Ave. S., Minneapolis, MN 55406 (612) 721-8800

July 5-8, 1990, **Westercon 43**. Red Lion Jantzen Beach Center, Portland, OR. Guests: Ursula K. LeGuin, Vonda N. McIntyre, Kate Wilhelm, Art Widner, Steve Perry. Memberships: \$30 til 12/31/89, \$40 til 6/20/90, then \$50. Info: Westercon 43, Box 5794, Portland, OR 97228. Art Show Dir: Linda Pilcher. Entry: 4'X4' panel or 4' table \$8 ea. until 4/31 then \$15, limit two. \$10 handling fee/artist for mail ins. Art must be display ready with hanging device.

July 13-15, 1990, **Dallas Fantasy Fair**. Dallas Park Plaza Hotel, Dallas TX. Memb: \$20 in adv, \$25 at Door. Info: Bulldog Prod., Box 820488, Dallas, TX 75382; 214-349-3367. Art Dir.: Teresa Patterson, 5812 Woodsetter, Arlington, TX 76017; 817-572-5547. Fees: \$8 per 4' X 8' panel or 8' table (limit 3). Mail in OK. Print Shop. **RUNS UNDER ASFA GUIDELINES**.

July 13-15, 1990 **Rebellion**. Holiday Inn - Medical Ctr, Houston, TX. Guests: Brian Croucher, Jean Lorrach. Info: Box 1766, Belaire, TX 77402-1766; 713-526-5625. Art Dir.: Candace Pulleine. Fees: No Hanging Fee - 15% commission. Prints OK Limit 2' X 4' Panels.. Mail in OK but contact Candace.

July 20-22, 1990 **LibertyCon 4**. Sheraton City Center, Chattanooga TN. Guests: A.E. Van Vogt, Debbie Hughes, Mark Maxwell, Tim Zahn, Wilson Tucker. Memb: \$15. Info: Box 695, Hixson, TN 37343. Art Show Dir.: Suzie Skelton, Box 4252, Sevierville, TN 37864-4252; 615-453-0327. Fees: \$3 per 4' X 4' panel, \$2 per 1/2 table + 10% commission (max \$50). Mail in OK, Prints OK (2 panels max per artist). **RUNS UNDER ASFA GUIDELINES**. ASFA Members who show in the art show and participate in programming receive memberships at no charge. Con-

tact R.R. "Klon" Newell, 305 Stoneland Dr, Athens, GA 30606 for details. Shipping address for art: 8514 Dunnhill Ln, Hixson, TN 37343.

July 27-29, 1990, **OKon '90**. Camelot Hotel, Tulsa OK. Guests: Hal Clement, David Lee Anderson, Tom Kidd, Mark Simmons, Brad Sinor, more. Memb: \$15 to 7/15. Info: Box 4229, Tulsa, OK 74159; 918-622-2225. Art Dir.: ?. Fees: \$10 per 4' X 4' panel (max. two panels) no commission. Print Shop: no fees but 10% commission (attending artists only). Two bids to auction.

July 27-29, 1990, **Timecon 1990**. At the Red Lion Hotel, San Jose, CA. Guests: TBA. Memb: \$25. Info: Conventions of Time, Ltd., Box 361924, Milpitas, CA 95036-1924; (408) 926-9408 Artshow Fees: \$12/ 4' X 4' halfpanel, \$12/ 2' X 3' halfpanel; + 12% commission. Limit two panels or halftables per artist. Print Shop (max per piece \$50) no hang fee; 12% commission. Mail in OK, must have \$5 supporting membership, must send \$5 return postage in addition. Hanging diagram asked, but not required.

August 3-5, 1990 **Omacon X**. Holiday Inn, Omaha, NE. Guests: Jack R. Lousma, John Ford, Rick Sternbach, Art Bozlee, Rick Stasi, John & Bjo Trimble, Chris McCubbin. Memb: \$16 to 7/15. Info: NASD, Box 37851, Omaha, NE 68137. Art Dir.: Pauline Jadick, 2417 Pacific St, Omaha, NE 68105.

August 3-5, 1990, **Rivercon XV**. Hyatt Regency, Louisville, KY. Art Dir.: Clifton Reichle, 2306 Green Valley Rd, New Albany, IN 47150. Fees: \$4 per 4' X 4' panel, \$2 per 4' X 2' panel/table + commission (none mentioned in letter). Show will not guarantee the safety of any individual work.

August 2-5, 1990, **San Diego Comic-Con**. Convention & Performing Arts Center, San Diego CA. Guests: Jack Kirby, Michael Kaluta, Mark Schultz, David Wenzel. Memb: \$25 to 5/1. Info: Box 17488, San Diego, CA 92117.

Art Dir.: Carol Kalescky.

August 23-27, 1990, **ConFiction (48th Worldcon)** At the Netherlands Congress Center, the Hague, Holland.. Guests: Joe Halderman, Wolfgang Jeschke, Harry Harrison, Andrew Porter, Chelsea Quinn Yarbro. Memb: \$65 attending, \$35 supporting, \$25 children. Info: ConFiction, Worldcon 1990, P.O. Box 95370-2509 CJ, The Hague, HOLLAND.

August 24-26, 1990, **Bubonic 22**. Clairion Four Seasons, Albuquerque, NM. Guests: Jennifer Roberson, Roy Tackett, Harry O. Morris, more. Memb: \$20 to 7/31. Info: Box 37257, Albuquerque, NM 87176; 505-266-8905. Art Dir.: C.J. Uurtamo, 5327 Montgomery NE #85, Albuquerque, NM 87109; 505-883-0269. Fees: \$10+ \$1/piece (Professional artists); \$5+ \$1/Piece (Amateur artists) + 15% commission. Originals and Fine Art Prints only, no reproductions. Print Shop — \$5/work (up to 10 copies). Must have hanging device attached. Convention assumes no liability for damage to work. Mail in OK. Limited space, salable artwork has priority on first come first served basis. Pieces must have two bids to be sold unless written authorization from artist for single bid sales. Attending artist pay difference between artist fee and membership price.

August 30-September 3, 1990, **ConDiego (Nasfic)**. At the San Diego Hotel International, San Diego, CA. Room rates: \$85 single, \$95 double. Guests: Samuel R. Delany, Ben Yalow. Memb: \$75 til con, \$85 at door. Info: ConDiego, Box 15771, San Diego, CA 92115 (619) 461-1917. Art Dir.: Elayne Pelz, 15931 Kalisher St., Granada Hills CA 91344. Art Show is sold out.

August 31-Sep 2, **Delecon**. Adams Mark Hotel, Kansas City, MO. Guests: Marina Sirtis, Lucy A. Synk. Memb: \$25 to 8/1. Info: USS Stargazer, Box 411793, Kansas City, MO 64141. Art Show Dir.: Denise Peterson, Rt 3, Box 224, Marthasville, MO 63357.

September 28-30, 1990, **Georgia Fantasy Con**. Radisson

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Convention Calendar

Continued From Page 9

Hotel, Atlanta, GA. Guests: Michael Moorcock, Harlan Ellison, more. Memb: \$30 to 9/15. Info: Box 47696-B, Atlanta, GA 30362; (404) 925-2813. Art Show Dir.: Dreamsmiths Artists Guild c/o Stan Bruns, 4944 Lower Roswell Rd, Ste 185, Marietta, GA 30068; (404) 587-4572

September 28-30, 1990, **Context III**. Hilton Inn North, Columbus, OH. Guests: Charles Sheffield, Susan Schwartz, Hal Clement, Lois McMaster Bujold, Mary Ellen Wessels. Memb: \$25. Info: FANACO Inc., Box 2954, Columbus, OH 43216; (614) 889-0436. Art Director: Bob Hillis, 6878 Lakebrook Blv, Columbus, OH 43235-2725. Fees: 25¢ per piece + 10% commission. Two bids to auction.

October 26-28, 1990, **Milehicon '90**. Sheraton Hotel, Lakewood, CO. Guests: Geo. Martin, Dan Simmons, John Stith. Memb: \$21 to 9/30. Info: Milehicon '90, Box 27074, Denver, CO 80277 (303) 936-4092. Art Show Dir.: Mary Heller, 153 W. Ellsworth, Denver, CO. Fees: \$5 per 4' X 4' Panel (\$3 for half); \$5 per 6' Table (\$3 for half) + 10% commission. Two bids to auction.

November 2-4, 1990, **Soon-erCon 6**. Central Plaza Hotel, Oklahoma City, OK. Guests: Lois McMaster Bujold, William F. Wu, Alicia Austin, more. Memb: \$15 to 10/15. Info: Box 1701, Bethany OK, 73008. Art Show Dir.: Diana Short (405) 721-4785 and Carol Fogg (405) 793-1100.

November 2-4, 1990, **World Fantasy Convention**. Hyatt Regency, Schaumburg, IL. Guests:

F. Paul Wilson, L. Sprague de Camp, David Mattingly, Susan Allison, Raymond Feist, Robert Bloch, Julius Schwartz. Memb: \$75. Info: Box 423, Oakforest, IL 60452. Art Dir.: Stan & Nancy Bruns, 4956 Sherifield Dr, Marietta, GA 30068. Fees: \$30 1st 4' X 4' panel or 1st 6' x 30" table; Additional Panel or Table (limit 3 panel, 2 tables or 3 combo) \$15 + 5% commission. **MUST BE FULL MEMBER OF WORLD FANTASY CONVENTION (\$75) TO PARTICIPATE. *JURIED SHOW*** send 3 slides (or representative sample) to Art Dir. before 8/15/1990. Space is first come first served. Mail in OK if other criteria met. **ORIGINALS ONLY**. Print shop for artists in main show. Send SASE for further details.

November 9-11, 1990, **Windycon XVII**. Hyatt Regency Woodfield, Schaumburg, IL. Guests: Barbara Hambly, Robert Eggleton, Brian Thomsen, Martha Beck, Mike Resnick, Barry B. Longyear, George Alec Effinger, Hal Clement, Richard Powers, Marta Randall. Memb: \$20 til 9/30/90, \$30 at door. Info: Windycon XVII, Box 432, Chicago, IL 60690

November 16-18, 1990, **Philcon 90**. Adams Mark Hotel, Philadelphia, PA. Guests: Fritz Leiber, Frank Kelly Freas. Info: Philadelphia Science Fiction Society, P.O. Box 8303, Philadelphia, PA.

November 16-18, 1990, **Tuscon 17**. Executive Inn, Tuscon, AZ. Guests: Jennifer Roberson, G. Harry Stine, Liz Danforth, Mike Stackpole, Ed Bryant. Memb: \$20 to 9/1. Info: Box 26822, Tuscon, AZ 85726.

November 23-25, 1990, **Loscon 17**. Buena Park Hotel, Los Angeles, CA. Memb: \$17.50 to 7/8 then \$20 to 11/1. Info: Loscon 17 Art Show, 11513 Burbank Blv, North Hollywood CA 91601. Fees: \$5 per half panel (4' X 3' wide) (limit 4), \$5 per table section (2' X 2.5') (limit 4) + 10% commission. \$10 fee for mail in artwork (will be applied to return postage and insurance). 5 bids to auction.

November 23-25, 1990, **Dallas Fantasy Fair**. Dallas Park Plaza Hotel, Dallas, TX. Memb: \$20 in adv, \$25 at Door. Info: Bulldog Prod., Box 820488, Dallas, TX 75382; 214-349-3367. Art Dir.: Teresa Patterson, 5812 Woodsetter, Arlington, TX 76017; 817-572-5547. Fees: \$8 per 4' X 8' panel or 8' table (limit 3). Mail in OK. Print Shop. **RUNS UNDER ASFA GUIDELINES**.

November 23-25, 1990, **Sillicon '90**. San Jose, CA. Info: Box 8029, San Jose, CA 95155 (408) 993-0140

February 15-17, 1991, **Boskone**. Sheraton Tara, Springfield, MA. Guests: Mike Resnick, Ed Emsh. Info: NESFA, Cambridge MA.

February 28-March 3, 1991, **World Horror Convention**. Hyatt Regency, Nashville, TN. Guests: Clive Barker, Jill Bauman, David Schow, John Skipp, Craig Spector. Memberships: \$50 til 6/30/90, then \$65 (limit 1000). Info: World Horror Convention, Box 22817, Nashville, TN 37202 (615) 226-6172. **Juried Show** - send for info.

May 22-27, 1991, **The 10th Annual International Space Development Conf.** Hyatt Regency Riverwalk, San Antonio, TX. Memberships: \$50 until 5/1/90.

Info: Carol A. Luckhardt, Southwest Research Institute, 6620 Culebra Road, San Antonio, TX 78284. Art Dir.: Teresa Patterson, 5812 Woodsetter Lane, Arlington, TX 76017-4038; 817-572-5547. Focus on space art, astronomicals, science fiction and related subjects. Fees: TBA. **RUNS UNDER ASFA GUIDELINES**.

August 29-September 2, 1991, **ChiCon V (49th Worldcon)** Hyatt Regency Chicago, Chicago, IL. Guests: Hal Clement, Richard Powers, Martin Harry Greenberg, Jon and Joni Stopa, Marta Randall. Memb: \$75 til 12/31/89, \$20 supporting til 12/31/88. Info: SASE to P.O. Box A3120, Chicago, IL 60690.

October 25-27, 1991, **World Fantasy Con**. Tuscon, AZ. Info: Box 11743, Phoenix, AZ 85061

September 3-7, 1992, **Magi-Con (50th WorldCon)**. Orange County Civic & Convention Center, Orlando, FL. Guests: Jack Vance, Vincent DiFate, Walter A. Willis, Spider Robinson. Memb: \$50 til 1/31/90, \$20 supporting.

October 30-November 1, 1992, **World Fantasy Con**. Atlanta, GA. Info: Box 11743, Phoenix, AZ 85061

Attention Art Show Directors: If you would like to see your art show listed in *The ASFA Quarterly*, we have to know about it. Send a copy of your rules and paperwork to us at:

P.O. Box 151442
Arlington, TX
76015-7442

The deadline for inclusion in the next issue is Aug. 8.

Chicon Print Shop Proposal

Since I haven't heard otherwise, I'm tentatively planning on holding the print shop at Chicon V to the same rules used at Confederation, Cactuscon, and Nolacon. There may be a need for reserved space, but I'm not going to take reservations until I see a plan for the Art Show/Print Shop and can determine how many artists will fit.

Anyone who has written to me has their names in a file for a mailing to come

during 1990. I will probably use postcards for those who do not include SASE's with their requests for information. When I send out the control sheets, etc... it will probably require a #10 envelope and 3oz (\$0.65) postage. I had to bill ASFA for postage last time and I really think the artists should cover this.

I will be sending a write-up to the Chicon V folks for the progress report and it will essentially say the same as I'm

saying here. The basic rules will be:

Reserved space may or may not be required.

Only attending artists or their attending agents may place work in the print shop.

Each artist or agent placing work will be asked to work a minimum of two hours in the print shop. There will be sign-up

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Convention Forum

Dear ASFA,

I'm writing about something that every artist hopes will never happen to them, and something that seems to be much too common. On the eve of March 30, two of my paintings, along with an oil sketch of Ken Kelly's and four pieces of work by artist Cindy Sudano were stolen from the ICON convention at the State University of New York, Stonybrook. This has hit me particularly hard, feeling my illustration career to be only just getting off the ground. Though the convention has offered a fairly generous reward for the missing pieces, [see follow up letter—Ed.] (\$1000 per painting for each of mine) my hopes of seeing them again are not high.

The school would not permit someone to sleep within the confines of the show that evening because it would have been a "fire hazard". (All the building's doors were supposed to be chained after 2a.m....) Somehow the night after the robbery, it was arranged for someone to stay with the work. (Better late than never?...)

This could have been disastrous for many more if the thieves had gone deeper into the show. (Thank The Powers Above they did not.) Work was present by such as Thomas Kidd, Doug Beekman, Ron Walotsky, Jill Baumann, and Pat Morrissey to name a few. So a word of caution to those who show their work, find assurances in security, or take it with you for the evening. Don't let this happen to you.

I also wanted to mention that this experience has caused me to see much of the lack of legal protection that we have as artists. Between Work-For-Hire, 20% show commissions, and this kind of thing, it gets very hard to keep one's head up.

I'm pretty new in ASFA, and I don't know how much it may have already done for artists' rights, but we need all the help we can get, and here is a group that has everything to gain by helping each other out.

Petitioning against companies who use Work-For-Hire contracts as an unfair practice to the artist? How about approval for art show policy? Make it something a convention wants, perhaps by paying them for following the guidelines and/or paying them per the ASFA artists they show. How about insuring artwork on a group policy?

Would this be possible? You know how difficult it is for someone who is just making it to insure artwork that has not previously been sold for a given price.

OR HEY—I'd love to be able to wear a pin or a button that says I believe in the kind of things that ASFA is trying to accomplish. I wouldn't mind paying a few bucks for it either if I knew it was going to get me cheaper panels at an art show because it's been "ASFA approved"... Scott, if you'd like to discuss this or see some more formal proposals or something, please get in touch.

Sincerely,

Jeff A. Menges

Hi Scott—

Well, consider me lucky. After putting up about 20 posters like the one I sent you with the reward \$\$ prominently displayed, my two missing paintings were returned. One came in on the 18th [of April] and the other followed the next night. "Little John" suffered some minor damages not beyond repair. It can not be proven that the students who turned in the paintings are the same who stole them, so no charges have been filed by any parties. The con has been "reluctant" now to put up the reward money they had allowed me to put on my poster. I'm not sure what will come of this... Sorry if I raved a bit in my last letter. After the theft my mind was a little wound-out. Please feel free to contact me if you'd like more details or such.

Thanx,

Jeff A. Menges

Dear Artist or Artist's Agent,

Both during and after the convention, we've heard many positive comments about the artists who were present and about the overall quality of the Art Show at Boskone XXVII. While we weren't able to attend any of it ourselves, we have heard that the art-related programming was very successful.

Boskone XXVII had about 1000 attendees, about 200 fewer than last year; the Art Show was also somewhat smaller. Sales were down, both in number of pieces and in total price. We believe that this is due to having the WorldCon in Boston only 6 months earlier, and that next year's Boskone

will bounce back (this is what happened right after Noreascon II in 1980).

There were 107 artists (49 amateur, 45 professional, and 13 who did not specify) displaying 949 pieces on 97 panels and 7 tables. 275 pieces were sold, for a total of \$24,830. The Print Shop offered for sale a total of 723 copies of 148 different prints by 34 artists, using 12 additional panels to display one copy of each print. 154 prints were sold, for a total of \$4003.

4 artists sold everything that they entered in the show and 1 more sold everything but his NFS work. 36 artists sold nothing, including 4 artists who entered only NFS work. A total of 45 artists had some NFS artwork in the show. Beth Willinger had the highest number of pieces sold (17), followed by Margaret Rickard (14) and Holly Love (13).

The highest selling artist was Thomas Canty, followed closely by Peter Scanlan. Other high-selling artists included Patricia Davis and Dean Morrissey. Peter Scanlan's "Mindswap" was the show's top-selling piece, going for \$2000. Next were Dean Morrissey's "The Search for the Starblade" at \$1800 and Thomas Canty's "The Sun - The Moon - and The Stars" at \$1500. 7 artists accounted for over half of the total sales.

The auction sold 10 pieces by 8 artists for a total of \$2,794. Don Maitz and Thomas Canty had the most pieces (2 each) in the auction. Patricia Davis had the highest auction sales, followed by Thomas Canty and Michael Bates. These three artists accounted for over half of the auction sales.

Mark Ferrari had the highest sales in the Print Shop and also the highest number of prints sold (28); Ruth Sanderson was second in both categories. With Tom Kidd, they accounted for over half of the Print Shop Sales.

97 of the 107 artists had some of their work for sale after Close-Out, and 7 artists sold 7 items after Close-Out for a total of \$670. This amount accounts for 2.7% of the total sales and 2.6% of the total number of pieces sold.

279 convention attendees registered to bid, 178 actually did bid (of whom 105 bid on more than one piece), 143 made

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Convention Forum

Continued From Page 10
purchases in the Art Show (about 1 of every 7 attendees), and 93 purchased prints in the Print Shop (about 1 of every 11 attendees), 32 made purchases in both the Art Show and the Print Shop.

49 ribbons were awarded for outstanding Professional and Amateur art work. A panel of judges awarded 39, Best Artist awards were made by popular vote of the convention attendees, and the Guest of Honor (Glen Cook), the Art Show staff, the convention chairman, and the Art Show co-directors each awarded ribbons.

Boskone XXVIII will be in Springfield again, in the same facilities and again on President's Day weekend (February 15-17, 1991). We expect that the art show mailing will be sent out in October. To be sure of receiving information, write to the Boskone XXVIII Art Show in September, and don't be alarmed if you don't hear anything before then.

Boskone XXVIII has a special treat in store for everyone with an interest in the history of SF art: our Official Artist will be Ed Emsh. He is best known for his covers for *Galaxy* magazine in the early 1950s and later for Ace books. He and Kelly Freas were by far the most popular SF illustrators of the 1950s; during his 13 years in the field he was nominated for the Hugo 8 times and won 5 times. In the late 1950s he became interested in experimental filmmaking, and eventually left the field of SF illustration.

Sincerely yours,
Dave & Claire Anderson
Boskone XXVII Art Show
Co-Directors

Galaxy Fair '90/ArtCon III was held May 11-13, 1990 in Dallas. Attendance was over 1500 people. The programming (including a full track of work-

ARTCON III

Gremlin Awards

Professional

Best Color

David A. Cherry - "Two for the Road"

David A. Cherry - "A Stitch in Time"

Best B&W

Brad Foster - "Long Nights Journey"

Best 3D

Clayburn S. Moore - "Celestial Jade"

Amateur

Best Color

Ruth Thompson - "Guardian"

Best B&W

Gold Cat - "Welcome to my World"

Best 3-D

Tom Howard - "Here Kitty"

Best Artist In Show Don Maitz

Constellation Award

Don Maitz



**ArtCon III Best of Show Gremlin Award
Sculpted by John Morrison**

shops and demonstrations) was well attended and very well received.

The art show had 112 artists exhibiting a total of 1015 pieces. There were 73 Not-For-Sale pieces. Total sales were approximately \$11,000 dollars. 139 pieces were sold at the two auctions, and 49 at direct sale. The total range of sales was from \$5 to \$2100 with the median at \$23. There was a high degree of emphasis on 3-D art with 246 tables exhibiting and 118 4' X 8' panels of 2-D artwork. Total sales were down slightly from last years totals. All in all with the exception of problems with the hotel, the convention and art show ran smoothly.

The open ASFA meeting was well attended and brought several issues to the attention of the attending members.

S.J. Reidhead's Constellation Gallery and ASFA co-sponsored an artist's suite which went over well. The Constellation Gallery also is sponsoring an annual award at ArtCon, *The Constellation*.

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Boskone 27

Art Show Awards

Best Artist, Professional: Thomas Canty

Best Artist, Amateur: Richard Sardinha

Best of Show, Professional: "Dandelion Wine" by Thomas Canty

Chairman's Choice: "Dandelion Wine" by Thomas Canty

Guest of Honor's Choice:

The Twelve Dancing Princesses" by Ruth Sanderson

Director's Choice (Dave):

"The Lords of Thiassa May" by Romas B. Kukalis

Director's Choice (Claire): "Terraplane" by Nicholas Jainschigg

Art Show Staff's Choice:

Don Maitz Dai San (Kai Feng)

Joe Mayhew Tiu Bound in Binding

Nybor Unicorn Glen

L. Schwinger Masks of Rome

Pat Morrissey Subatomic

Omar Rayyan Hannibal Descend-

ing the Alps

Omar Rayyan On the Beautiful

Blue Danube

Ruth Sanderson Stone Age

Ruth Sanderson The Twelve Daning

Princesses

Ron Walotsky Henry Martyn

Judges' Awards, Professional:

Doug Andersen Fly-by-Night

Thomas Canty Dandelion Wine

Thomas Canty Take Your Son, Sir!

Paul Chadwick B. of Dark Horse Pres.

David A. Cherry Man of Prophecy

David A. Cherry Two for the Road

Patricia Davis Persistence of Magic II

David R. Deitrick Tran

Lori B. Deitrick Skimmer

Brian Dow Medusa's Garden

Bob Eggleton Landing on the Moon

Bob Eggleton The Mooncalf Pastures

Marie S. Insinga Gopher Noir

Tom Kidd Winsor McCay City

Romas B. Kukalis The Blind Archer

Lissanne Lake Merlin

James Laurier Kingsbury 2075

Gary A. Lippincott Heart's Song

Don Maitz Healing Witch

Dean Morrissey The Alchemist

Judges' Awards, Amateur:

Tony C. Brown Tired Angel

Dorothy Collins 4 to Beam Down...

Dorothy Collins Lady of the Lake

Bob Eastman Morning Mist

Bob Eastman Ritual - At One with

the Gods

Jon Foster Untitled

David Grilla Lone Sentry

Friedrich A. Haas Ringworld Designer

Sonia R. Hillios The Burning

Sonia R. Hillios Serenade

Linda Michaels Plum Dragon of the

Autumn Terrace

Robert H. Watson A Simulation

(Assimilation?) of

Dying

A Checklist for Shipping Artwork to Conventions

By Lynne Taylor Fahnestalk

1. Be Professional

The amount of mail-in artwork to conventions is rapidly increasing. The art show chairperson is hanging your artwork as a favor. Indicate your appreciation by making this job as painless as possible for him/her. Be organized and thorough.

2. Pack Your Artwork in a Re-usable Box

Use a container sturdy enough to withstand any mishandling during shipping. Various Federal Express and UPS outlets have boxes for sale that are sturdy and cheap. For larger mailings, Art Houses have flat file boxes you put together that are strong and affordable. (Daniel Smith, Inc., 4130 1st Ave. S., Seattle, WA 98134; (800) 426-6740).

3. Pack the Artwork So It Doesn't Shift

Bent mat corners are unprofessional. Use foam rubber, styrofoam popcorn, bubblewrap or blank newsprint for packing. Old newspapers are not good. The ink can rub off on the artwork or shrink wrap.

4. Shrink Wrap Matted Artwork

This protects the pieces and keeps them clean. Also insures to a limited degree against water damage.

5. Attach Hangers to the Back of Artwork

For matted pieces use a professional loop hanger, stick-on hanger or cord. Do not make a loop of tape across the back. Uniframe™ hangers are great, but very expensive. When packing be sure to place pieces front to front, back to back, etc. If stacked all face up, the hangers can dam-

age the front of the artwork underneath. Insist that returned artwork be packed the same way.

6. Attach Bid Sheets to Artwork

These can be taped to the back, or attached to the bottom and folded under the piece.

7. Mark Artwork With an Information Label

This should be attached to the back of each piece of art. Information should include your name and address, phone number and Title of the Piece. For matted pieces, the information should be underneath the shrink wrap. This label is a safeguard in case bid sheets come loose during shipping or handling.

8. Include an Information Envelope

This should be a 9" X 12" envelope directed to the art show chairperson which includes:

- A Cover Letter* Thanking the art show for its efforts and any information that is important to your display.
- The Control Sheet* of artwork included. Make a Copy of this Master List for your files.
- A Display Diagram.* You might know the only way all your artwork will fit on the panels — but they don't. Help them out. (If you don't know if 4' X 8' panels are vertical or horizontal, include a diagram for both.) Make a trial run. Mark out with tape on your living room (or studio) floor a 4' X 8' space and arrange your artwork. Allow space for bidsheets. Too many times artists send more artwork than will fit on panel space reserved. Insure that your display looks the way YOU want it to look.
- Include a *Check for Return Postage and Insurance.* Indicate if you want return insurance and how much.

e. *A Self Addressed Label* for returning your boxed artwork.

f. *A SASE* for Payment of sold artwork at the convention.

9. Include Tape for Return Packaging

A tube wound with enough duct tape to do the job will be appreciated. Tape is always a rare commodity on Sunday afternoons.

10. Framed Pieces are Best Shipped in a Wooden Box

A cardboard box with wood reinforced

corners is acceptable in a pinch. Each art piece should have bubblepak wrapping.

11. Framed Pieces Usually Displayed with Glass Can Be Shrink Wrapped Within the Frame

In other words, shrink wrap the matted piece instead of using glass, then frame as usual. This also cuts down on weight for shipping costs. If you feel that you must use glass, put an "X" of tape across the glass from corner to corner. Drafting tape is best. Masking tape gets sticky and causes major clean up problems when removed. The tape is an insurance against damage in case the glass breaks during shipping.

12. 3-D Artwork Should be Suspended in the Packing

Make sure the styrofoam popcorn is All Around the piece (bottom, top and sides). If you really want to avoid breakage, put this boxed piece inside another box with popcorn all around a second time. Remember, whenever you ship 3-D artwork you are taking a risk. Always pay for insurance. Your artwork must be able to survive shipment along with motors and other dainty packages!

13. Keep a Calendar

Mark down all the conventions you are mailing to for the year and their deadlines for shipping. And, then, actually refer to the List often. This will cut down on the last minute dashes to the Post Office we have all come to know and love so well.

14. Make Friends with Your Local Shipping Company

If they get to know you and your needs, the process becomes a friendlier and speedier process.

Good Luck and Sell that Art!



Convention Forum

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The Constellation unlike ArtCon's Grem-lin Award is a peer award voted on by the artists attending and exhibiting at ArtCon. The first recipient of the Constellation is Don Maitz, who also won the Best in Show Grem-lin Award.

Planning is now underway for ArtCon IV. If any ASFA member has any programming suggestions please send it to Galaxy Fair, Inc., P.O. Box 150471, Arlington TX 76015-6471.

Sincerely,
D. Bogen
Galaxy Fair Administrator

History of Illustration — Part One

by David Lee Anderson

Ancient Greco-Roman books were illustrated, and although there is no solid evidence, scrolls from even earlier in antiquity may have been illustrated. The pictographic writing developed by the Sumerians, even prior to Egyptian hieroglyphics, were a form of using art to convey meaning.

Most evidence of the existence of Greco-Roman illustrations are on so-called "Megarian bowls" which date from the 3rd century BC to the 1st century AD. They bore scenes from literary texts, sometimes accompanied by Greek quotations, and served as models for Roman-age artists.

Varro's fifteen books of a series contained 700 pictures. Virgil's portrait accompanied an edition of his poetry. Miniatures were found in an edition of Homer's *The Illiad*, probably painted at the end of the 5th century AD or beginning of the 6th century, but reflect pictures done from the 3rd, 2nd or even first century AD. Influence of the Greco-Roman style can be seen in illustrations for early Byzantine books. A mid-4th century mosaic found in England showing scenes from *The Aenied* were based on copybook illustrations.

In Roman times, scriptoria, or book factories, supplied a growing demand for books, made in rolls (rotuli) or scrolls (volumina). These were joined sheets of parchment, sometimes as long as thirty-one feet. The book trade vanished eventually because of Teutonic invasion and the dissolution of cities, and was taken over by the monasteries. The Rule of St. Benedict (529) required monks to read, and implied book production.

The monks perfected the bound book (codex). Ancient books often had an illustration, typically an author portrait; on scrolls they had the peculiarity of being upside down in relation to the text, so that the congregation in church could appreciate the picture as the scroll was unfurled.

Book illumination was the next important phase, continued with primarily Christian religious material. Ottonian book illumination, German monks, around 950-1050 AD reached a height of beauty never before achieved. One codex contained pictures of the four evangelists and 29 full-page miniatures in a free and expressive

style. Other German monks adorned the pages with lattice and acanthus motifs, and still others made very colorful borders with tiny figures cavorting.

Some Byzantine influence remained, but the writing schools declined when they lost royal patronage. The Ottonian artists influenced book illumination outside the German empire, and soon excellent schools were established in England and France. Spain developed a style of its own, codices which were adorned with miniatures mentioning the name of the artist and their place of origin.

Other geographical areas had regional styles, but Armenian manuscript painting was distinguished by its significant decoration; floral, geometric and animal motifs painted on gold backgrounds. The Armenian artists departed from formulaic descriptions, using a lively or dramatic manner. One was an ornamental style, simplifying the human figure with the emphasis on design, and another, more Byzantine, used naturalism and stylization. These developments were later called Pre-Romanesque.

During the 9th century monks copied and multiplied the preserved ancient texts. These were beautifully bound and illustrated in large numbers by enlightened monasteries. New Medieval techniques produced a thin, whitened parchment which could be inscribed on both sides, then folded and bound into signatures (sections of a book). They used pictures inspired by Byzantine illustrations, with lively, unconventional initials and decorative details, involving acrobatic figures and incredible monsters. The integration of the text with illustration went far beyond ancient scrolls. Total book production ran into the hundreds of thousand in the Romanesque period.

A consistent style produced a new phase of linear design, where spatial representation was ignored and backgrounds were ornamental instead of realistic. Gold grounds became more popular and a system of frames applied, causing illustration to be amplified with complex ideas.

By the 12th century, illustrations were done with pen and colored inks. Byzantine influence was still strong, but by the 13th

century a move toward a softer, more realistic style took place. The "discovery of light" started a trend away from the hard, angular forms of the late medieval toward the development of realistic drapery and the modeling of figures with light and shade. This began a trend toward realism in both painting and illustration of manuscripts.

During early 15th century, manuscript painters produced impressive landscape and architectural renderings. Around 1400, an amazing set of manuscripts produced were: *The Book of Hours of Gian Galeazzo Visconti*, herbals (manuals of botanical drawings), and a famous sketchbook of Giovannino De Grassi, containing among other things, numerous realistic animal drawings.

These developments of realism, use of perspective, modeling with light as form and substance, all came to fruition in the Renaissance. The new phase yet to come was altered drastically by the invention of the printing press. The progress of illustration changed with the new technology.

TO BE CONTINUED

Chicon Print Shop

(Continued from Page 10)
sheets available.

There will be a commission of 10% on sales with the commission to be split between the Art Show and ASFA.

You may bring your own floor stands, boxes, etc... to the print shop with no guarantee of being able to use them.

The print shop director may restrict space allocated to individual artists.

All work must be mounted or placed in a protective covering with a sheet of cardboard. Unmounted work is too easily damaged. The only exception is posters in mailing tubes.

All works must be signed, limited edition prints.

All works must have the Artist Name, Piece Name and Price clearly marked and can be either on the front or back.

If more than one version of an image (8X10 and 11X14) are entered, or both unmatted and matted items are entered, there must be separate entries for each in the control sheet.

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Letters to A.S.F.A.

May 1990

Dear Atlanta Worldcon, Inc.:

I share this letter to you with my fellow ASFA members in response to your letter in the Spring 1990 ASFA Quarterly. The views expressed are my own.

I can agree with you on several points. It was your art show. You were legally entitled to set your fees any way you wished, and the artists were free to attend or not. You did not coerce anyone to attend. You did not break any contractual commitments to the artists that I know of. Legally, you never promised to do more than discuss giving a rebate to the artists who showed at ConFederation. As a matter of law, you owed us nothing.

Your letter went to great trouble to establish these points. But you were avoiding the issue. The issue was never whether ConFederation artists had an actionable legal case against you through which you could be forced to rebate artshow profits but whether, as a matter of equity, honor, and fair play, it was reasonable and right to provide the ConFederation artists some sort of financial restitution for the troubles you caused them.

No one ever sought full restitution. Any reasonable rebate would have been gratefully accepted as a gesture of goodwill and the matter forgotten. Given the circumstances, many, if not most, concons would have done that as a matter of course. But you did not even have the grace to do it after we had come asking. Since then you have acted as if the artists were undeserving and you were blameless. Now you ask artists not only to support you in a bid to allow you to control another Worldcon but to provide you with free art.

I find your attitude now as I found it then: offensive.

Prior to ConFederation, artists did complain. I was one. Our Director At-Large was another. And there were many more. They complained about the drastic jump in panel costs (hanging fees) and about the proposed bidding system. Neither you nor your artshow Director(s) could be moved.

In '82 and '83 a 4x4 Worldcon panel space was \$12.50. The '83 Worldcon had a large financial deficit. The '84 Worldcon, saying that it was necessary to avoid a

similar deficit, jumped a 4x4 space by \$8 (60 per cent) to \$20, even though, to the best of my knowledge, the artshow in '83 had met its expenses and did not contribute to the con's loss that year. The '84 Worldcon showed a large profit. It's artshow contributed substantially.

In '85, the NASFIC followed LA Con's example, kept the rates up at \$20 (using the same excuse), and showed a profit.

In '86 after a 60 per cent hike of arguable necessity and two years of profitable conventions, ConFederation, for no reasonable cause, hiked the rates \$8 per 4x4 panel again to \$28. I complained about it well in advance of the con. Your artshow Director told me that he had resisted the hike as unnecessary but that the Atlanta ExecCom (you) had insisted on the raised rates. The justification being given out, now worn and threadbare, was fear of a financial shortfall similar to the '83 Worldcon's. Jim Gilpatrick confirmed all this when we spoke at Phoenixcon in May 1989.

Essentially, the artists were asked to pay extra to insure you against financial shortfall. You got the insurance. We paid the premiums. And when the policy proved unnecessary, you kept it all.

That in itself was shoddy enough, but perhaps in looking at the '84 Worldcon to set your rates you were motivated less by the large profits they made and more by fear of succumbing to the '83 Worldcon's fate—such an overwhelming fear that you had to raise the rates again. I suppose anything is possible. And after all, as you so kindly put it: "If an artist insists on appearing in a marketplace he cannot afford, whose fault is that?" Never give a sucker an even break, right? What a swell bunch of guys you are. You had the "right", legally, to set any rates you wanted. So that settles the matter, and we shouldn't consider whether they were fair?

Still, if the rates had been the sole problem, I doubt the artists, as a body, would have risen up in protest. They wouldn't have liked you, but they would have taken their licks and kept on ticking.

The real heart of the matter, which you avoid, was the combined impact of the high rates with the trouble caused by the bidding system. Efforts beforehand to talk

your artshow Director out of using it were met with his assurances that he knew more than we did about it, that it would all work out to our advantage in the end, and that we should just wait and see.

It was a disaster.

A series of auctions were scheduled throughout the con. Colored dots on bid sheets consigned different portions of each display to different auctions. If the artist's work did not make it to its assigned auction, it could not go to later auctions. No further bids could be placed on it even if it had no bids yet and would be on display for days more.

The results were as artists had predicted. It was a chaos of missed sales, angry bidders (or potential bidders), and frustrated artists. The artshow Director sought seclusion for a while, and there were some unfunny jokes about a lynching. The fees alone or even the bidding system might have been borne. But the combined effect caused the artists to band together and rise up in anger as I have never seen them do before or since.

Against this background, ASFA called an emergency grievance meeting, inviting the ConFederation ExecCom, to channel anger into discussion and seek formal redress of perceived wrongs. You are wrong in saying that your representatives, Penny and Jim, promised nothing more than to "discuss" giving a rebate to the artists. They promised us one thing more: to do what was right. Silly us. We thought they meant "right" right. Not "legal" right. We put faith in that promise, to what result we all know.

You say they didn't know they were speaking with ASFA and you trivialize the meeting as merely "a small group of artists". Right. And I suppose a SFWA grievance committee would just be a small group of writers. And if called before it you wouldn't know you had been speaking with SFWA. Right.

But it wouldn't matter if it hadn't been ASFA. The issues were just on behalf of all ConFederation artists and were formally presented. You formally considered their request. And you formally voted to turn your back on them.

We didn't approach you in writing?

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So what? You weren't deaf. You knew our grievances full well, well enough to vote on them and turn them down.

You couldn't figure a fair rebate so you chose to do nothing? Allow me to lead you through a few simple thoughts. They aren't hard, really. Full restitution for lost sales is immediately out. No way to determine the full extent of the damage, although its existence was evident to all in attendance. Commissions? That would only reach those with sales, and many who were hurt had no sales. What is left? Hanging fees. The \$8 extra per 4x4 panel was a gouge to all artists anyway, and all were subjected to the vagaries of your unfortunate bidding system. Why not give it back? It couldn't compensate for everything, but then the artists never sought that, did they? Just a friendly gesture to acknowledge the harm and show that you are not totally heartless.

You are afraid of setting a precedent to require Worldcons to rebate to artists anytime they show a profit? Noble sounding, perhaps, but it is a red herring. Artists never asked to be partners in your enterprise or to be entitled to share in your profits. They sought restitution (at least in token) for specific injuries suffered at a specific con under a specific and unusual set of circumstances. That is quite different, as you know, and would not set any precedent beyond that of dealing honorably with artists.

And the great good you have done with your money. Artist groups are notably sparse in your list of institutions who have received your support. I cannot see that what you have done with your money has done much to recompense the ConFederation artists for the troubles they suffered.

I think what bothers me most is that you give the appearance of not caring that you hurt the artists at ConFederation; that you value us, not as creators of the very fabric of this genre, but merely as merchants and peddlers, walking dollarsigns. Do you truly think that the "marketplace" aspect of the artshow was what was at stake? Do you imagine that we would care this fervently about a measely \$8 more or less? Listen closely.

As an attorney I could make 15 times what I make as an artist. I work 16 hour

days, 7 days a week, not for any great profit at your artshows, but because I want to advance our genre and make it better. It costs to ship art and attend artshows. In a year, I am very lucky to break even on them, so you needn't pride yourself on being the "marketplace". You aren't.

The Worldcon artshow is the most expensive to attend, and only a handful of artists show any significant profit from it. Even for those with sales, it is usually a loss, an expense. We go, not because it is a marketplace but because it is a showcase. "The" showcase, where the best is judged next to the best; where fans from all over the nation can see and appreciate what we have labored to produce for them; where we can meet each other and discuss new ways to improve what we do.

Without artshow sales to defray what is for most of us a loss, how could we participate in this sharing? How could we afford the cost to appear and provide the entertainment which is an added draw to your at-the-door profits?

Fans, real ones who care about the genre and its creators, understand that artshow sales exist primarily so that the shows can exist rather than for any real after-expenses profit to the artists or the cons. Your fee hike was for your own gain at our expense. That was not supporting us in our efforts. It was hurting us. You had the legal "right" to do it, but it was not the right thing to do, not to those who you should have been helping. And your chosen bidding system caused untold strife, upset, and loss. But the real hurt was in your disregard for our interests and your complacent dismissal of our complaints. We expect better support from those with the responsibility of running a Worldcon.

Aside from the way you treated the artists, I loved your Worldcon. I would love to see another Atlanta Worldcon, but not with your crew controlling the artshow. I do not call for an artist boycott. I am sure ASFA won't. But until such time as I can see a true change in what I perceive to be your attitude toward artists and artshows, you will have neither my respect nor my support.

Sincerely,
David A. Cherry

Fellow ASFA Members,

I have already written three times in the Quarterly about the '86 Atlanta

Worldcon and had not planned on pursuing the topic anymore. Since the Atlanta bid committee has chosen to bring the issue up (and either ignore or sidestep the responsibility of the difficulties that occurred at ConFederation). I guess I need to write some more.

Don Cook stated in his letter that the ConFederation panel fees were in line with previous Worldcons; and even if the fees seemed too high, artists always had the choice not to enter the show. I do agree with Don that it's always the artist's option whether or not to enter a show, but upon payment of fees it is the artist's right to expect a competently run show responsive to the artist. This did not occur at ConFederation. Months before the convention it was pointed out to the show directors that the show rules were vague and needed clarification; also the auction system planned was confusing for both artists & buyers alike and would hurt sales. No clarification, changes, or corrections were made and sales at the convention did suffer accordingly. Compared to previous Worldcons, my sales were off by approximately \$200. Other artists I spoke to were similarly affected.

Considering the decreased artist sales and the excess revenues generated by ConFederation, the con committee should have reimbursed to the artists some of the commission money. Instead, the con decided to use the excess revenue to issue grants to worthy projects. It has been a while since I saw the press release listing the grants bestowed, but if I remember correctly the Orlando Science Center's SF in '88 exhibit was the only art-related project on the list. And listing the SF in '88 is a falsehood on Atlanta's part, since the Science Center has yet to receive anything (but excuses) from the Atlanta Grant Board. So much for Atlanta's respect & support of artists and art.

All of the above information is old news. What irritates and disturbs me most now is the attitude projected in Don Cook's letter that artists should pay their own way, plus some... Don states, "We desire that the artshow carry the financial burden of its own operations and its share of other convention functions & services..." I agree that artist fees should cover the cost of artshow function space, display panels, paperwork, books, etc; but it is definitely not

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the artists responsibility to cover costs associated with other con functions (you don't see filkers, authors, or masqueraders being charged for their function space do you?). Don also equates the Artshow with the Dealer's Room, which is an unfair comparison. It's true that sales occur in both the Artshow and the Dealer's Room, but even if sales were disallowed many artists would still choose to pay a fee & display their art (just how many dealers do you think would buy a table if they weren't allowed to sell merchandise?). The convention artshow is a major form of entertainment for convention attendees and should not be looked at as a cash cow for operating expenses. That's what convention membership fees are for.

I am not ruling out my support of, and eventual bid for, Atlanta in '95 (to be honest, I'm not even sure who their competition is). Already the Atlanta committee has taken a step in the right direction by joining ASFA and showing a willingness to communicate. Hopefully this openness, plus feedback from ASFA members & other artists, will help Atlanta (if they win the bid) to put on a quality artshow that greatly benefits all involved.

Sincerely,
Ingrid Neilson

Dear Scott,

I was so impressed with your new issue of the *ASFA Quarterly* that I can't even begin to put it into words. Did you also do the *Directory*? The combination of officer's roster, bylaws, Chesley rules, and directory is just the perfect thing we should have been doing all along. I hope and expect we'll continue to be able to afford it.

Please excuse one little criticism, but I've always found the *Quarterly* to be difficult to read because of the way articles are broken up. Is it really necessary? Flipping back and forth between pages is very disorienting.

I hope the enclosed article proves useful to my fellow members. Keep up the great job on the *Quarterly*.

Randy Asplund-Faith

[Thanks for the kind words Randy. The ASFA Directory was produced under my supervision by David Bogen, Deputy Secretary for Memberships. Credit should go to him, criticism to me. As to your

concerns about affording all this; by producing a large number of Directories and bulk mailing them with the Quarterly ASFA saved over \$1.40 a member in postage. As we now have around 700 members that is no small savings. As to your complaint about the layout...The membership has spoken (both in letters and at the open meeting at ArtCon III), articles will no longer be broken up in the Quarterly except where necessary for space considerations.]

Dear ASFA,

Whew! I was beginning to wonder if I'd ever hear from you folks. Realizing that my membership was due to expire in January, I sent a check for my membership renewal early that month. It wasn't until the check was already mailed that I found out it should have been sent to a different address (it had been addressed to Matt Fertig). As the months passed and the check had not cleared, I was starting to think the payment had been lost somewhere along the line. Just as I was about to compose a letter of inquiry regarding my status in ASFA, your Spring *Quarterly* arrived today.

It still leaves a question in my mind, however. The last *Quarterly* I received was Autumn 1989. My membership goes from January to January (this is all correct on the label). Due to the time lag between issue, did I miss a Winter 89-90 *Quarterly*? If so would it be possible to send a back issue so I won't have missed anything?

From what I've perused with the latest issue, I like the new format. Please, but puh-leez don't ever change to the cheap, slick cover stock that so many other magazines are starting to use these days! The stock and binding format causes the magazines to look like Tweedledum and Tweedledee, with only different titles to tell them apart.

One last question. I am looking into sending some of my black & white work (copies of course) to other fanzines. Does a collective listing of 'zines (names, addresses, etc.) exist so others like myself have a good idea where to write/send work? It gets a little frustrating when I haven't a good idea as to where to look for such information—

Keep up the good work!

Sincerely,
L. Pierce Ludke

[ASFA members, if you have a similar circumstance, and sent a check to Matt that has not been cashed, please contact the Secretary's office immediately. There was no Winter '89 Quarterly. There is no comprehensive listing of fanzines that I'm aware of. Zines do print lists of other zines within. You might try the SFC Bulletin, c/o P.L. Caruthers-Montgomery, 2629 Norwood Ave, Anniston, AL 36201-2872 as a starting place — Ed.]

Dear ASFA,

I need some information and I am hoping ASFA can help me out. I do magazine and book illustration and also freelance artwork. What I can't seem to find is a good generic contract that I can put on disk and alter to fit specific occasions. The contracts I have received from publishers and galleries don't quite fit my needs. *The Graphic Artists' Guild Pricing and Ethical Guidelines* (5th Edition) has a "Magazine Purchase Order for Illustrators", but there must be another source for general, two party contracts. Can you help?

Thanks for your time.

Lynne Taylor Fahnestalk

Dear ASFA,

I feel compelled to make some comments about the function of ASFA, in response to two remarks of David Cherry's in the Autumn '89 *Quarterly* that disturbed me. I speak harshly here, secure in the knowledge that neither of us establish ASFA policy. I do know that David has the interests of ASFA and artists at heart, even as we disagree.

David's final President's Column says, "We [ASFA] exist for the betterment of the genre." Further.... "the rights and interests [of publishers] are as valid and worthy of protection as those of artists". I presume this means by ASFA.

I cleverly reply, "Sezz you?!?! ASFA was not formed for the betterment of the genre, the industry or the publishers. It exists for the betterment of the *artists*. A healthy genre is a necessary condition for our betterment, but it is not close to sufficient. There have been hoards of happy, healthy and wealthy publishers who have nicked, dimed and outright screwed us artists. What is best for the publishers is no more necessarily best for us than what is best for GM is what is best for the assem-

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Alkyd — The Paint of the Future

By Randy Asplund-Faith

If one is a painter, no matter what medium one prefers, I strongly urge a look at alkyd paints. If one is an illustrator working against deadlines or a fine artist looking for a visually very attractive surface on one's work, alkyd has a lot to offer.

So, just what the heck are alkyds, anyway? Why would one want to stop using what one already knows how to use and replace it with this? What are its advantages over what's used now and what are the disadvantages?

These are all good questions to ask. I shall try to present an objective discussion of how alkyds are used and where they stand in relation to other media. I am not an expert, although I am a professional artist and use alkyds now in a major part of my work. The information I will give here is based on my working experience with the medium and on information provided by Winsor & Newton in a package they sent me. The paints I use are Griffin line by Winsor & Newton and these are the only brand I have found available in the places I shop. There are probably other brands which I am currently unaware of, and there are other companies which make alkyd medium for sale as an alternative drier for oil painting. More on that later.

Alkyds are generally lumped into the descriptive category of oils, however they really should be considered as something quite different. They have many of the advantages of acrylics and many advantages of oils at the same time, but they behave very differently from either. In fact, for fine detail work they give all of the fine crisp delineation of watercolors or tempera, with much better opacity than acrylics. The alkyd medium is a fairly recent addition to the artist's supply list. Although forms of it have been around since the eighteen hundreds, I believe the Winsor & Newton formulation was introduced to us in the middle to late nineteen seventies. Alkyd medium is a synthetic resin made of dibasic acids and polyhydric alcohols with the same oil used in oil paint chemically introduced into the molecule. This is called an oil modified alkyd resin, and it makes a superb painting binder.

What is a binder? Think of it as the fluid glue which holds the particles of color

first in liquid suspension, and then as a dry adhesive binding the color to whatever one paints upon. Examples of binders are oils, acrylics, gum arabic (for watercolor and guache), glair or egg yolk (for egg temperas), etc. Color plus binder equals paint. We add solvents such as water for acrylic and gum bound colors, and either mineral spirits or turpentine for alkyds and oils.

As a binder, alkyds do some amazing things. In comparison to oils they dry incredibly fast, are less prone to either yellowing or cracking, and are tougher as a paint film that is more resistant to dissolving from later applications of solvent. With alkyds all colors dry at the same rate, thus giving an all over even satin finish (oils dry at quite varied rates which can create quite a bit of grief). Alkyd colors have a luminosity inherent to their normal application that to achieve with oils takes a lot of glaze work and the addition of resinous materials (such as damar varnish) in the medium. There is little or no oil stain ring from alkyds on paper. Alkyds can quickly be used as a thick impasto that will dry completely by the next day. Alkyds can be mixed directly with oil paints and mediums or painted on top of or before oils (see below under drying of alkyds). Alkyds can even be used interchangeably with oils, either by mixing them together or by painting one over the other (see below under "fat over lean" and alkyd mediums).

In comparison to acrylics, alkyds dry much slower (A fast drying medium that does leave enough time to do smooth blending!). The color laid down is the color and shade obtained when dry (whereas acrylic changes). Alkyds are more resistant to abrasion and can also be thinned down to watercolor consistency for washwork without the tendency to "powdering off" from underbinding that acrylics have. Even when dilute they have a greater opacity than acrylics. Alkyds can be removed with solvent within a few hours of being dry to the touch, if one changes one's mind, and thus are more forgiving to error. With alkyds you can paint directly over (but not before) acrylics as you would use oils.

The upshot is that alkyds have everything one could possibly want in a paint. As a tool to create they are very handy.

They dry extremely fast, but slow enough to be workable; they are tougher, stronger, more durable with brighter colors; one's paint film won't be as likely to crack; and just about all of the effects that happen in either acrylic or oil techniques can be imitated in this medium.

The down side of alkyds is a gentle slope, but rocky. Although the manufacturers feel very strongly that test results prove it will last as well as they say it will, many say it hasn't been around long enough to know for sure. The worst thing is that one can't just go out and buy a palette of alkyds and sit down and expect to use alkyds the way you would oils or acrylics. Many people try to use alkyds in such a manner and are immediately turned off. They get frustrated with the way it sets up and decide alkyds are too difficult to use.

Alkyd painting is a very different discipline requiring patience and an open mind to new working techniques. It is necessary to learn to use alkyds. This means learning to use them in different consistencies from fluid to thick, keeping an eye on how much is evaporating solvent, and planning the stages of your painting. These are all things to learn for any medium. Since there are so many aspects of alkyds that are similar to oils it is easy to mistakenly assume that they can be used like oils.

Winsor & Newton make 42 of the most common artist's colors in their alkyd line. They also make three different mediums for adding to the paint. These are for glazing, thickening for impasto, and extending. Other companies make alkyd mediums as well. These are sold as quick drying mediums for oil paints. In that capacity I consider them a complete replacement for cobalt siccatives. The cobalt only works as a surface dryer and since it never stops reacting, paintings made with it will be very likely to eventually crumble. To oil painter illustrators I strongly urge replacing cobalt with alkyd dryers. These will double the drying time of your oils and reduce the tendency to crack crumble and darken. These mediums often have names that don't mention the alkyd in them, for example, I use Liquitex™ brand Rapid Set Oil Painting

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Medium which in very fine print admits the contents contain oil modified alkyd resin, gum turpentine, and petroleum distillate. I believe Daniel Smith Co. also makes a similar product.

The "Fat over Lean" principle should be used with alkyds. "Fat" means the color is slow drying or has more binder (medium) in it. "Lean" means it is a faster drying color or it has been thinned with solvent. Most oil paints are "fat" compared to alkyds. If lean colors are put over fat colors, they dry before the lower fat layers do. Later when the fat layers dry this causes the lean layers above to crack or flake. Alkyds are not nearly as vulnerable to this problem as oils because they dry thoroughly and quickly. However one should add just a bit of alkyd medium to one's alkyd paints to comply with the rule. Another thing one can do is to work on a panel instead of paper or canvas so the flexibility of the fat layers over the flexible support (that which one is painting on) doesn't cause cracking.

One of the most significant things about the alkyd medium is the drying rate. It comes out of the tube the consistency of room temperature butter. As it sits on the palette for a couple of hours it begins to set up. It is still workable and can be blended or removed with a bit of solvent on your brush. In fact it remains workable for around five or six hours after being squeezed out, however (surprise) this whole time it has been tacky and one can still lay a fluid stroke over it and make clean lines as with acrylic. One may at this stage decide to blend that line into the paint that was already there. No problem, but one must wait a few moments for the solvent to leave the fluid stroke just put down. Otherwise the first layer will be washed off. This is alkyd's advantage, but may be frustrating at first until one figures out how it works. Remember fresh alkyds can be washed off with solvent. Don't wash it off by accident while trying to add more color.

After six hours or so, the paint is dry to the touch. Complete drying takes overnight. With paint from the tube it takes between 18 and 24 hours, but the painting has probably been worked on before complete dryness is achieved. When completely dry full glazing, scumbling or other hard working can be done without lifting

any of the previous layers. If the brush is dipped into solvent before dabbing into the color on the palette, solvent is added into the paint film. This causes it to set up much faster than straight from the tube, and depending on the amounts can create the tacky stage as soon as a few minutes after being laid in. The dry to the touch stage can be achieved in an hour or two, sometimes less. The thickness of the paint film is critical to the drying rate, so the fastest to dry are very dilute strokes. This can be as soon as a few minutes! Don't worry, they are still workable after they feel dry, up to the point of complete drying.

The solvents for alkyds are turpentine and mineral spirits. Odorless thinner can also be used, but due to the reduced amount of turp in it, it doesn't cut the medium as well. Turpentine evaporates the fastest and is great if you want the effect of acrylic or tempera like strokes. Odorless thinner evaporates the slowest and so the medium doesn't become tacky as fast. I use mineral spirits.

As an example of successful alkyd technique I will describe the methods I use in a typical painting. I begin with a support of Crescent #110 illustration board because it is stout enough to be considered a panel and, although the cardboard backing is subject to the faults of normal paper, the surface is acid free rag and buffered from the card stock. It is also light which is handy for mailing. It would be better for permanence to use untempered (oil free) 1/8 inch masonite if you don't mind the weight.

I prime the paper surface (or the masonite) with acrylic gesso. This gesso is thinned with water to the point where it won't leave brush strokes when laid on. On masonite I put on enough to make it opaque white, but for my use, the real reason for using gesso is to make the paper surface less absorbant to liquids. This is important because I do a fair amount of acrylic painting under almost every illustration. Alkyds or oils would probably soak right through the two or three thin applications of this consistency and the oils in them would chemically attack the paper fibers. Do not fool yourself into thinking this much gesso is enough to prevent that.

I use a 2H mechanical (.05mm) pencil to map out my design and I find that the gesso application mentioned above is ex-

cellent as a drawing surface. Next I do whatever is appropriate for acrylics. I dilute the acrylic colors severely and use them almost like watercolors to tone areas with their underpaint colors, add textures like spattering, airbrushing, wood grains, dirt and gravel, drybrush, etc. The amount of water "underbinds" my acrylics to the point where they will rub off with a damp tissue sometimes if I don't do something about it. What I do is cover the whole thing with acrylic medium. This helps to re-lock those underbound covers into the painting. It also serves another purpose, and that is to seal the underpainting (but really it's the paper we're worried about.) from the alkyds which come next. The acrylic medium is less porous than the chalk filled gesso (acrylic gesso is essentially titanium white acrylic paint and white bulk former) but it is still porous. The idea is to get a couple of layers of solid acrylic between the oils or alkyds and the surface paper. I use matte medium for most of it because it has a little tooth, and then top it off with slightly thinned gloss medium to bring the acrylics up to the satin finish of the alkyds. The nice thing about alkyds is they dry with such an even finish. Acrylics without gloss medium look matte and sometimes chalky. Unvarnished oils look blotchy because some colors dry matte and others dry glossy.

I like to reserve the alkyds for things in the picture that take a lot of smooth blending, need glazes for richness, or need strong opaque color untainted with white or black. This mostly includes figures, glass, water, fabrics, opaque highlights of white or pure color, and glowing translucent shadows. Alkyds really give rich and deep glowing color in the darkest of shadows. I don't really glaze with extra medium very often. The alkyds are so luminous and deep that I personally don't find it necessary.

Painting a large flat area like a sky is easiest with an airbrush and acrylics, but when I started laying them in with alkyds they gained a new life I never would have stumbled upon with oils or acrylics. The blue sky can be laid in with a couple of premixed value changes. Lighter at the bottom and deepening in hue toward the top. Put them on wet with solvent and blend with a soft brush for as long as it works. If you work it past the time when the solvent evaporates out it will get gummy and not

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move with a soft brush. Remember, you can continue working if you revive it with a little solvent. Just put this where it needs to go, carefully, because you don't want to wash off the part that works. You'll have to learn this.

Another method is to put it on thicker in the beginning and push it around with a bristle brush. Dash in wisps of cloud into the setting paint and blend their edges into the blue and the shadows with a brush of appropriate stiffness for the fluidity of the paint. Sometimes a softer brush with good spring can be a nice blending tool. Cloudy highlights are added either wet on tacky, tacky on tacky, or either way onto a completely dry paint film. You will probably find that the sky will need to be laid in two or three applications for opaque smooth coverage. It works out much like laying in a sky in oils, except that one can do it later the same day or the next day, rather than brushing on your layers a week or more apart.

One can lay colors on opaquely in one application, but these are colors that are naturally opaque to begin with, or are color mixes. As one should know, some colors are by their nature more opaque or translucent than others and this usually has little to do with which medium you utilize.

It is a real temptation to scumble and

drybrush with alkyds since in their tacky stage they are well suited to this. Part of the discipline of using alkyds is learning to resist that urge unless the painted area calls for it. Otherwise one goes through a lot of paint and brushes needlessly. Although bristle brushes and sables have their uses, the brush I use most is the W&N series #233 taklon white synthetic. It is inexpensive, has good spring, and points better than my medium grade sables. I've seen demonstrations of the fluid carrying capacity of taklon brushes and the results were very comparable to the capacity of the good sables. With these brushes the most incredibly small details and crisp long lines can be drawn with the alkyd cut with solvent. It's used the same way as with acrylics, but the alkyd line can be removed with solvent if not satisfactory.

I keep my solvent in one ounce screw top jelly jars. The evaporation surface is smaller in proportion to the diameter of the jar, and the screw top allows closure to minimize exposure to solvent fumes.

By adding solvent into the color you can spatter alkyd from a toothbrush. If one desires to paint fine luminous embroidery on clothing or minute highlight lines on a spaceship try sgraffito. This technique involves painting an entire area the color of those fine linear details, letting it dry, painting over with the objects basic surface colors, and then etching off the details

through the wet top layer with a scribing tool such as a knife tip or pin. This technique does not lend itself well to acrylics which dry too fast. It works with oils if one doesn't mind waiting, but the entire process can be completed easily and quickly by laying the first color in acrylic and the second in alkyd. In a couple of hours one can confidently lay in a shadow glaze over both the etched area and the remaining fresh paint.

As for style, one may develop an alkyd inspired style. The medium is amazing. Except for the luminous color and even satin sheen to the surface almost any effect from one's previous favorite medium can be produced. Photo realism, watercolor wash, mechanical hardware, airbrushed look, textures, and flowing organics can all be done with alkyds if desired. One just has to learn the techniques. It may make one a faster painter. It will probably mean one's art will outlast contemporary's work. I believe that this medium at least deserves consideration by more painters of illustration and fine art.

If you have any questions concerning techniques with alkyds, disagree with any of the above information, or have something to add to it please feel free to contact me. I'm in the ASFA Directory. For more information on the product or locations of local dealers that sell alkyds you can contact Winsor & Newton at: 11 Constitution Ave., P.O. Box 1396, Piscataway, NJ

Fascination Street Gallery

**An interview with co-owners Rick Lowry and Angela Bostick
by David Lee Anderson**

"Images for the alternative mind"

The above caption on their letterhead tells you what they are about. You can't really classify the collection of work in their gallery as science fiction, street culture, urban surrealism or cyber-erotica. It is all of those things, but some of the images escape definition. Untraditional may describe everything they show at Fascination Street. Artists try to tread the thin line between outrageous statements and society's fragile acceptance.

These two artists are attempting something unique. They've pooled their talents with the help of some good local business-people, along with a gang of artists that would scare anybody on a dark night in Tulsa's old town downtown fringe.

They've created a showcase for artwork that is not seen anywhere else. They have made an exhibit space to intrigue collectors of the rare and unusual. Those people are out there, they just don't know where to find alternative art forms. This is the place.

Both artists have been ASFA members for years. They speak very frankly in the interview about many issues that should concern members. They need your help and the help of others to establish a gallery where our kind of art is displayed and hopefully sold, establishing a hold on the mainstream, as more of the general public becomes aware of the high-quality craft represented by the artists of imagination.

Rick Lowry speaks for the gallery first, then Angela Bostick adds her com-

ments at the end of the interview.

What is Fascination Street Gallery, and how is it different from other galleries?

It is a gallery for alternative arts, like SF and Fantasy, contemporary and socially relevant material. It's not for "Star Trek" art, it will have some significance. Most importantly, it will be an outlet for artists who have nowhere else to send their art. *What kind of material do you deem "socially relevant"?*

Things that tend to point out, whether it be pro or con, problems with society. For example: child abuse, ecology, animal rights and basic human rights.

You are doing advertising on radio sta-
Continued on Page 21

Facination Street Gallery

Continued From Page 20

tions, newspapers and other forms of public information. What kind of audience are you trying to reach?

We want to reach anyone who wants to respond. We've had reactions from a wide variety of people, from home-makers to punks and everyone in between. They have been very positive. Because of the ads, we've gotten calls at all hours of the day and night.

When is the gallery opening?

March 16, 1990. We're having an opening party on March 17, with a number of artists and patrons coming from several states.

How has the response been from artists?

From local artists, extraordinary. But, from the artists for whom this gallery was mainly intended, very poor, with a few exceptions.

Which artists were "mainly intended"?

Science Fiction and Fantasy artists. Many of these people were contacted, and/or approached at conventions at least six months before the opening. They either didn't take us seriously, or decided it wasn't worth their while.

You state prominently in your ads "Science Fiction and Fantasy Art". What percentage of those targeted artists have responded?

Much to the embarrassment of the genre, about 20% of the art we've received is SF&F. I suppose many of my fellow artists feel their markets are realized, and their reputation cannot expand beyond that now. They don't realize the importance of sharing their work with the outside world. This gallery was established to feature those artists.

What is your commission?

25% on original works, 35% on prints.

That is low for a gallery fee. Are you supporting yourself by other means?

It is also a framing gallery, with very reasonable prices for framing, about 35% lower than local shops. We offered free framing to artists as an incentive for work submitted for the opening. We want to show our expertise in displaying work well.

We will also carry jewelry, sculpture and a variety of 3-Dimensional art. Our commission will remain low, so that prices can give buyers a better deal. We can depend on our framing capabilities to get the establishment through slow times.

The framing service is also an inducement to get the public to view alternative forms

of art?

Exactly.

Many SF and Fantasy galleries have opened and closed without success. How are you hoping to change this trend?

We haven't confined ourselves to just the sales of science fiction and fantasy art to support the gallery. That's a mistake we feel that others have made. Whether or not we meet success in selling the art remains to be seen. The artwork will be there for exposure to the unenlightened public.

Will the location access the "public"?

Yes. It's located near downtown Tulsa, in an old section that is being revitalized. There could be a lot of traffic in that vicinity with the changes coming up for that area.

You've mentioned that the building owners are Science Fiction and Fantasy art collectors. This was certainly a factor in your establishing the gallery, wouldn't you say?

Yes. They established a reasonable circumstance to allow us to fulfill our dreams of an alternative art gallery. Our overhead is lower than many businesses and allow us to charge a low commission.

Regarding the lack of response from SF and Fantasy artists, do you think they will come around after you prove yourself successful? Or do you think that artists are so disorganized that they intend to submit things and just never can get around to it?

I think we will encounter some of both situations. Hopefully the percentage of positive response from SF&F artists will improve. My first love, and Angela's too, will always be SF and Fantasy art. We will continue to feature that form of art as a main attraction, as we continue to practice the craft as well.

Do you think that the failure of so many SF&F galleries in the past has made some artists apathetic?

Yes. I'm sure it has effected many that way. But apathy is deadly and recognition as a "real" form of art will not come about on its own. It's up to us. Michelangelo had moments of doubt, but kept working at his craft. We have to do the same

Angela:

I wouldn't do a gallery without a partner. I'm, an artist first and foremost, and have to be working on art to feel accomplished. We share duties running the shop and doing the business end of things. I'm doing the gallery so that I may be able to do

more more art. I've been doing a lot of small pieces for publication, but haven't been able to do some serious painting for a while. This will allow me to do some artwork while providing a less erratic income.

I want to provide a place for people to show their work. You can't do it right if you're not in it to make a living. Most idealistic ventures fail if you don't have a realistic base of support. It made me work harder to have to survive at this business. Dues-paying for my life as an artist has not come easily. I've been selling art for eight years now, and have learned to have common sense about the business end of art. The priorities have to be realistic. Idealism won't run a business.

I'm looking for "edge" art, I want it to be creative. I don't want the same old thing. I've turned down "classical" fantasy because it doesn't push the viewer to extremes.

I don't want just the same kind of thing that you can see at a convention art show. I'm looking for some hardcore art, industrial visionary, urban contemporary. I want sculptural things, hardware, etched glass, montage, collage, models, one-of-a-kind jewelry sets, erotica.

We're going to continue to accept submissions, but will turn over the gallery showings every two months. We will have one-person shows, featured artists, continuing exhibitions. We will have themes, some erotic shows, entertainment like live music and other public events. We are going to keep the gallery in the public eye. We're not doing this for SF fans. This is for public access. I'm a business person, and will be flexible in the type of material we feature. I want the stuff that an artist wouldn't take to a convention because it's too strange.

Chicon Print Shop

Continued from Page 14

These are the provisionally rules and will not become permanent until I send the rules to Chicon V. If in the meantime I hear suggestions from fellow ASFA members, I will take them into account before finalizing the rules.

Larry Tagrin
1024 Wall Rd
Keller, TX 76248
(817) 379-1026

ASFA Classifieds

Free, blue, full size, convertible sofa, contemporary stereo console, both need small repair, scuba stuff, including wet suit, all free. For sale, accumulation of late silver-age comics. cheap. Also want to buy old ASFA Quarterlies. Thomas Endrey, 43-23 Colden St. #14-M, Flushing NY 11355

Wanted informative, provocative material for the *ASFA Quarterly*. If you've got what it takes please submit soon. Deadline for next issue is August 8, 1990. Material may be submitted as ASCII files on any MS Dos diskette, or Apple Macintosh™ diskette, or electronically mailed to CompuServe account #71475,1515. Send to Box 151442, Arlington TX 76015-6471 for more information.

Letters to A.S.F.A.

Continued From Page 18
bly-line workers.

We are not an 'industry' organization. We are an artists' organization. I've been with ASFA for fifteen years, but the day that ASFA decides to take a publisher's side over an artist's legitimate grievance will be the day I quit in disgust.

Years ago, we decided to actively solicit non-artist members. I had some minor misgivings; I was reassured that the presence of publishers, art show directors and similar folks (namely the ones against whom most of our complaints are directed) would not change ASFA's focus as an organization for the support of *artists*. I am now having serious doubts. I do not want ASFA toadying up to publishers, period. And that is what David pushes.

In David's letter about art show practices, he raises that old, tired wail about art show commissions and how unfair they are. The Art Show Guidelines set down the principal that shows should charge minimum flat fees and try to recoup their costs through commissions for a simple and humane reason: it is fairest to the overwhelming majority of artists and ASFA members. The majority of artists entering an art show are lucky if they cover their direct show expenses; typically, a third or more sell nothing. David feels he is being penalized by a commission, and it is his 'generosity' that tolerates it.

It's the generosity of the "haves" who care nothing for those who don't have. David feels put out by a hypothetical 15%

commission on \$4,000 in sales! I say that any professional who cannot cope with a 15% commission on that kind of return from a convention should get out of the business! And, they certainly have no right suggesting that the have-nots should take their lumps without protest.

High panel fees and low commissions benefit 5% of the artists at the expense of 95%. In David's hypothetical example of four panels at \$55 (vs a 15% commission) the only artists that benefit are the ones who sell more than \$1500 at the art show, a few % of the artists entering the show. The remaining 95+% come out losers on his "fair" flat fees.

This is unenlightened self-interest and unworthy of ASFA. Regardless of who screams the loudest, certain facts haven't changed since ASFA was formed. High panel fees and low commission rates hurt twenty times as many ASFA members as they help. It isn't even a close call; it's self-serving greed. Period.

David and I are totally in agreement that art shows have no excuse for gouging the artist or becoming concom "profit centers". Certainly not before the median artist is making real money from shows. It goes without saying I find Don Cook's "free-marketplace" art show analysis contemptible in the extreme.

But one can be on the right side and still be wrong-headed. If ASFA becomes an "impartial" body upholding the rights of publishers over artists, of 5% of the rich artists over the remaining 95%, of *anyone* over its core constituency and its very reason for being, well....that's the day we should shut it down.

If we don't watch ourselves, that day will come sooner than we ever feared.

Sincerely,
Ctein

Dear ASFA:

I have only been a member of ASFA for a short time and my standing in the SF/F art community is not yet at a point of national prominence. I very much have enjoyed the *ASFA Quarterly* over the last couple of years, and through ASFA I was able to exhibit with other members at the "Into the Future" exhibition at the Park Avenue Atrium in New York City earlier this year. That was quite successful from what I have heard. (I was surprised that there wasn't a review of the exhibit in the *Quarterly*.)

I think that ASFA is a fine organization however I wondered why the likes of Frank Frazetta, Barry Windsor Smith, Roger Dean, Greg Hildebrandt, and others are not members. I think ASFA has terrific potential and I would love to see the genre of SF/F art elevated to a more respectable, more highly visible, more lucrative and important position than it has now. I mean, when you see magazines like *ArtNews*, *Art Forum*, *Gallery International*, *Art in America* totally ignore us it makes one question why can't we be just as important as your Warhols, Pollocks, and DeKoonings?

It was really nice to see the exhibit on Park Avenue. My hat is off to Mr. Datene for his support of SF/F artists. Let's hope some of the more swanky galleries across the country take a hint from him and schedule more science fiction and fantasy art exhibitions. It's time we had our day in the spotlight.

With Regards,
Bob E. Hobbs

Advertising Rates for ASFA Quarterly

The *ASFA Quarterly* does accept advertising. Advertisements must be camera ready and the editor reserves the right to reject or edit any advertising deemed not suitable for publication. The rates are as follows.

Quarter Page (3 1/2 X 4 3/4)

\$25 - One Issue \$75 - 4 issues (one Year)

Half Page

(7 1/2 X 4 3/4 or 3 1/2 X 10)

\$50 - One Issue \$150 - 4 issues (one Year)

Full Page (7 1/2 X 10)

\$100 - One Issue \$300 - 4 issues (one Year)

Back or Inside Cover

\$150 - One Issue \$500 - 4 issues (one Year)

Standard Business Card

\$15 - One Issue (no yearly rate)

Classified Ads (ASFA Members only)

\$5 for up to 50 words, then 10¢/word.

Minimum \$5.

All advertisements must be paid in full at the time of submission. To receive the annual rate, payment for the year must accompany the ad (though the ad copy can be changed between issues.) Send ad copy and payment (payable to ASFA) to *ASFA Quarterly*, P.O. Box 151442, Arlington, TX 76015-7442. Deadlines are the same as shown for other material (Aug 8 for next issue).

Do You Need the ASFA Art Show Guidelines?

If you have an interest in the art shows at science fiction conventions, it's possible you do. In a field where there is no real standardization, more and more people have begun looking to the *Guidelines* for help and guidance.

Written as a sort of handbook for art show directors and their staffs, it also offers valuable insights for artists who exhibit work at such shows and the buyers who make it all "happen."

The *Guidelines* packet contains a 24-page booklet which covers many topics. These include a suggested timetable for putting together a show, notes on advertising the show, forms, rules, security, fees and commissions, considerations regarding the physical display area, art show staff, auctions, and issues (censorship, jurying, defining what is a print, copyright, photographing of the show, and responsibility of the show staff and conventions officers for care of artwork and payment of artists) that frequently arise.

The packet also includes "model" art show forms (currently bid sheets only—but more are coming!) which a con or artists may use without charge; a mailing list of artists who have registered with the *Guidelines* distributor as wanting to receive art show information; and miscellaneous other items.

Moreover, each person who requests the *Guidelines* is included on a list to receive periodic *Updates*. These include such information as new artists' names for the mailing list, new "model" forms, or new ASFA recommendations on various art-show-related topics.

Best of all, the *Guidelines* packet and subsequent *Updates* are available free of charge to anyone (even a non-member) who requests them. They are part of ASFA's ongoing commitment to education about SF and fantasy art, and improving communications between artists and others in the field.

Send a letter or postcard to request the *Guidelines* (or ask to be included on the artist list, or both) to: Jan Sherrell Gephardt, 4821 Adams, Shawnee Mission, KS 66205. Or phone her at (913) 722-1479. Or use the order form below.

Send me the ASFA Guidelines
Include me on the artist list

NAME: _____

ADDRESS: _____

Phone #: _____

_____**Artist** _____**Agent**

_____**Artshow Management**

_____**General Interest**

Return to: Jan Sherrell Gephardt
4821 Adams
Shawnee Mission, KS 66205

ASFA Artshow Survey

Dear Art Show Director;

The Association of Science Fiction and Fantasy Artists is attempting to accumulate data on art shows. Please take a few moments to fill out the questionnaire below (as much as you can), fold it up and mail it to the address shown. Your cooperation is greatly appreciated.

1. Convention Name _____
2. Date _____
3. Location _____
4. Attendance _____
5. Convention Mailing Address _____

6. Hanging Fee:

- a. \$ _____ Per Piece
- b. \$ _____ Per Table Table Size _____
- c. \$ _____ Per Panel Panel Size _____
- d. Other (Please Specify) _____

7. Commission: _____%

a. Was there an upper limit on the commission? ____Y ____N

If yes, how much \$ _____

a. Was the hanging fee deducted from the commission?
____Y ____N

8. # of Artists in the show? _____
9. # of Artists who sold? _____
10. # of pieces in the show? _____
11. # of pieces NFS? _____
12. # of pieces receiving one or more bids _____
13. How many bids were required to go to auction? _____
14. How many pieces went to auction? _____
- 14a. How many pieces were bid up at the auction? _____
15. What was the total of auction sales? \$ _____
- 15a. How long did the auction(s) take? _____
16. Who was (were) your auctioneer(s)? _____
17. Did you allow after auction sales? ____Y ____N
18. If yes, what was the total of after auction sales? \$ _____
19. Did you allow "Quick Sales"? ____Y ____N
20. If yes, what was the total of Quick Sales? \$ _____
21. What was the total of Art Show Sales? \$ _____
22. How many artists had total sales in each of the following ranges:
\$1-50 _____; \$51-100 _____;
101-250 _____; 251-500 _____;
501-1000 _____; 1001-1500 _____;
1501+ _____?

23. Did you have a Print Shop? ____Y ____N

24. If yes, who ran it? _____

25. How many artists participated? _____

26. What was the total of Print Shop Sales? \$ _____

Signature _____

Date _____

Art Show Director's Name and Address: _____

THANK YOU

Please Return to: ASFA

P.O. Box 151442

Arlington, TX 76015-7442

"IMAGINE THE FUTURE...
WHERE SCIENCE FICTION
AND FANTASY CONVERGE
...THAT FUTURE IS
HERE TODAY - IN ASFA"

ASFA

THE ASSOCIATION OF SCIENCE FICTION
& FANTASY ARTISTS
PO. Box 151442
Arlington TX 76015-7442

ASFA is a 501(c)3 non-profit educational association whose members are amateur and professional artists, art directors, art show managers, and art collectors - anyone interested in the art of the fantastic! ASFA is dedicated to providing a communication link among members, as well as providing helpful information and technical assistance. ASFA awards the Chesley Awards annually for excellence in SF&F illustration. Members also receive the ASFA Quarterly which features:

Information on upcoming
art shows and exhibits

"How to" articles and
profiles on SF &
Fantasy artists

A Forum for correspondence

Convention Art Show
Reviews and Sales Reports

Information on Art Show
Management

And Much More!

JOIN ASFA

fill out the application below
and mail with \$18 annual dues (\$24 Canadian)
in check or money order (payable to ASFA)

Name: _____ Date: _____

Address: _____

City: _____ St./Prov.: _____

Zipcode: _____ Telephone: (____) _____

Artist (☐ Am ☐ Pro)

☐ Agent ☐ Editor

☐ Art Show Management

☐ Publisher

☐ Collector

☐ Interest in Art

☐ Art Director

☐ Other

I Wish to have my address listed in the ASFA Directory ☐ Y ☐ N

I Wish to have my phone # listed in the ASFA Directory ☐ Y ☐ N

send to: ASFA PO. Box 151442, Arlington TX 76015-7442