

ASFA

NEWSLETTER

MARCH/APRIL 1982

Association of Science Fiction Artists, Inc.

EDITORIAL ADDRESS: ASFA C/O SHEILA ORICK
P.O. BOX 255
UNION CITY, N.J. 07087

PRESIDENT: F. KELLY FREAS, 4216 BLACKWATER RD., VIRGINIA BEACH, VA. 23457
VICE PRESIDENT: JANNY WURTS, 76 BACTON HILL RD., FRAZER PA. 19355
TREASURER: WILMA FISHER, 25 OLD LANCASTER RD. APT. C-6, BALA-CYNWYD, PA. 19004
SECRETARY: SHEILA ORICK (see editorial adress)
EASTERN DIRECTOR: JOE MAYHEW 65-C RIDGE RD., GREENBELT, MD. 20770
MIDWESTERN DIRECTOR: DARYL MURDOCK, 200 EAST 80th TERR., KANSAS CITY, MO. 64114
MOUNTAIN DIRECTOR: PHIL NORMAND 2525 E 14th AVE. 1, DENVER, CO. 80206
PACIFIC DIRECTOR: CTEIN 37 SKYLINE DR. DALY CITY, CA. 94015
DIRECTOR AT LARGE: FREFF 8102 23rd AVE., 4, BROOKLYN, N.Y. 11214

REGION ?

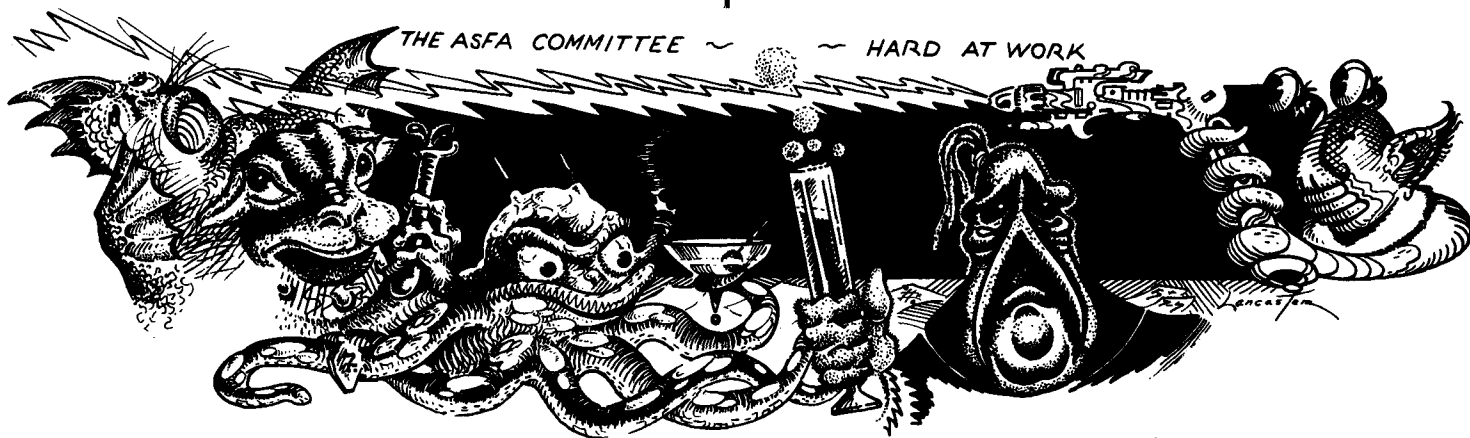
Several of you have asked what Region you reside in. Each Regional Director represents ASFA for one time zone, so check your phone book, in the long-distance rates section, to find out.

Hello Everyone,

I'll bet you're wondering what on earth, (or out there) could possibly have delayed this newsletter for so long! I don't blame you. I wish I could say that it was something simple. It wasn't. First of all, Freff could not get it out last year. This was due to a bad virus, etc... I finally received his half finished newsletter, on the 14th of february. Then, since our postal permit had expired, Wilma sent me all the legal papers and two money orders for a new permit. I have yet to find them, in my P.O. Box. Wilma canceled the money orders, of course. I went go on with all the gory details.

I hope to get a newsletter out, every other month. I'll need your help to do this. Let me know about your successes, problems, questions, and experiences. I would like data on Artshows, galleries, bookstores, museums, etc., that deal with SF Art. Also publications. Detailed reports of what sold at conventions, prizes, and so on, would be great. I'll forward all grievances to Freff, who is grievance person. Please be sure to type or print neatly. I'm not a good heiroglyphics decipherer. Let me know what you'd like to see in future newsletters; next dead-line 15th April.

Sheila Orick/Secretary



PRESIDENT'S LETTER

--VINCENT DI FATE

August 27, 1981

12 Ritter Drive
Wappingers Falls, NY 12590

Dear Friends and Members of ASFA:

Several months ago I was appointed by the Board to assume the presidency of ASFA until proper elections could be held at our annual membership meeting in Denver. So charged, I am pleased to make the following report on the status of our organization.

1981 has been a productive year for ASFA. This year, thanks to the tireless efforts of David Kogelman, ASFA was duly incorporated as a non-profit organization. In addition, our membership has grown and our group now represents some of the key talents in the fields of SF and fantasy art. We now have uniform standards for the conducting of convention artshows and are dealing effectively with grievances on both professional and amateur levels. We have joined forces with the Science Fiction Writers of America and are working together with them to solve some of our mutual long-standing problems with the publishing industry. We are affiliated with the Fantasy Artists Network and hope to use our affiliation to form the basis of a broader coalition for dealing with the unique problems of our field. Also, earlier this week, Wayne Barlowe and I participated in the first of a series of meetings with the National Board of the Graphic Artists Guild to explore the possibilities of ASFA's joining forces with the larger community of graphic artists. I am pleased to report that the Graphic Artists Guild is eager to report that the Graphic Artists Guild is eager to have us join with them, but more on that later.

I would like to thank the officers and friends of ASFA for their support. To Wilma Fisher, Louise Sachter, Amy Sefton and Freff who are ASFA, thanks alone are not enough. They have given us more than their time, they have given their most heroic efforts and have often reached into their own pockets to pay for the vital telephone calls and postage which are the very voice of this organization. To Joe Mayhew, Wayne Barlowe, Rex Bryant, Greg and Tina Bear, Dave Kogelman and

Rick Sternbach (who started it all), I give my personal thanks for your help and invaluable support. And to the countless scores of you who help in ways unknown to me and who simply believe in and support the idea of ASFA, let me say that you enrich not only your own lives by virtue of this belief, but the lives of artists everywhere. Because of all of you, ASFA offers us hope. Because you care about and support this organization, ASFA has grown and is now capable of taking those giant strides to improve conditions for all artists engaged in the SF and fantasy fields. Much to the surprise of everyone, ASFA has risen from the chaos and disorder which had characterized it over the past several years, to become a well-organized, efficient, determined entity with the single-minded purpose of improving the lot of its members. If this seems like empty rhetoric to you, look around you. We are together. We count for something.

As mentioned earlier, the Graphic Artists Guild wants us to join them. More than that, they wish to absorb ASFA and make us a fully instated discipline of the Guild. There would be enormous benefits to be derived from such a merger, but in order to facilitate such a union, ASFA would have to change. Let me briefly and simply outline some of the pros and cons of becoming a Guild discipline, so that the issue can be discussed during the membership meeting at Denvention. We

pg.2

plan to meet again with the National Board sometime later in September and it will be useful to us to have a clear picture of our membership's attitude toward the idea of affiliation with the Graphic Artists Guild.

First, what's to be gained by becoming a discipline of the Guild. The Guild represents the entire range of graphic arts, from salaried design artists at publishing houses and advertising agencies, to freelance illustrators, graphic designers and gallery painters. The Guild's National Headquarters is in New York City, but it also has local chapters in Atlanta, Boston, Detroit, Los Angeles, Philadelphia, San Francisco and St. Louis. Politically, the Guild is the only nationally recognized coalition of graphic artists and as such is empowered with all the rights and privileges accorded to a national labor union. The Guild is not a labor union and does not seek to eliminate competition between artists but rather to place that competition fully on the basis of talent rather than on the self-destructive basis of price undercutting. It does this not through legislative means, but by educating artists in the way of competitive price structure. It played a major role in promoting the Copyright Revision Act of 1976 and it actively proposes and sponsors new arts related legislation on the state and federal levels. In short, it does on a grander scale, all of the things which ASFA, in principle, strives to do but does it more quickly and efficiently because of its far broader base of support. When the Guild sits down to negotiate or to settle a dispute, it does not speak for a few hundred, but for thousands of artists, spread out across this land from coast to coast and across the broad spectrum of the visual arts.

The cost of maintaining membership in the Guild is relatively cheap, yet it is several times that of the fee structure of ASFA. Yet, as a card carrying Guild member, you are entitled to discounts on art supplies of between 10 and 20 per cent. This alone is worth many times the Guild's membership fee over the course of a year. The Guild provides access to group health, disability and life insurance plans which would cost many more times to freelance individuals having to purchase such plans independently. It is currently negotiating the expansion of its health plan to include dental coverage as well and has a variety of Kehoe and other style retirement plans available at low cost to its members. It provides a national newsletter which contains comprehensive articles on business practices, legal issues, interviews and lists of clients who are known violators of fair business practices. It provides a newsletter update once a month and each regional office puts out its own newsletter of local interest. The Guild provides a national Directory which is updated every two years. It also publishes The Pricing and Ethical Guidelines, a soft-cover booklet, also updated every two years, which lists current competitive rates within each discipline and for each type of job according to specific use. This alone is worth thousands of dollars to the free-lance artist, and I say this from personal experience. The Guild has a special legal counsel, which for a nominal fee, will negotiate freelance contracts for its members. It provides a referral service of legal experts in various other marketing areas outside of publishing. It provides model contracts for illustrators and graphic and textile designers. It has a nation-wide job-referral service. It sponsors seminars and meetings to educate its members in areas of professional interest. It has a nation-wide grievance committee to deal with the personal problems of Guild members and unlike ASFA, when it moves to deal with a problem it

brings with it the clout of tens of thousands of working artists from coast to coast. In addition to its support of arts related legislation it also co-sponsors the Joint Ethics Committee which strives to resolve the broad moral issues which cannot be legislated. It does all of these things and much, much more.

And now for the bad news. ASFA will have to change. It will cost you more to become a member. Much more. The current Guild membership fees are ninety-five dollars for regular members (full-time working artists), sixty-five dollars for provisional members (artists earning less than \$9,500 per year from their art-related activities) and thirty-five dollars for students. They are willing to negotiate these fees with us, but I assure you, membership will be many times more than what you are now paying. For those of us who currently belong to both groups, the fees will actually go down, but there are only a few dozen of us at best. Before rejecting the idea out of hand, think of what you're passing up.

And there are other ways of dealing with the fee structure. ASFA could merge with the Fantasy Artists Network so that we can maintain membership at the low end of the scale without increasing the dues drastically and losing a large part of our membership. We should perhaps merge with FAN anyway, if for no other reason than to broaden our base of support. Professional artists earning less than \$9,500 per year (which makes up the largest percentage of our group now) would probably pay dues of approximately fifty-five dollars a year once we've negotiated the fee structure with the National Board. Professional members living entirely off of their freelance incomes would pay perhaps eighty or eighty-five dollars which would be at least twenty dollars less than they are paying now to belong to both organizations. Before you say no, think hard about it. They are offering us an incredible opportunity. We will need only a few dozen of you willing to pay the regular membership fee to join them, provided the rest of you are willing to pay the provisional dues and for the students among you, membership can probably be had for twenty-five or thirty dollars a year.

And, if after some discussion, the answer is no, don't despair, because the Guild so wants us to join with them that they are willing to negotiate a provisional affiliation which will necessitate only a modest increase in ASFA dues. And they've even gone so far as to offer us an affiliation in name only which will cost us nothing. I don't want to force this issue down your throats. I know how you feel. I know how hard it is to earn a buck and how easy it is to spend it the way things are today. Common sense should tell you that we'd get more out of the deal if we're willing to give more. Absorption as a discipline offers us the greatest opportunity. But affiliation, by hook or by crook, is what ASFA needs. A few dozen of you can do it, if the rest are willing to cover their fair share.

A few weeks after the Denvention, the new administration of ASFA will meet again with the Guild's National Board in New York City. Regardless of the outcome of the elections, I will be part of these negotiations. I will not do anything contrary to what the majority of you want. Once the National Board has spelled out the terms of the various kinds of affiliation that the Guild is offering to us, you will decide what will be done.

Regardless of the eventual outcome, ASFA is. If you don't believe me, look around you. What ASFA will become is up to you.

With all good wishes,

Vincent Di Fate
President, ASFA

GRIEVANCE REPORT, CORRECTIONS AND ADDITIONS

--VINCENT DI FATE

Regarding the MOST ANNOYING MARKET AWARD reported in the latest ASFA Newsletter, problems with STARLOG/FUTURE LIFE have been resolved. The problems had been settled during conversations with Robin Snelson, prior to her leaving FUTURE LIFE MAGAZINE and an update on the matter was sent in for inclusion with the Newsletter Grievance Report. Apparently, the update was misplaced or never received and we apologize to the folks at STARLOG/FUTURE LIFE for not reporting on the resolution of our problems with them along with the regular Grievance Report

Good news at Davis Publications. Negotiations over the new contract have resumed with the new art director, Ralph Rabino. Terms have been established at a one-time use in domestic and foreign editions of the company's SF magazines, with all other rights remaining with the artist and the one-time magazine rights reverting after one year from first North American publication. That's it! All around it is a far better agreement than any other that we've discussed with them in the past and the new agreement will be in force as soon as contracts are printed up. In the meantime, artists working for Davis Publications should request the alteration of the current editorial purchase order contracts to coincide with this agreement.

As of the Denvention membership meeting, I will resign from the chairmanship of the ASFA Grievance Committee, but will function in an advisory capacity with the new administration. All mail and telephone calls regarding grievances should be directed to me until a new chairperson can be appointed.

Best,

Vincent Di Fate

Freff has been appointed.

CON ARTSHOW CALENDAR

BALTICON 16, 9-11 Apr. GOH: Michael Whelan, Janny Wurts. (Joe Mayhew has a great party planned for us all) write: Baltimore SF Society, Box 686, Baltimore, MD 21203

DISCLAVE, 28-31 May, Alington, VA. Write Bob Oliver, 9408 Michael Dr. Clinton, MD 20735, for Artshow info.

SF CON 5/Syracuse U. 18-20 Jun, each Artist will have their own room! 337 Harford Rd. Syracuse, NY 13208. For Artists and Hucsters: S.L. Hughes, 405 North St. #1, Chittenango, NY 13037

CHICON IV, 2-6 Sept. GOH: Bertram Chandler, Kelly Freas. For Artshow info Write: Eliz. Pearse, 218 All Saints Crescent, Oakville, Ont. Canada L6J5M9. Hanging fee \$20 per panel or table, 10% commission, limit 3 panels or tables or mix of both. Set-up Thurs. 9-6. Will be run similar to Noreascon, but much more space. Good possibility of Workshops.

PHILCON 82.1? Jan. 83. Larry promises much better lighting, and twice as much space. 3rd Annual ASFA/PHILCON Artist's workshop. New Hotel! More next issue...

ASFA MEETING NOTES: DENVENTION

TREASURER'S REPORT: Current balance \$170.00. Balance down due to renewal notices not going out, and printing and mailing costs on large run of last ASFA Newsletter. Money being collected at Con.

MEMBERSHIPS: Board voted to extend memberships through balance of year, so old members not necessarily due for renewal. Dues paid now by existing members will count toward next year. Treasury crediting \$5.00 each through next Worldcon. New members, or old who haven't paid in a long time, can pay \$10.00 for year.

ANNOUNCEMENTS: Location of ASFA Suite; times of operations, smoking policy. Cautions on attending masquerade, and possible effect on operational hours of suite.

NOMINATIONS AND ELECTIONS: Decision made previously to conduct election by mail. Notion to suspend by-laws to permit mail ballot and additional nominations. Nominations to be received by October 30; ballots immediately after. Passed with no discussion or dissent. Nominations Committee (Larry Gelfand, chair; Janny Wurts; Gary Feldbaum) presented list to go with ballots:

President	- Freff
Vice President	- Janny Wurts
Secretary	- Sheila Orick
Treasurer	- Wilma Fisher
East Region	- Joe Mayhew
Midwest	- Becki Heydemann
Central	- Phil Norman
West Coast	- Tina Bear
At Large	- open

Additional nominations from any five members. Send to Freff. Also looking for volunteer workers.

GRIEVANCE COMMITTEE: Letter from Di Fate, Grievance Report, President's Letter read into record. Will be printed in Newsletter.

D. C. Dedon
1522 N. Santa Rita, #C
Tucson, AZ 85719

DEAR ASFA:

Allright already. It's 1982 and the silence is deafening. Neither I nor Gay Miller have received our (believed to be overdue) ASFA newsletters informing us of the fall election results. What gives, eh?

I gotta question. Is it permissible to refuse/block/veto/forbid admission to a convention art show to an 'artist' who has long proved to be trouble on the hoof? We've got a problem child out here and the Tus-ConCom is divided over policy. Leniency is sometimes a good thing, but when times are tough, going easy on such persons can do more harm than good if: a) said person takes leniency for granted and b) other persons are tempted to jump on the flake-wagon. How about printing this question and see if answers come in? Hmmm? ?

Market Informal: Tus-Con VIII was Nov. 13-15 and was a screaming success. Tight money (out here anyway) yielded lower sale prices on auction items but volume increased. Prints, cartoons, drawings and small oils/acrylics did well in sale volume; large pieces in any media did not do too well. Big money buyers held back this year, which gave incentive to persons of limited means to bid, bid, bid!! I suppose the difference is between those who can afford to collect (who see SF art as 'investment') and those who buy what they can because they like it (and can live on macaroni and cheese for months at a time!). Without the pressure of well-heeled collectors, folks of lower-heeled means bought as much as they could. Whether this observation will serve as a trend indicator (WesterCon is in Phoenix this year) I surely will not say. But, as an artist, I will tell you that I'm going to concentrate on smaller work. Damn near sold out of the stuff at Tus-Con!!

I am going to haunt my mailbox for word. If anyone is heading through this part of the country in the next few weeks, be warned and bring a swimsuit. The streets are rain-flooded and even the roadrunners are treading water.

Deborah C. Dedon
Tus-Con VIII and (probably) Tus-Con IX ConCom

NEW BUSINESS: Discussion of ASFA affiliation with Society of Illustrators - what's involved, pros, cons. Suggestions of committee to investigate incorporation of ASFA in said Society, and formation of sub-group of ASFA composed of Active members to be Affiliate and Associate members. Discussion of membership categories, costs, benefits, special concerns of SF artists, comparison of Graphic Artist Guild and Society of Illustrators.

Discussion of ASFA policy on art shows - fee structures, creation of Art Show Manual, possibility of ASFA boycott of art shows not using ASFA guidelines. Questions as to just what ASFA can really do. (Note from ASFA lawyer, Gary Feldbaum: "ASFA itself cannot boycott artshows. We could get into very serious trouble. We can provide information...")

Discussion of use of SF art in planetariums. Suggestion that ASFA set up central file of good slides for such use, and handle sales and credits. Suggestor volunteers to handle project.

Discussion of ASFA 'Artists Blackbook,' agreement to pursue matter.

Discussion of 'teeth' possessed by ASFA. Point made that ASFA can accomplish some things by virtue of existence of organization and attendant publicity of doings. Distinct limits to what ASFA can do legally.

More Announcements: ASFA/Philadelphia SF Society co-sponsoring Artist's Workshop at Philcon - Friday night, Saturday all day. Westercon wants art programming. Suggestion of contact with Chicon using Phil Foglio as liaison. Announcement of publication of Tax Guide. Lunacon artshow, Aussie artshow.

Questions as to who can be nominated or hold office in ASFA. Any Active or Associate member can be officer or board member. Affiliate members cannot be nominated or hold office, but they can vote for the At Large member of the Board. Discussion of conflict of interest possible with Associate members as Board members. Suggestion that top four (4) officers be artists. No resolution.



TUS-CON

TOXICITY OF ARTISTS' SUPPLIES

HON. FREDERICK W. RICHMOND

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Thursday, February 19, 1981

Mr. RICHMOND. Mr. Speaker, 3 years ago, I began an investigation into the toxicity of artists' supplies after receiving letters from several artists who had developed serious, chronic illnesses while working with their art materials. Because of the lack of information in the labels of artists supplies, these artists had no way of knowing the potential hazards of using these materials, or the proper precautionary measures to take to avoid misuse.

As I explored the problem further, I discovered that hundreds of artists and hobbyists are suffering from a number of illnesses, such as permanent nerve damage, liver and kidney damage, lung disease and miscarriages, as a result of their exposure to toxic art supplies. Conclusive evidence of the connection between the art materials and resulting illnesses was provided by research conducted by Batelle Laboratories of Ohio.

To provide my colleagues with an idea of the scope of this problem, I have prepared a list to show a few of the professions which routinely use hazardous chemicals and the health-related problems associated with various degrees of use of the chemicals:

PAINTING

Cadmium Vermilion Red (Pigment Red 113) may cause mercury poisoning, which can severely damage the nervous system and kidneys.

Flake White (cremnitz white, white lead, Pigment White 1) may cause lead poisoning and birth defects, including mutations through ingestion.

Turpentine (gum turpentine, gum spirits, spirits of turpentine, wood turpentine, steam-distilled turpentine) can cause skin irritation and allergies, sometimes years after exposure. Accidental entry into lungs through ingestion is common and can cause fatal pulmonary edema.

PRINTING

Chrome Yellow (lead chromate, Pigment Yellow 34) may lead to skin irritation, allergies and ulcers through direct contact. Chronic inhalation may cause lead poisoning and lung cancer. Ingestion may cause immediate chromium poisoning (Gastroenteritis, vertigo, muscle cramps and kidney damage).

Carbolic Acid (Phenol) may cause nervous system depression and liver, kidney and spleen damage with a single exposure. Direct skin contact can be fatal.

Toluene (Toluol, aromatic naptha) may cause menstrual disorders, skin defatting, narcosis and possible chronic liver and kidney damage. Inhalation of large amounts may cause heart sensitization and death.

CERAMICS, GLASSBLOWING, AND ENAMELING

Arsenic Oxide (used in glassblowing) can lead to skin ulceration, and skin cancer through direct contact. Inhalation or ingestion may cause lung cancer, liver damage, permanent nerve damage, and kidney and blood damage.

Clays may cause silicosis, a disease involving severe lung scarring, through inhalation of clay dust.

Fluorspar (Fluorite, calcium fluoride, used in ceramics) may cause lung irritation, bone and teeth defects, and anemia through inhalation or ingestion.

Manganese Carbonate (used in enameling) can cause a serious nervous system disease resembling Parkinson's Disease.

SCULPTURE

Cedar Wood Dust (Western Red) can lead to severe skin allergies, asthma, bronchitis and conjunctivitis.

Methyl Ethyl Ketone (a peroxide hardener used with polyester resin) can cause immediate and permanent blindness upon contact with eyes.

Sandstone may cause silicosis through inhalation.

METALWORKING PROCESSES

Bronze often causes metal fume fever (chills, fever) through inhalation. May cause lead poisoning.

Lead may cause lead poisoning, affecting the gastrointestinal system (lead colic); red blood cells (anemia); and neuromuscular system (weakening of wrists, fingers, ankles, toes). May also cause liver and kidney damage and possible birth defects.

PHOTOGRAPHY AND PHOTOPROCESSES

Acetic Acid can cause severe skin corrosion and chronic bronchitis.

Cathechin (catechol, pyrocatechol, o-dihydroxybenzene) can cause acute poisoning with symptoms of cyanosis (blue lips/nails) convulsions and anemia, through inhalation.

Tertiary-Butylamine Borane can cause nervous system damage.

CRAFTS

Oxalic Acid (used in fabric dying) can lead to severe skin corrosion, ulcers and gangrene through skin contact.

Ortho-Dichlorobenzene (used in leathercraft) causes narcosis, and possible hepatitis and kidney damage.

Zinc-Chloride (used in stained-glassmaking) may cause chronic bronchitis through chronic exposure or pulmonary edema through large acute exposure.

Over the past 3 years, innumerable articles on this subject have appeared in the New York Times, the Los Angeles Times, the Washington Post, as well as regional and local papers throughout the country. Art Hazards News, Art Workers News, Ocular magazine for visual artists, and a host of other trade papers have started regular series on this vital subject. One of the country's leading experts in the field, Dr. Michael McCann, has recently published a 378-page book entitled "Artist Beware" that explains in detail the dangers involved with the misuse of hundreds of artists products and chemicals.

In order to rectify this situation, which threatens the health and safety of the 36 million Americans who use art materials in the studio, the home, and the classroom, I introduced legislation that would require more comprehensive labeling information on artists supplies.

This legislation would require that the labels of potentially toxic artists' materials contain five pieces of information necessary to protect the consumer: a list of the common names of the chemicals contained in the product; the health hazards associated with misuse of the product; preventative measures to take to avoid misuse; measures to take in case illness occurs; and methods to safely dispose of the product.

In September 1980, our colleague, JIM SCHEUER, chairman of the House Subcommittee on Consumer

Protection and Finance, held hearings on this legislation. During those hearings, testimony was given by artists and their physicians, toxicologists, artists' advocates and representatives from the art materials industry. At the conclusion of the testimony, Mr. SCHEUER suggested that, due to the serious consumer health risks created by the current situation, an appropriate resolution to the problem would be a cooperative effort between artists and industry representatives to draw up voluntary labeling standards for the art materials industry.

This discussion process has already begun, and I am happy to say that the art supply manufacturers have been very helpful and cooperative in attempting to work out a solution to our common problem.

Although I am reintroducing legislation that would set Federal standards for the labeling of art supplies, I am hopeful that more comprehensive labeling can be accomplished quickly through self-regulation of the industry. If industry self-regulation proves impossible, I believe it is the responsibility of Congress to recognize and address this issue that affects so many millions of Americans. I will continue to keep my colleagues up to date on this issue and will be happy to answer any questions they may have.

TEXT OF LETTER TO Ms. ELLEN VARTANOFF FROM FRED RICHMOND, CONGRESS OF THE UNITED STATES, HOUSE OF REPRESENTATIVES, WASHINGTON, D.C. MAY 4, 1981

Ms. Ellen Vartanoff
6825 Wilson Lane
Bethesda, Maryland 20034

Dear Ms. Vartanoff:

As someone who is concerned about the toxicity of artists' supplies, you will, no doubt, be interested in this progress report on the Arts Hazards Bill -- H.R. 6977 in the 96th Congress, now numbered H.R. 443 in the new Congress.

As you may know, I first became aware of the desperate need for comprehensive warning labels on toxic art supplies after receiving letters from several artists who suffered chronic illnesses as a result of using improperly labeled art materials.

Unfortunately, the type of symptoms they described are all too common among artists and hobbyists who have not been warned of the potentially chronic health hazards associated with art supplies.

Such individual case histories have reinforced my conviction that many of these illnesses could have been avoided if artists' supplies carried warning labels containing the following information required by H.R. 443:

1. Chemicals contained in the product by their common name;
2. Potential health hazards associated with misuse of the product;
3. Safety precautions one should use to avoid misuse;
4. Ways to counteract the health hazards; and,
5. Instructions for proper disposal of the product.

Although I have reintroduced the Arts Hazards Bill in this Congress, I am now meeting with artists'

representatives and art supply manufacturers in an attempt to develop comprehensive labeling language that will inform and protect the consumer. This type of self-regulation within an industry, with substantial input from the consumer, often brings about a more prompt and effective solution than the passage of legislation.

During one of our industry/consumer meetings, I proposed the creation of an industry-funded, toll free hot line to the National Poison Center Network, that would enable consumers to receive information about the health hazards of art supplies. This would serve as an interim measure while we are developing the final labeling language. Although two manufacturers have responded to the proposal with enthusiasm, I am still waiting to hear from other representatives of the industry.

I am encouraged by the progress of these meetings. However, if we are not able to come to some mutual agreement on comprehensive labeling for art supplies by January 1, 1982, you may be assured that I will move quickly to press for swift passage and implementation of H.R. 443.

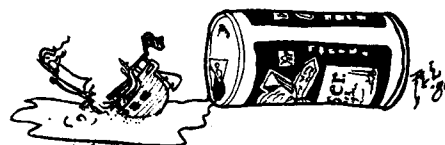
For your information, I am enclosing a copy of my comments on this legislation from the Congressional Record, which contains the full text of H.R. 443 and some background material. I hope it will be useful to you. For additional information on the subject of toxic art materials, you may also wish to contact Dr. Michael McCann, Director of the Center for Occupational Hazards, 5 Beekman Street, New York, New York, 10038. Dr. McCann, who can be reached at (212) 227-6220, is the author of the book, Artist Beware! a guide to the safe use of art and craft materials. I am sure he will be able to provide you with any supplementary information you may need.

Thank you for your continued interest in the safety of artists in this country. I will be sure to keep you informed of any further developments on this important issue.

All good wishes.

Yours sincerely,

Fred Richmond



Cheap Art Supplies?

From The Wholesale by Mail catalog, St. Martin's Press Inc. 175 Fifth Ave. N.Y.C. 10010.

Polyart Products Co. 1199 E. 12th st. Oakland Ca 94606	Permanent pigment acrylic paints, at 50% off retail price. Minimum order, \$16. (free price list)
Dick Blick Box 1267 Galesburg Il 61401	20,000(!) items, all Art supplies. 25% discount, or higher for quantity. name-brand oils, brushes, 3D etc. \$2.00 for catalog.

A MODEST PROPOSAL TO ASFA FROM ROBERT G. LOVELL

I want to make you all an offer that could be fairly lucrative.

Among my other activities as coordinator for Space Programming at ConStellation, the 1983 Baltimore Worldcon, I am producing a multi-media show about Space. This project involves slides, films, music, and narration and will run from 60 to 90 minutes, depending on what materials I can get. The show will feature vignettes on everything from A (asteroid mining) to Z (zero-gravity sex). I hope to obtain films from NASA and JPL, among others, but what I need most is lots of realistic SF art that can be photographed for the hundreds of slides that will make up the bulk of the production.

The kinds of things I'm looking for are slice-of-life pictures of tourists at the Hilton Dome on one of Saturn's moons, Space Patrol recruiting posters, and a series of scenes of a group of asteroid miners smelting precious metals out of a big rock, then retiring to a spaceport bar on Ceres or Juno for a couple of cold brews (go look at some beer commercials on TV for examples of what I'm looking for). Think in terms of story-boards for the science fiction movie you've always wanted to see. Consider these: Spaceball, a soccer-like game played in zero-gravity; a day in-the-life aboard a space colony, to the tune of "Home, Home on La Grange;" the terra-forming of Mars (read Asimov's "The Martian Way"); what unlimited energy and natural resources from space will mean to the average earthling in terms of new products and services and quality of life... Your input will be much appreciated.

I need permission to use your works of art (new stuff or already published) in the form of 35-mm slides or 16-mm film. If you would like to contribute your efforts to a worthy cause, please contact me at the address below. We still have a year and a half to get this thing together.

The premier of the multi-media Space Program will be at ConStellation in 1983, but after that it will be taken on a nation-wide tour of college campuses and big-city auditoriums as part of a pro-Space propaganda campaign. It will also make money (hopefully!) for those whose contributions made it possible. Any artists whose work is included in the road version of this production (hopefully the same as the worldcon original) will receive royalties for the profitable use of slides or movies of their work.

Yes, I said royalties. It won't be much - a fractional percentage of the gross receipts from ticket sales for each showing - but it will be something. In order to avoid bad feelings and a temptation to engage in Hollywood-style "creative bookkeeping," I want to offer all contributors a cut of the gross earnings, before expenses are deducted, rather than net earnings. This gives me an incentive to generate large ticket sales to cover auditorium rentals, travel expenses, etc., but it also means that contributing artists will profit from this production in direct proportion to total earnings. In the course of a year or so, I hope to gross several thousands of dollars with this production, which translates into a reasonable couple of dollars of royalties for each slide or film clip in the show.

Please note that the rights to use any artwork for this show will be non-exclusive. You can keep or sell the original, make slides for other profit-making slide shows, whatever. I don't care, so long as I can get the kind of artwork that will make this program entertaining and profitable. Of course, if the concert tour is half as successful as I hope it will be, there will be spin-off space art calendars, picture books, etc. That means big bucks for ASFA members and perhaps even a little control over the market.

If you want to participate in this Space Program, please send a SASE to me at the address below. Also send your ideas for subject matter and what you think might be a fair royalty statement or contract. Any comments?

Robert G. Lovell/Space Program
c/o ConStellation
P.O. Box 1046
Baltimore, MD 21203



Each Spring, the West Coast Comic Club sponsors one of the most unique events in the arts: The Science Fiction and Fantasy Art Show. The only independent show of its kind, the show is devoted to providing exposure to artists working in an area which demands imagination, and as such it has become a publicly anticipated highlight of the season.

The Science Fiction and Fantasy Art Show was first held in April of 1975, through the efforts of three persons: WCCC sponsor Eugene Henderson, his wife Mary, and then-club president Rick Hoberg. It was held outdoors on a rather windy Saturday, and included work by over two dozen artists. With the next year's show, we moved inside and extended the run to four days, and the number of entrants doubled. Since that time the number of artists involved in the show has continued to grow dramatically, with over 300 from 13 states participating in both the 1980 and 1981 shows. The location, a major southern California shopping mall, guarantees that their works are seen by a large number of people from a broad spectrum of the community.

Judging is done in the categories of science fiction, fantasy, sequential art (comics), and sculpture, in each of two divisions, masters and amateurs. (Professional displays are also welcomed on a non-competitive basis.) Our judges are respected professionals from the fields of illustration, animation, and comics, and have included in previous years Russ Manning, Rick Sternbach, Morris Scott Dollens, Jack Kirby, Doug Wildey, Forrest J Ackerman, Bob Clampett, Sergio Aragones, and many others.

Persons desiring further information send a #10 SASE to:

Science Fiction & Fantasy Art Show
Attn: Eugene Henderson
150 S. James
Orange, CA 92669

1982 show, to be held in May,

WORD FROM THE BOARD ...

From the Pacific...

Ctein received two good suggestions regarding the running of Artshows.

"Direct Sale" should be made a regular category for all Artshows. The reason is that a substantial % of Con attendance is coming from one day attendees, especially large Cons. Such persons are a potential market for us if they can complete their purchases in one day; coming back for auctions, would be out. There is still the matter of arranging for the purchase to be picked up or shipped, after the show, but that trouble should be worthwhile.

For security: Artshows should start using those gates that a number of commercial stores and libraries use. Such security gates, use a sensing coil to detect markers which have been attached to the merchandise. Berserkeley Book Store (near Ctein's home) uses this system to mark all their books (paperbacks too) so it can't be too costly. This would be for Worldcons, and large regionals.

Also, Ctein, got wind of a new SF publication: RIGEL from Aesir Press. Box 2523 Richmond CA 94802. Editor: Eric Vinicoff, Art Dir. John McLaughlin. They publish quarterly, and pay for fiction and artwork.

From the Midwestern Region...

Daryl Murdock also has some very good suggestions:

Be sure to fill in all the blanks on info sheets at Art shows. (especially "quick sale") Rumour has it that some nasty villian, who attended Windycon, filled in \$10.00 under quick sale for a painting priced at \$500.00! And, since no one on the Artshow staff observed this, got away with it.

Daryl has an Artshow filing system, that might be very useful to you. Since she attends artshows, artfairs, exhibitions, and national competitions in painting, she has a rather full file set up. First, it's color coded, green cards for cons, yellow for art fairs, etc. These cards are then filed by month, according to the deadline for the arrival of the work at the show. Behind that file is another: by state. In this second file, are galleries, publishers, etc., who would be nearby any artshow or fair that she plans to attend. She cuts most of the info she needs, right off the flyers for shows and pastes it to these cards. And, then just a big desk calendar for the dates of the shows...

Daryl will be having a two-day workshop in Omaha, Nebraska, for an art group there. She plans to attend Ambercon, Wichita, in June (she's Guest Artist) and Conquest, in May, as well as ChiCon. She may attend Minicon.

She would be very happy to hear from you, about what's happening in the Midwest, and what you've been up to.

From the Mountain Region...

Phil Normand says that he doesn't attend Cons very often. However, if you need him for anything, he'll be glad to help if he can. Just write, he would like to hear from you.

Last november, Darrel Anderson, had a 15 minute spot on a local T.V. show called Season's Ticket. This was an interview, with a showing of some of his work. The M.C. of the show, had been to Denver and wanted to have an Artist on his show. Phil suggested Darrel, and all was well.

From the East...

Joe Mayhew wrote a great article for the next ASFA newsletter, entitled "The Artshow Is Not A Huckster Room". I haven't had time to edit it yet, but I assure you, that it is worth waiting for. The folks at Balticon, have assured Joe that ASFA has a Suite for the Con. Joe has a party in the works for us all, so be sure to plan accordingly... He is working on the Disclave program book, and will be around at both these Cons, if you need him for anything. Also, Joe, Tom Schaad, Bob Oliver, and maybe some others, are working on a Systematic Booklet on running Artshows.

Kelly, our president, wrote a letter to everyone for this newsletter. He sent it to Janny, our Vice-president, who gave it to Wilma, our Treasurer, who included it in the package which the Post Awful lost... I believe that you'll be hearing more from us all next newsletter... maybe we'll send it U.P.S... Anyway, Wilma is running the Lunacon Artshow, Kelly is in Mexico, Janny arranged the 2nd annual Artist's workshop at Philcon, in conjunction with a Gallery showing at the Bryce, for the Artists who participated in running the Workshop: Jill Bauman, Thomas Canty, Duncan Eagleson, Carl Lundgren, Don Maitz, Tom Miller, Rowena Morrill, Barclay Shaw, Ron Walotsky, and Michael Whelan. Both the Workshop and the Gallery show were a smashing success. Janny was awarded a special brass plaque, and many thanks for her work, by these Artists.

I have a summary of each Artist's workshop at Philcon. I took notes, and compiled them, and so on. Unfortunately, since this newsletter is a combination of the last one, that was never printed, and the next one, which is getting increasingly late, and LONG, I'm afraid that these summaries will have to wait. So, please send your ideas, your Convention flyers, and whatever else comes to mind, as soon as possible. I would like to get the next one out on time.

Sheila