



Association of Science Fiction & Fantasy Artists

Winter 2003
Volume 20, Number 1

\$5.00

Quarterly

Tips for Turning Prints to Profits:

Some General Advice
for Aspiring Print
Artists

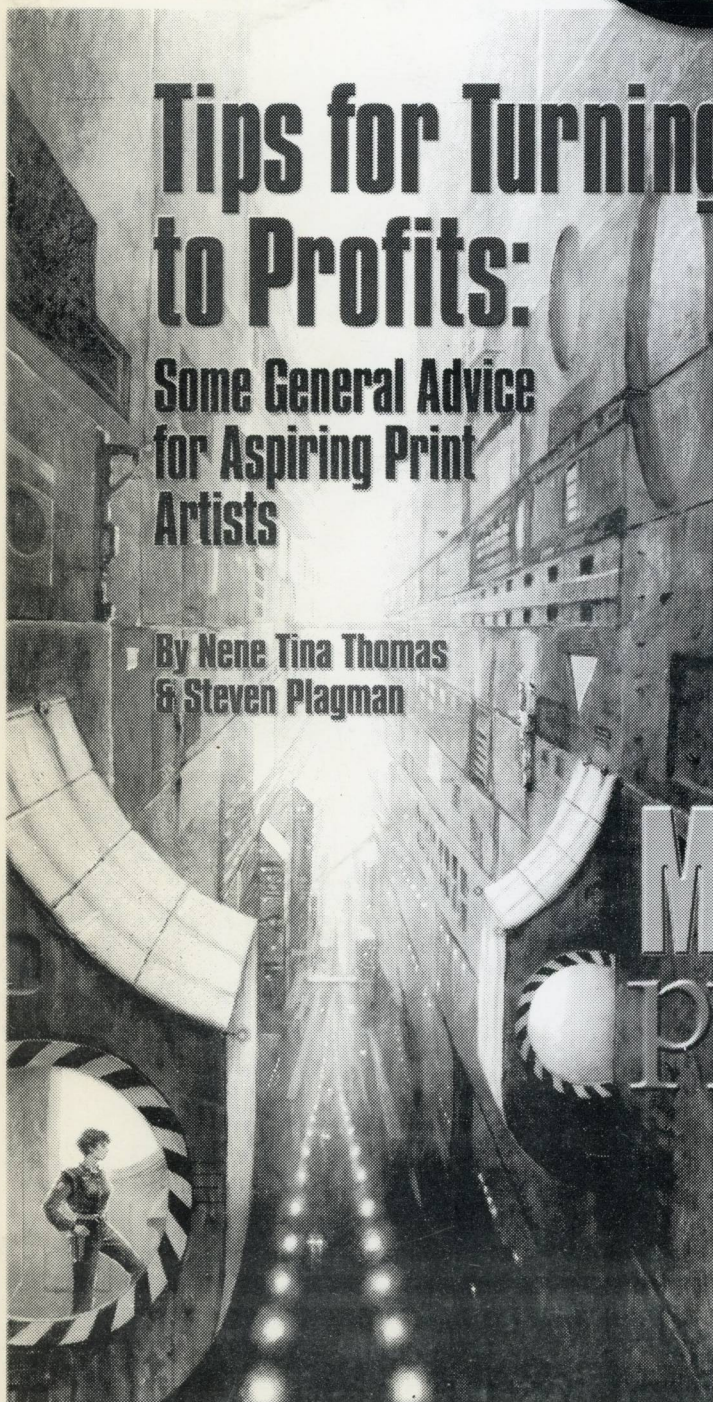
By Nene Tina Thomas
& Steven Plagman

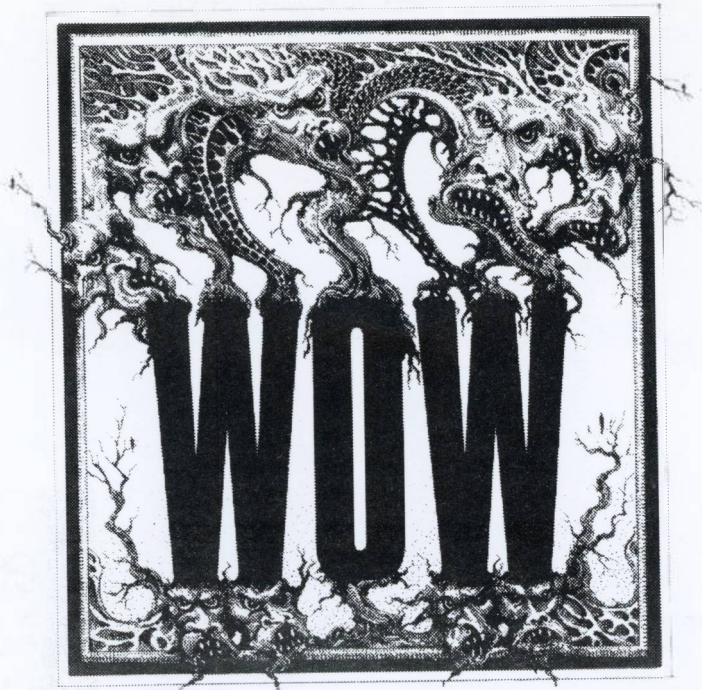


Martina PILCEROVÁ:

Rising Slovak Art Star

By Jean Marie Ward





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The ASFA Quarterly

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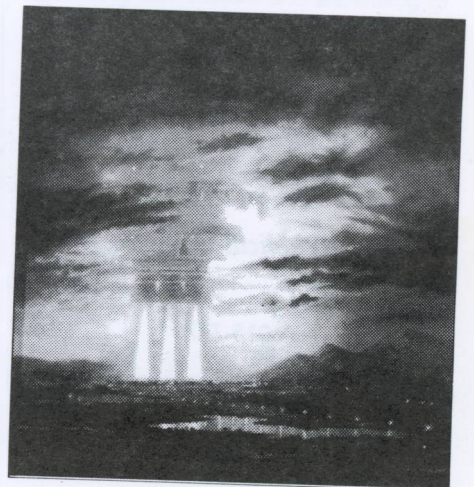
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TOP: Weightless 2
© Martina Pilcerova
BOTTOM: © Nene Thomas

ASFA Member Art Credits:
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Colophon: - The Quarterly is still produced using Quark Xpress 4.11, but there's a new, improved reason for that. We have help! Yes, Alan Beck, ASFA member and user of Quark Xpress has been invaluable with helping with the formatting of articles into departments. This has saved gobs of time, for which I am grateful. For the rest, Photoshop 7.01 and Illustrator 10 on a Mac G4 using OSX 10.2. Font change: body copy is now set in Stone Sans 9pt. Subheads in non-MM Minion Semi-bold Italic 12-14. The distraction of an El Nino winter in Florida with plenty of cool temps and rain. Background noise provided by, among others, Groove Salad on iTunes, NPR, CNN and the A.I. soundtrack. Further distraction by the bossy little Welsh terrier underfoot who is hosting her not-too-bright German Shepherd friend Roxy for the week and generally making her miserable in an alpha female sort of way.

Official announcements

Deadlines

Spring Issue: April 2nd 2003

Summer Issue: June 25th 2003

Fall Issue: Sept 25th 2003

We always need: art for fillos and article illustrations, letters to ASFA, letters from those in search of art advice, articles, interviews, convention reports and reviews, and book and magazine reviews. If you have or are willing to provide any of these, please contact the Editor or the Secretary's office. Send illustrations to Holly Bird, the *Quarterly* Art Director.

Classifieds

We are now accepting classified ads. For ASFA members the price is \$10 per classified up to 75 words. For non-members the price is \$15 for up to 75 words.

Volunteers: ASFA needs YOU!

We are looking for volunteers to represent ASFA at conventions and art functions and to report on any news or events that might be of interest to ASFA members. If you think you can help. Or have something that may be news worthy, please contact the ASFA Secretary or *Quarterly* Editor.

We are always looking for art for the

Quarterly. If you think your art is good enough, send to Holly Bird: 544 11th Street, Palm Harbor, FL 34683-4403; <holly.bird@verizon.net>. Please contact her first for specs before sending anything.

If you are planning to attend any upcoming conventions and are willing to assist ASFA, please contact the Secretary, or your regional Director.

Thank You to all of those who have already volunteered their time or art to ASFA. We could not do it without you!

Q

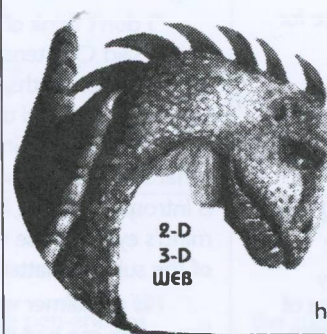
A D R A T E S



Quarterly

Back Cover: \$150
Inside Front /Back
Cover: \$125
Full Page: \$100
Half Page: \$60
Quarter Page: \$35

Black and white only. Prices are for camera-ready or digital-ready ads. Art charges extra; ad design available for additional charge. Price break for multi-issue contracts. Please contact the editors for details and ad specs.



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ASFA Charity Auction At Philcon

The ASFA Auction at Philcon raised \$447.00 for ASFA's depleted coffers, thanks to the work of Joni Dhashoff, Andrea Senchy, and the Philcon Art Staff. An ASFA charity auction is a regular feature at Philcon, but the proceeds from this one come at a time when they are especially appreciated. The ASFA auction ran immediately following the regular art auction, making use of the available auctioneer, runners, and audience. Joni Dashoff stated: "Many of our regular pieces seem to be going to the bid sheet, this (the ASFA Auction) provides the auctioneer with something additional to do. There are many items left unsold from this year. Hopefully we'll have a different buyer group next year, drawn by the guest artists."

Of the donated items Joni stated "Kudos should really go to Andrea Senchy, our biggest donator. And many east coast artists donated a piece or two."

There is no doubt that more such auctions could make a big difference for ASFA's continued financial survival.

Chesley's Receive Nod From Prestigious Magazine While Chesley Winner Attempts To Deny Connection With Fantasy Art

The good news: ASFA's Chesley awards made the big time. For those of you who may not be aware, they were

reported in Art Business News, which is THE major trade publication distributed to commercial sellers/retailers of art, who get it free. You cannot subscribe unless you are in the art business—and everyone who is, gets this publication.

A January 2003 report titled "Greenwich Workshop Artists Win Awards" in part stated, "In other award news, artist James C. Christensen received nods at the Association of Science Fiction and Fantasy Artists. The group bestows the Chesley Awards as a means for the science fiction and fantasy art community to recognize individual works and achievements during the previous year. The 2002 17th annual Best Cover Illustration: Magazine award for *The Leading Edge* #41, April 2001, and Best Product Illustration award for "Faery Tales," a Greenwich Workshop fine art print, were received by Christensen."

The bad news: Science Fiction awards are not necessarily appreciated by those who receive them - to wit: Christensen's response to the award. I choked back laughter as I read:

"I don't think of myself as a fantasy artist," said Christensen. I certainly have an affinity for myths, fables and ancient lore, but I also find time to do landscapes and other subjects including commissions. What's truly important to me is that my art is introspective and in turn challenges the mind's eye of those who view it, regardless of the subject matter."

His disclaimer would have had less impact on me had it been only one of sev-

eral responses to the awards reported in the article. However, this was not the case. Three other Greenwich artists cited for awards apparently said nothing "quotable" in response to awards from the "Arts for the Parks" competition sponsored by the National Park System, among other award sponsors. Only the ASFA award merited an artist's response, and while I'd like to believe otherwise, I suspect his need to distance himself from the award was compelled by very real fears that the award would injure, and not advance, his public reputation. Even in 2003 it appears, the label "fantasy artist" is a marketing "kiss of death". Is it possible to change the public's perception of fantasy art, or do we just need to re-label the product? Any ideas?

— Jane Frank

Jane Frank is the director and owner of Worlds of Wonder art gallery.

Q

Letters to ASFA

Convention Comparison

Thank you for giving me the ability to compare the statistics from the two largest SF art shows in the same magazine. I really appreciated the detailed breakdown of Con Jose sales done by Mr. Miller.

While perusing the statistics from Dragon*Con and Con Jose, the Worldcon, I found it very interesting to note the vast differences between their art sales. Dragon*Con, which claims an attendance of over twenty thousand people only had art sales of 66 thousand dollars (apparently including print shop). They sold one fourth of the 5000 pieces on exhibit, while Con Jose, which had low attendance for a Worldcon (I believe the numbers are less than 4 thousand, though actual totals were not listed in the article) managed to sell over a third of the 2850 pieces of art on exhibit for a total of

\$118,374.00, plus almost 7 thousand dollars in print shop sales. These figures are almost twice that of Dragon*Con with a fraction of the attendance. Until I saw the statistics side by side, I always believed that larger cons always generated larger sales. The only numbers that seemed larger for Dragon*Con were the attendance figures, and the number of pieces sold. Unfortunately, that last number probably means that the average price per piece was fairly low.

Is this a normal representation of worldcon sales compared to other convention art shows?

Trith Dietz

Within the last decade all U.S. Worldcons, and most NASFiC's, have broken the hundred-thousand-dollar sales barrier,

*with most exceeding one-twenty. Con Jose did not break any records as the largest grossing Worldcon art show, though it was certainly in the ballpark, while the 2002 Dragon*Con did set a new record. Last year's reported sales were approximately \$50,000.00. Given time, they may yet reach Worldcon sales levels.*

*It is also important to note that the conflict between Dragon*Con and Worldcon scheduling which currently makes it impossible to do both shows, is supposedly not permanent. Reports are that Dragon*Con plans to change dates to earlier in the summer as soon as their combined hotel contract allows. This is not expected to happen before 2005.*

Ed

Q

Obituaries

by mel. white

Legend Al Hirschfeld Passes at 99

Legendary caricaturist Al Hirschfeld died in his sleep on Monday, January 20th, 2003 -- the same day that *The New York Times* ran a front-page story about how more people are living to be 100. Hirschfeld, one of the most influential caricaturists of modern times, just missed that milestone. He was 99. On his drawing board was an unfinished commission starring his favorite subjects, the Marx Brothers.

Hirschfeld's unique pen-and-ink drawings graced the Drama section of the *Times* since the 1920s. He was the theater's artist of record, who chronicled it all from Broadway's Golden Age in the 1930s into the 21st century. Unlike many caricaturists, his work was never mean-spirited or unkind to its subjects and he always seemed to look inside the actor, to find the best part of the role or the performance. It was considered an honor to be

the subject of a Hirschfeld caricature.

In recent years, Hirschfeld's drawings appeared far beyond the *Times*. His drawings graced everything from magazine covers to postage stamps, and even were turned into one of the most charming sequences in the newest Disney *Fantasia* film, *Fantasia 2000*. The Post Office commissioned him for a series of commemoratives honoring well-known comedians,

OBITS, cont'd on pg. 10

President's *message*

by elizabeth humphrey



Of Sorrow...And Dreams

Having finished the message below a short time ago, it was waiting for its day in the current *Quarterly*. And then our community, indeed the world, shared a profound and troubling experience. On Saturday morning, Feb. 1st, 2003, the National Aeronautics and Space Administration lost contact with the space shuttle *Columbia* on reentry to the atmosphere over the skies of the Southern US states. It was only moments before the world would know that *Columbia* had broken apart flying in at 13,000 mph and at an altitude of 200,000 feet; and undoubtedly, all souls aboard were lost.

For generations, the worlds of space exploration and the fantastic arts have been inextricably bound together through a sense of wonder that would inspire so many on their life paths. I dare say there is not one astronaut or space scientist alive that was not inspired by the extraordinary work of artists dedicated to the fantastic arts. As a child, I was mesmerized by the Apollo missions and the very thought of people exploring the stars. I would spend hours literally looking off into the night, dreaming of man's inevitable march into space and a universe of endless possibilities. For me it lit a passion in my heart that remains even today, a passion that can only be adequately expressed through the art of our chosen genres. Indeed, a love of all those amazing men and women who strive to make those possibilities real. By this example that so many of us in our art community share, it becomes crystal clear the profound link between the artist and the explorer. In a very real sense, we share the same dreams, the same drive and daring to hope.

And then something like the events of February second occur and remind us all how powerful and fragile those dreams

are. To many of us, the pain of this tragedy is numbing. And to think of the suffering of those closest to the people lost, friends gone, people who lost husbands, wives, a son or a daughter and then to think of the children who lost a parent that the whole world was and is so proud of. All for the sake of the noblest of dreams.

I will try to take it upon myself to be one humble voice for this art community and say to those people left behind how grateful we are for the wondrous gifts of such fine men and women. We are all so amazed and proud of them. Please know in our own small way, we genuinely share in your hopes and dreams and even in your loss. I would leave you with a thought that has remained solidly with me these last few days. An image in my mind's eye, created as I watched like so many others, eagerly awaiting *Columbia's* return. How beautiful was the sight of such brave souls flying home, bringing with them secrets of the universe. It struck me as I watched; I was seeing a glorious twinkling star streaking across a spectacular field of deepest, mysterious blue. All because those inside dared to wish and dream and take us along with them....

On to ASFA Business

We are supposedly in the "quiet time" of the year when the nights are long and the world rests, awaiting a return to growth. I am not so sure about this considering anyone with family is clear that rest has little to do with the holiday season. But now that the busy holidays are passing, I have time to reflect on the year past and another already well on its way.

Something I am especially pleased to note is the state of volunteerism at ASFA.

Don't get me wrong, we could ALWAYS use more volunteers, there is no such thing as too many. But people are responding to our call for assistance and it is very encouraging to see such positive attitudes, thank you! Our current Secretary, Teresa, has spent many years with ASFA observing that when given the chance to approach the membership, one person at a time, about what areas they might be interested in volunteering for they will respond. With that in mind, our membership applications changed over the last year or so to included a checklist where each member could mark possible areas they might offer assistance. This not only reminds people that we need them, but also gives us an efficient resource to approach individuals for specific projects, knowing that they have already expressed an interest to be involved.

Now, I suspect you are thinking to yourselves, 'where is she babbling off to?' Simply put, ASFA's officers and committee members have been hard at work laying the groundwork for a variety of projects that have been discussed throughout the year in the *Quarterly* and other sources. We are now up to our eyeballs in some great projects that need your attention and expertise, and the only thing that stands in our way is a sheer lack of manpower. We are turning to those checklists to find people that can help bring these plans to fruition. If it is at all possible, please do what you can to become involved should we review your choices and call on you to help.

This leads me to mention a couple of the things we are working on. First and foremost, we now have a very basic budget in place and we are spending the next few months carefully reviewing what

PRESIDENT, cont'd on pg. 17

Chesley *eligibility list*

One of the most sacred responsibilities we have as members of ASFA is to nominate and vote for the Chesley Award Winners each year. This process is usually complicated by the fact that it is often difficult to know what covers, interiors, and art pieces are actually eligible, having been first published or shown in the previous year.

To help solve this problem, we have begun the following listing which will appear in the Winter issue each year. This list includes some, but by no means all, of the eligible pieces that members may consider for Chesley nominations. This list is certainly not complete, and is simply intended as a tool to assist in making choices for nominations. There have been no determinations of quality involved in this list, simply of eligibility. Where possible, website urls have been included to facilitate the viewing of listed pieces.

We encourage all members to find and look at the listed pieces, as well as any other eligible pieces that may be found in works published in 2002 or first exhibited in 2002. Many of the pieces listed in these pages over the past year as winners in art shows are also eligible, but were not specifically submitted for this list. Their omission is in no way intended to remove them from consideration. We encourage members to review those award lists as well when making actual nominations on the nominations ballot later this year.

The actual nominations ballot, along with a suggestions list compiled by the Chesley committee, will be sent out in the spring.

--Teresa Patterson

Hardcover:

Paul Cemmick
Falling Sideways

by Tom Holt
Little Brown/Orbit
January 2002

Bob Eggleton
Resurgence
by Charles Sheffield
Baen Books
November 2002

Bob Eggleton
Dragonhenge
by Bob Eggleton, John Grant
Sterling Publications;
September 2002

Mark Harrison
Diuturney's Dawn
by Alan Dean Foster
Del Rey
February 2002

Stephen Hickman
Adventures in the Dream Trade
by Neil Gaiman
NESFA Press

Matt Hughes
Ars Moriendi (The Art of Dying)
Mg/Publishing
<http://www.hughesillustration.com/death.htm>

Todd Lockwood
The Thousand Orcs
By R.A. Salvatore,
Wizards of the Coast

Todd Lockwood
Not Quite the Prisoner of Zenda
by Joel Rosenberg,
TOR Books.

Don Maitz
The Tale of Five: The Sword and the Dragon
by Diane Duane
Meisha Merlin
May 2002

John Jude Palencar
A Scattering of Jades
by Alexander C. Irvine
Tor
July 2002

Alan Pollack
Argonaut
by Stanley Schmidt
Tor
July 2002

J. K. Potter
J. K. Potter's Embrace the Mutation
edited by William Schafer & Bill Sheehan
Subterranean Press
April 2002

Hone Werner
Across the Nightingale Floor
by Lian Hearn
Riverhead
September 2002

Michael Whelan
Sorcery Rising
by Jude Fisher
DAW Books
July 2002

Product Illustration:

David Cherry
Age of Mythology

CHESLEY, cont'd on pg. 21

Secretary/Publication Director's *report* | by teresa patterson



Membership renewals are continuing to be strong, but are still well below 100% returning, though the numbers are continuing to rise slowly because of new members. Currently all expired members receive a notice in and on their last *Quarterly* and a follow up postcard approx. one month later. We still have a lot of members who forget to renew despite the fact that the renewal date is on every mailing label. Failure to renew will result in the loss of web page space, On Line Update and *Quarterly* subscription. Don't get shut out, check your renewal date!

Publications Report:

Next *Quarterly* Deadline: April 2nd

This issue of the *Quarterly* was delayed while we worked in a new member of our team. Beginning with this issue, Alan Beck has joined us as Assistant Graphic Designer. Alan will be helping with the layout preparation. The new look of the *Quarterly* and the challenge of producing a high quality magazine 4 times a year with volunteer labor has necessitated the addition of this extra help

to prevent burnout of the remaining team. We still need more writers, reporters, and art to keep up the pace, but Alan will help keep the rest of us sane by taking some of the layout chores off of Holly. Thank you Alan!

Now that we have design help, we must focus on filling the position of Advertising Director. Without advertising, the *Quarterly* cannot continue to survive. Your membership dues do not cover the cost of the magazine, but with our proven track record and excellent demographics, advertising can. With regular advertising revenues, we have the opportunity to go for color covers before the year is out.

We also need first hand reviews and reports of events and conventions. If you have attended an event, please write us a small report of the event so that other members will know about it. This is especially crucial if you had a strong opinion about the event.

The ASFA 2003 Membership Directory will be published in the spring to coincide with the Spring *Quarterly*. We are looking for appropriate cover art for this Directory as well as art to go within it.

Please send any Directory art to me for consideration.

Chesley list in 2003

Thank you for the response to the Chesley eligibility list (which can be found in this issue). The actual Chesley Nomination Ballots and the Chesley Committee suggested nominees will be released in the spring.

ASFA Flyers

We still need a new Flyer design for 2003. If you have a piece of art that you feel epitomizes ASFA, please share it with us. The winning piece will become the ASFA Flyer logo for at least the next two years, with the name of the contributing artist clearly visible on the flyer. Please send potential flyer art to me.

Q

OBITS, cont'd from pg. 7

and later for a series on silent film stars. He even was the subject of a documentary film.

He was noted for hiding the name of his daughter, Nina, in his drawings. To stop arguments over just how many times the name appeared in a drawing, his later caricatures were signed with a number to show just how many he inserted. At one time these were used as training tests for pattern recognition in the military.

Hirschfeld's first wife, actress Dolly Haas, died in 1994. Two years later,

Hirschfeld married Louise Kerz, a museum curator. She survives him, along with Nina and stepsons Jonathan and Antony Kerz.

Hugo Winner Charles Sheffield Dead at 67

Charles Sheffield, 67, former President of SFWA and winner of the Nebula and Hugo Awards for his novelette "Georgia on My Mind", died of brain cancer on November 2, 2002. His wife, writer Nancy Kress, was at his side.

Dr. Sheffield's first published science fiction story, "What Song the Sirens

Sang", appeared in *Galaxy* in 1977. In all, he had well over 100 pieces of short fiction published, a half-dozen collections, a number of non-fiction works, and well over two dozen novels. He also wrote well over 100 technical papers.

In a statement, current SFWA President Sharon Lee said: "SFWA mourns the loss of one of its finest statesmen, who was never less than a gentleman."

For more information about Dr. Sheffield, please visit his website at: <http://www.sff.net/people/sheffield/>

Q

Treasury report

by kat angeli

This report contains both a traditional report for the fourth quarter and a new comparison report for the full year. With the preliminary budget from the Board and better historical information, we hope to keep bringing you the services you want from ASFA. For those of you who actually like to look at financial reports, these also explain in "numberese" the necessary changes in membership and Chesley sponsorship rates.

Fundraising kept pace with expenses in 2002, primarily due to hugely successful advertising sales and new funding for the Chesley brochure and our WorldCon costs. We also had some generous donors come aboard, helping to offset the loss of Wizards of the Coast's underwriting of the Chesley brochure in years past. The ASFA charity auction at WorldCon, contrary to expectations in a tough economic climate, actually raised more money than in 2001.

One large negative was the actual Chesley sponsorship revenue; though all twelve awards had committed sponsors, just five 2002 awards have been paid for to date. One of the 2001 award receivables was paid in 2002, bringing the 2001 total to seven real sponsorships. Best solution now on the table is to solicit earlier and secure payment before the event. This should be easier using the latest brochure as a sales tool. We had printed extras for just that purpose, so anyone with leads is encouraged (begged?) to contact either the Chesley committee or the Board.

Quarterly publication expenses rose as the team came back on schedule with an improved look and quality content. Promotional expenses dropped temporarily, but will rise in 2003 due to ConJosé con suite billing pushing into this year. We will pay the bill when we get it, but still have not received an accounting,

which may be reduced by the excess funds we contributed for the joint Art Show and Chesley reception.

Association of Science Fiction Artists (ASFA)

Operating Results For the Quarter Ended December 31, 2002

Revenues:

Membership Fees	\$2,485.00
Chesley Sponsorships	300.00
Advertising Sales	460.00
Donations	340.00
Total Revenues	\$3,585.00

Expenses:

Promotion: Con Suite	\$ 845.60
Chesley Awards	58.56
Administration	970.61
Quarterly	899.02
Total Expenses	\$2,773.79

NET INCREASE TO CHECKING
\$811.21

CHECKING BALANCE 9/30/02
5,253.97

CHECKING BALANCE 12/31/02
\$6,065.18

Q

Profit and Loss Comparison 2001/2002

	1/1/01- 2/31/0	12/31/02- 11/1/02	Difference
INCOME			
Advertising Revenue	0	1,230	1,230
Auction Proceeds	923	1,198	275
Donations - Chesley Awards	1,025	4,814	3,789
Donations - Con Suite	57	620	563
Donations - General	130	1,645	1,515
Membership Fees	9,158	10,438	1,280
Sales of <i>Quarterlies</i>	35	100	65
TOTAL INCOME	\$11,328	\$20,045	\$ 8,717
EXPENSES			
Administrative Expenses	4,061	3,065	996
Chesley Awards	4,105	7,369	(3,264)
Promotion	1,504	846	659
Quarterly Publication	5,138	8,664	(3,526)
TOTAL EXPENSES	\$14,809	\$19,944	\$(5,135)
OVERALL TOTAL	\$(3,481)	\$ 101	\$ 3,582

Eastern *director's report*

by jannie shea

Eastern Director/ TorCon Liaison Report:

It was a pleasure to meet so many ASFA members at World Fantasy last October. I am looking forward to the opportunities offered by 2003. I hope you will be one of them.

I wish to announce that Maurizio Manzieri has graciously offered to act as a deputy Eastern regional director for me. He is based in Turin, Italy. With his help, we aim to better serve our Eastern region membership.

Torcon Liaison Report

Looking ahead to Torcon 3 Aug. 28-Sept. 1, 2003 the 61st World Science Fiction Convention

In my travels during the last year, I have heard many qualms expressed about exhibiting at Torcon 3 in Toronto this year. The following information is not intended to be comprehensive but to serve as an introduction to some of the issues to consider in advance of Torcon 3. With a little planning, exhibiting at Torcon 3 should be painless. As the 2003 and 2005 Worldcons (and possibly 2007) will be non-US conventions, it is advantageous to have an understanding of what to expect at the borders.

Bringing Art into Canada:

Torcon 3 has contracted for Schenker of Canada Ltd to be their customs broker and freight forwarder. Schenker is very experienced with the logistics of dealing with customs for international events. 75% of the organization is outside of Canada and dealing with international customs is their specialty.

Schenker will help client exhibitors with the intricate paperwork required by Customs Canada, have people on site at ports to hand walk shipments through Customs, work with Customs on behalf of

their clients and provide clients with the necessary documentation for re-entry into their home country. Schenker also can handle door-to-door shipments as well as personal vehicle border crossings. They will be on-site at Torcon 3 to help in with move-in and move-out process.

For the duration of Torcon 3, the convention becomes a bonded area, thus freeing non-Canadian resident exhibitors (dealers, artists, etc.) from having to post bond for the commercial goods that they import into Canada. What does this mean in practical terms? Non-Canadian exhibitors who use Schenker's services at Torcon 3 will not have to pay taxes and duties (which are normally due upon entry into Canada) on the commercial goods they bring in and out of Canada for Torcon 3. Schenker, as customs broker fronts the money for the various taxes and duties for their clients. Schenker's clients will only have to pay taxes and duties on commercial goods that they leave in Canada.

At the end of Torcon 3, Schenker will come around and help their clients with all the necessary paperwork required for leaving Canada and re-entry their home country. After the convention closes out, Schenker arranges payment for the requisite taxes and duties and then sends the client a bill for them. This spares the client from a potentially nasty surprise at the border.

Of course, Schenker does charge a fee for their services. Their brokerage fee is dependent on the value and documentation required but it is also capped at maximum of \$400 US. The possibility of facing a \$400 service fee sounds a bit daunting for artists, most of who operate as sole proprietor businesses. However, those who wish to co-ordinate their efforts can form a single umbrella entity and split the cost between their members.

Time issues:

Customs Canada is a stickler for hav-

ing paperwork done properly. Schenker recommends to clients to allow plenty of time for filling the paperwork and making any needed changes. Most artists do not know several months in advance which artworks they will take to a given show or precisely when they expect to arrive but it is better to go ahead, fill out the paperwork with a good guess and send in changes closer to the date of Torcon 3. 1-2 months advance is suggested for the initial paperwork and then Schenker can make any corrections up to 48 hours before arrival in Canada.

Schenker needs at least a couple days advance notice to handle shipping requests. They advise, depending delivery services used, one week to one day arrival of shipments before the convention opens. Clients bringing their goods with them, whether it be by commercial transport (airlines, buses, trains, etc.) or private vehicles (personally owned or rented), need to inform Schenker at least one week in advance of all pertinent arrival information.

Upon arrival at Schenker's office at the border crossing point, you should factor in two hours for border crossing. The actual amount of time varies greatly but two hours is a safe guesstimate.

Duties and Taxes:

Canada's government, like all others, want a cut of any commercial transaction which occurs within Canada's borders. The bad news is: 7% GST (General Service Tax, i.e. "national sales tax") must be paid on any commercial goods brought into and sold in Canada. Now, depending on the tariff classification of the goods sold and their valuation, they may be also subject to further 8% Ontario Provincial sales tax (akin to state sales tax) and import duty, which can range from 0% up to 10%. However, the good news is: No import duty on original artwork.

The following Schenker representatives can help with any further information:

Brad Hollett 1-800-461-3686
ext. 5261
Sandra Samion 1-800-461-3686
ext. 5259
Frank Argonza 1-800-461-3686
ext. 5260
Gerrit Watson 1-800-461-3686
ext. 5263

They are usually available 10AM-4PM EST Mondays-Fridays.

Also you can check out Schenker's website at: <http://www.schenker.ca> Look under services, conventions and exhibitions. Most of the needed forms are on the website. Also, I have plenty of notes from my own conversations with Schenker, which I will be more than happy to share. Please feel free to contact me.

VISAS:

I'm not speaking of the credit cards but of travel documents. For most ASFA members, travel to Canada does not require a Temporary Resident Visa (TRV). Canada has reciprocal agreements with the US, Japan and EU countries to allow citizens of those countries to visit without requiring a TRV. However, you must carry acceptable government-issued national identification, preferably a passport. Not only may you need to prove to Canadian

officials your nationality, you may need it to re-enter your own country. (I speak from personal experience; the US INS is NOT anyone's friend.) If in doubt, check with your own government.

For ASFA members who are citizens of Ukraine, Czech Republic, Slovakia or who carry Israeli-issued travel documents in lieu of National Passport, a TRV is required. If you need a TRV, I strongly suggest you apply for one NOW. Since the events of September 11, both Canadian and US immigration officials are under more pressure than ever to scrutinize trans-border traffic. Additionally Canada has also been facing an increasing onslaught of asylum-seekers wishing to take advantage of their national benefits.

If I have not addressed your particular country's visa agreements or if you want more immigration information, look at the Canadian Government's website : <http://www.cic.gc.ca> If you do not have web access you can contact your closest Canadian embassy/consulate . They can provide you with the most current information what documents you will need to enter Canada.

Other useful sites:

Your government's state department website for up-to-date citizen travel information.

The Canadian embassy website for your country – it is easily found at: <http://dir.yahoo.com/Regional/Countries/Can>

[ada/Government/Embassies_and_Consulates/](#)

For current information about wait times at major border ports of entry.

<http://nemo.customs.gov/process/bordertimes/bordertimes.asp>

Torcon 3 Membership rates:

As of January 17, 2003 membership rates for Torcon 3 are as follows:

	US\$	CND\$
Supporting	\$40	\$60
Attending	\$185	\$275

Conversion from Supporting to Attending:

	\$145	\$215
Child	\$40	\$60

If you choose to pay by credit card, it will be charged on your card in CDN, which may be a bit less than the US\$ rate, depending on the current rate of exchange.

Torcon 3's website is:

<http://www.torcon3.on.ca>

In the next *Quarterly*, I will have more details about Torcon's artshow, staff and programming, ASFA's planned presence, as well as useful information about Toronto art scene.

Q

got art?

*The ASFA Quarterly
needs some of yours.*

*Please contact
the Art Director for
submission guidelines.*



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727-781-6888
holly.bird@verizon.net
www.hollybird.net

A Worldcon comes to Toronto once in a generation
Do not miss your chance to attend it *next year!!!*

TORCON3

61st World Science Fiction Convention
August 28 - September 1, 2003

Metro Toronto Convention Centre

Royal York Hotel, Crowne Plaza Hotel, Renaissance Toronto Hotel at Sky Dome



Guests of Honour:

George R. R. Martin (author)

Frank Kelly Freas (artist)

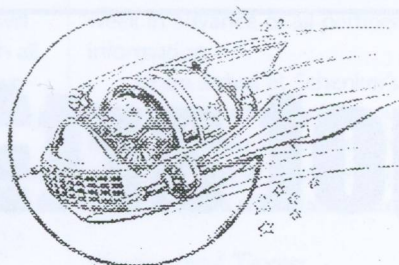
Mike Glycer (fan)

Spider Robinson (Toastmaster)

GoHst of Honour: Robert Bloch, the spirit of Toronto Worldcons

TORCON 3 Membership Rates *(visit our website to register on line)*

Rates Valid Until: December 31 st , 2002	Currency	
	\$C	\$US
Supporting	\$60	\$40
Attending	\$250	\$170
Upgrade from Supporting to Attending	\$190	\$130
Child	\$60	\$40



Child is under age 12 as of August 28th, 2003

Please make cheque payable to "TORCON 3" VISA & MASTERCARD Credit Card Payments processed in Canadian Funds

Important Information:

Chair@TORCON3.ON.CA ~ direct line to con Chair
Feedback@TORCON3.ON.CA ~ Tell us your thoughts
Info@TORCON3.ON.CA ~ General inquiries
Dealers@TORCON3.ON.CA ~ Dealer Room Info.
ArtShow@TORCON3.ON.CA ~ Art Show Info.
Masquerade@TORCON3.ON.CA ~ Masquerade Info.
Publications@TORCON3.ON.CA ~ PR's
Volunteers@TORCON3.ON.CA ~ Volunteer for the con

TORCON 3

P.O. Box 3, Station A,
Toronto, Ontario Canada M5W 1A2

Email: INFO@TORCON3.ON.CA

Website: [HTTP://WWW.TORCON3.ON.CA](http://WWW.TORCON3.ON.CA)

To Register On Line Go To:

[HTTPS://WWW.TORCON3.ON.CA/REGISTER](https://WWW.TORCON3.ON.CA/REGISTER)

"Worldcon" & "World Science Fiction Convention" are registered service marks of the World Science Fiction Society, an unincorporated literary society

Torcon 3 Art Show

Suzanne Robinson and
Sandi Campney, Art Show Directors

Who is organizing the Torcon 3 Art Show?

The Torcon 3 Art Show is being organized by The Team Eh! In addition to running art shows at several regional conventions each year, the Team has organized 3 past Worldcons (and worked as senior staff at many more including ConJosé), as well as two World Fantasy Convention art shows held in Canada.

Our philosophy is to put on an art show that is both fun and well run, for artists and attendees alike. In addition to offering panel and table space, we're looking at having a print shop, some guided tours and an area for artists to meet with colleagues and admirers.

How do I reserve space and what will it cost?

We are fine-tuning the art show budget, which will determine what fees we will charge for space. The cost will be in line with fees charged at previous Worldcons.

The artist package, with panel fees and reservation forms, will go out in late March 2003.

To add your name to the Torcon 3 artist mailing list, send us an e-mail with your address at either teameh@hotmail.com or artshow@torcon3.on.ca Or you can leave a message at 416-237-9243.

What system will the Torcon 3 art show be using?

We believe it is important not to re-invent the wheel but go with a proven, stable system. We will be using the software developed for the

ConJosé art show. The Team had a chance to test this program at one of our local art shows prior to last year's Worldcon. At ConJosé the option to pre-register artwork online proved popular with the artists and, from the administrative perspective, was very effective.

What key details should non-Canadian artists be aware of?

All transactions in the art show will be conducted in Canadian currency. When pricing your art, (both for the art show and Canadian Customs) please remember that the figures must be listed in Canadian dollars.

Example: if you want to set a minimum bid of \$60US for a piece, the equivalent minimum bid in Canadian dollars would be in the \$90-\$100 range.

Buyers who purchase art at the Torcon 3 art show will be required to pay a 8% provincial sales tax on their purchase.

The Canadian federal government requires that a 7% Goods and Services tax (popularly known as the GST) be charged on all transactions. This has several implications for artists participating at Torcon 3:

a. Panel Fees: Torcon 3 is required to charge 7% GST on panel and display fees.

b. Commission: The Torcon art show will be charging the standard Worldcon commission of 10% on art and print shop sales. The government, in its infinite wisdom, considers

a commission fee as a service fee that artists are paying to Torcon 3 and consequently the 7% GST is applicable. Therefore the total commission deducted from sales will be 10.7% (10% to the art show and 0.7% to the government). Example: if your sales are \$1,000.00 the total commission charged will be \$107.00 of which \$7 represents the GST paid to the government.

c. Customs: The government requires a deposit equal to 7% GST on the value of goods brought into Canada. On the Canada Customs form, an artist must list the value of the art being brought into the country. A suggested guideline is a value equal to the minimum bids for the art, but this is only a guideline. The value listed should be not be so low as to be questioned, but it need not be the same value quoted for insurance purposes. At the conclusion of the art show, Canada Customs will ask the artist to identify all art that was sold. The 7% GST assessed on the listed value of the sold art will be deducted from the deposit paid at the time of entry and a refund processed for the balance. Artists displaying higher-priced pieces are recommended to use Schenker, the official Torcon 3 customs broker, to post a bond and process the paperwork on their behalf.

This application of the 7% GST on sold art has implications for the pricing of art at the Torcon 3 art show. For the typical art show, the

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The Internet, & Museums

by mel. white

A current set of museum exhibitions dedicated to digital art has brought a new type of curator to the fore. Although the title "New Media Curator" has been around since video art first entered museum collections in the late 70s, it now means something very different.

"People keep sending me video tapes," says Christiane Paul, the Whitney Museum's adjunct curator of new media, whose job it is to commission, curate, display and conserve on-line artists' projects.

According to Ms Paul, Europeans are far ahead of Americans in the field of Internet art, due to art and technology gatherings such as the Digital and Electronic Arts Festival (DEAF) in Rotterdam (<http://deaf.v2.nl>), Transmediale in Germany (www.transmediale.de), Viper in Switzerland (www.viper.ch), and Austria's Arts Electronica (www.aec.at). However, apart from a few European museums such as the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe, Germany, which held the first major exhibition of net art, "Net_Condition" in 1999, London's Institute of Contemporary Arts and Tate Britain, which has begun to commission online works of art (www.tate.org.uk/britain/exhibitions/art-nwnet.html), it is the US museums that are feverishly hiring net-art curators and holding mega-exhibitions dedicated to electronic art.

A Leap of Faith

The Whitney was the first museum to buy a work of web art in 1994, Douglas Davis's "The world's first collaborative sentence", but the first museum actively to commission a digital work of art was New York's Dia Center for the Arts, which in

1995 engaged artist Tony Oursler, the performer Constance de Jong and the composer Stephen Vitiello to create "Fantastic Prayers", initiated in the same year that the museum's own website (www.diacenter.org) went on-line.

Lynne Cooke, the Dia's head curator, argues that traditional, visual artists should be encouraged to work with the Internet even if they have no experience in using the technology. She has, as a result, worked with artists better known for video or installation works such as Susan Hiller, Francis Alÿs and Marijke van Warmerdam.

On the other hand, Christiane Paul from the Whitney believes that the most challenging or interesting works on the web are by artists (mainly unknown) who write their own code and can push the limits of browser technology by using the computer's own language.

Ms. Cooke also disagrees with Ms Paul on how and where to show the art. The Dia Center has no galleries or computer screens dedicated to net art, and as result, has encouraged the audiences to view the projects at home. "It is like reading a novel—you don't need a public space to view a work of art on the net", says Ms Cooke. Across town, the Whitney's current exhibition of digital art "BitStreams" (until 10 June) has a net art component called "Data Dynamics", which can be seen both online at www.whitney.org and in the museum's Ehrenkranz and Hurst Galleries. Ms Paul, who has curated "Data Dynamics", realizes the irony of putting web art onto screens in the museum, when part of its original intention was to subvert traditions of displaying, making and experiencing art. At the same time she thinks that, if it is a valid work of art, it deserves to be

seen and recontextualised in the museum environment.

Other museums outside New York are also at the forefront of net art in the US. Benjamin Weil, a key figure in the short history of art on the Internet, now employed by SFMoMA, has curated the current exhibition "010101: Art in technological times". Dr Weil was the co-founder of the legendary web art exhibition space known as äda'web (named after Lord Byron's daughter, the 19th-century scientist Lady "Ada" Augusta Lovelace), which hosted original, on-line art projects from 1994 to 1998.

Äda'web could not maintain its independent and self-funding status and was eventually given away by its host, America Online (AOL), because it lacked commercial potential.

The Walker Art Center in Minneapolis acquired äda'web thus becoming the first museum with a significant collection of Internet art at www.adaweb.walkerart.org. Steve Dietz, director of New Media Initiatives at the Walker used äda'web to start a Digital Arts Study Collection (DACS), a museological device for storing and collecting works of net art. Steve Dietz's current project is a touring exhibition based on communications networks called "Telematic Connections: the virtual embrace", with a large online exhibition at <http://telematic.walkerart.org>

How to store it?

The commitment of these museums to new media has prompted debates on the issues of collecting and conserving digital media, even though there is currently little commercial support for the creation and production of net art. Without a real market for collecting on-

line projects, some seminal works have changed hands for as little as \$100 but also an indication of the economic uncertainty net artists face.

As the works can exist or function on any compatible PC anywhere in the world, the question of ownership is also unclear. The most logical way to "own" a work of net art is to host the website on a server or homepage.

Christiane Paul outlines three possible options for "conserving" Internet works of art. First is to collect the hardware and software that the work was produced for, for example, so a 1996 work would run on a computer with an internet connection and software packages of the same era.

It is also possible to update an old work to make it compatible with current browser technology, but this can mean re-writing some of the source code—effectively destroying it as a document of its time.

The other technique is to "emulate" an old browser using a custom-built application which mimics the old versions of Netscape or Internet Explorer, reinforcing the purists' view that works

by pioneers, such as www.jodi.org, should be viewed in their original format and as they were intended.

In the same way that big websites often subsume, syndicate or steal their smaller, more innovative competitors, so the museums will eventually get their hands on these radical net artists and their URLs. It is easy for museums to dress up old media in a new package, but to engage in net art is to embrace the innovations of technology, the interfaces, browser alternatives and viewer interaction. Many institutions are only now tackling the idea that the museum can be part of the complex information system that is the world-wide-web and the educational possibilities of net art projects have not as yet been explored.

Museums struggle to keep up with their web-savvy audiences and, are consequently, not keen to talk about future plans or applications for the web, perhaps because they cannot predict what is going to happen, or because they cannot admit that they might one day be made redundant by the cyber-museum.

Current Net Art Exhibitions:

BitStreams

Whitney Museum, New York, until 10 June
<http://artport.whitney.org>

010101: *Art in Technological Times*
SFMOMA, San Francisco, until 8 July

Telematic Connections: The Virtual Embrace, Art Center Pasadena, 5 May-30 June, Austin Museum of Art, 20 July-25 November
<http://telematic.walkerart.org>

Art and Money On-Line

Tate Britain, London, until 3 June
www.tate.org.uk

TimeStream

MoMA, New York
www.moma.org/timestream until 30 May.

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PRESIDENT, cont'd from pg. 8

works and making necessary adjustments to maintain realistic budgetary goals. For years, ASFA has managed to move along knowing to some degree what our financial outlook would be for the following year based on past experience and making note of very basic membership trends. This has at times been a relatively laid back (and even pleasant) way of doing business that admittedly offered some freedoms one might not find in a more rigidly structured atmosphere. But far too often, we would find ourselves hoping at the very last minute for a miracle just to get by some unforeseen complication; or otherwise spending very limited resources in not so efficient ways. That is the kind of situation that not only burns out good people with the best of intentions (and skills to match), but it can also deprive ASFA of real opportunities to support our membership and advance our goals. So this past year, the consensus was that it is time to bite the bullet and commit ourselves to a more comprehensive method of planning and executing our overall agenda. In short it was time to get down to business and implement a relatively detailed budget. I am more than pleased

to tell you that is exactly what your officers are doing. And it is no small task! But we are determined to do the best we can to leave ASFA with an even stronger future. Details on this budget "work in progress" will be recorded through out the year in the *Quarterly*. So, if you have any suggestions or expertise to offer, please do not hesitate to tell us what you think. We need your input.

I want to also remind you of another important part of ASFA "life" kicking into gear. We are, of course, launching into the next year of Chesley Awards. In this *Quarterly* you will begin to see our list of prospective nominations. This is meant to be a tool to inspire you to look for your own suggestions for nomination and the list itself will grow accordingly. Please, if there is nothing else that you are able to do for ASFA this year, do make a suggestion of a noteworthy work of art and/or accomplishment to be included in the 2003 Chesley nomination ballot. You can pass your suggestions on to anyone on the Chesley Committee or the Board of Directors; and by doing so, you will insure that ASFA is recognizing the truly deserving artists and fantastic artwork of the past year.

Please do not hesitate to contact me with your thoughts and concerns. We cannot pull this off without your input. I want to let each and every one of you know that I hold the coming year with high hopes and I wish you all an abundantly creative season.

Elizabeth Humphrey
Pres., ASFA

Q

Art markets

by david grilla

"Success in the small press"

Is it even possible? The answer to that is...it depends. Success is completely dependent on your definition. The small press can serve as a means to an end or the end itself. While financial success (or even subsistence) can be pretty hard to attain, the small press does provide abundant opportunities for artists embarking on a professional career, as well as established artists seeking a change.

For those ASFA members unfamiliar with the "small press" I'm going to attempt a pretty loose definition. The small press refers to smaller, independent publishers of books, magazines, chapbooks, what have you. The products of these publishers can vary from a high quality, solidly produced novel to a folded and photocopied comic. Some publishers provide professional payment rates; others offer free copies of the produced material while still others offer only good will. In some cases, you may find the small press defined in terms of circulation. I don't want to provide too strict a definition. I prefer to view the small press as a frontier. It can be a little wild and its boundaries are a little vague but it's pretty exciting!

To get back to the subject of success I'd like to stick to the frontier analogy. Success can mean simply surviving or it can involve making it big. It all depends on what you're looking for. Are you looking for opportunity and a chance to stake a claim? Are you seeking a life unburdened by conventional restraints? These things are possible on the frontier provided you get up and go.

The Small Press Center estimates that seven thousand new publishers are established each year with about fifty thousand currently up and running. This translates

into more opportunities for work than one could possibly take advantage of. The downside here is that while seven thousand new publishers pop up each year it's likely that seven thousand disappear as well. Things can be pretty shaky on the edge.

All the best and I'll see you next issue.

The following is a list of market resources both in print and on the web:

Note: As always, if you contact anyone on the list, please follow the instructions in the notes. Some general instructions to follow are:

- E-mail queries should not include attachments. URLs only.
- Any query should include contact info, a brief bio and credits.
- Samples sent through normal mail should include a cover letter and list of credits. Additionally, include contact info on each sample submitted.
- Never send originals!

Market Listings:

2003 Artist and Graphic Designer's Market

Edited by Mary Cox
Published by Writer's Digest
www.writersdigest.com

LOCUS

The Magazine of the Science Fiction and Fantasy Field
PO Box 13305
Oakland, CA 94661
www.locusmag.com

The Market List

A resource for genre fiction writers
www.marketlist.com

Spicy Green Iguana

Edited by Matt Hayes
www.spicygreeniguana.com

Scavenger's Newsletter

Janet Fox, Editor/Publisher
833 Main
Osage City, KS 66523
Scavenger's is a monthly newsletter for SF/Fantasy/Horror/Mystery writers and artists with an interest in the small press.

Project Pulp

www.blindside.net
"The .com of the small press".
An online market for the small press including magazines, art, music and books

Tangent Online

www.tangentonline.com
Reviewing all the professional magazine short fiction in the science fiction field.

Horror Writers Association

www.horror.org
Provides resource for writers that would be of interest to illustrators. Web page has a gallery showcasing works of members.

Science Fiction and Fantasy Writers of America

www.SFWA.org
subscription to:
SFWA Bulletin
Dept. H
1436 Altamont Ave pmb 272
Schenectady, NY 12303-2977

Gila Queens Guide to Markets

www.gilaqueen.com
Kathryn Ptacek, Editor
PO Box 97
Newton, NJ
07860-0097

Contests

The 2002 World Fantasy Convention Judges Empanelled

World Fantasy Awards Association President Peter Dennis Pautz has just announced the judges for the 2002 World Fantasy Awards. The World Fantasy Award for Best Artist is quite prestigious, but to be considered, interested artists must submit samples of covers or interiors published in 2002 to the judges by June 1.

The Judges are:

Justin Ackroyd, Slow Glass Books; c/o Carlton Post Office; 146 Elgin Street; Carlton; Victoria 3053, Australia
Les Edwards, 63 Mayfair Avenue; Ilford, Essex IG1 3DG; United Kingdom
Lawrence Watt Evans, 5 Solitaire Court; Gaithersburg, MD 20878; USA
Laura Anne Gilman, 63 Laurel Avenue; Roseland, NJ 07068; USA
Jane Yolen, 31 School Street; Hatfield, MA 01038; USA

Pete Pautz writes:

Dear Colleagues,

The judges for the 2002 World Fantasy Awards have now been empanelled.

PLEASE NOTE THAT ALL MATERIALS SENT TO THE JUDGES MUST BE RECEIVED BY JUNE 1, 2003.

The Gahan Wilson-designed trophies will be presented at the convention, to be held Thursday-Sunday, October 30-November 2, 2002 at the Hyatt Regency Washington on Capitol Hill; 400 New Jersey Avenue NW; Washington, DC 20001. Attending Membership \$100 U.S. until 3/15/03; \$120 US until 7/31/03; Supporting: \$35US. Payable to World Fantasy Convention 2003. Mail Memberships materials to WFC 2003 Registration; Attn: Jerry Crutcher; P.O. Box 1096; Rockville, MD 20849-1096; USA

If you have any material that you wish

to be considered by the panel, please send them directly to the addresses above, and very importantly, please mark any packages as **WORLD FANTASY AWARDS MATERIALS**. Also, please make sure to send a file copy of any and all materials to The World Fantasy Awards Association (address below) so a comprehensive list may be kept, as well as backup copies for any that are lost or misplaced. This the only way the judges can consider all eligible items, and you can be sure that your work is given fair attention.

Qualifications: All books must have been published in 2002; magazines must have a 2002 cover date; only living authors, editors, and artists are eligible.

Fantasy Types: ALL FANTASY is eligible, from supernatural to horror to Tolkienesque to sword & sorcery to the occult to children's and YA books, and beyond.

Categories: Life Achievement; Best Novel; Best Novella (10,001 to 40,000 words); Best Short Story; Best Anthology; Best Collection; Best Artist; Special Award-Pro; Special Award-Non-Pro.

Please note the nominees in the Life Achievement category will not be released. Only the winner's name will be announced at the awards banquet.

All questions pertaining to the convention should be directed to the Convention Chair. Questions of eligibility, the judges, and the administration may be sent to Peter Dennis Pautz.

Once again, the World Fantasy Convention and Administration are most pleased to be working with you, and with your continued good will and support, we shall successfully uphold the already prestigious reputation of the World Fantasy Awards.

Thank you very much for your time and assistance.

Respectfully,
Pete Pautz

World Fantasy Awards Association; P.O. Box 43; Mukilto, WA 98275-0043

**World Fantasy Convention Chair
Michael Walsh, Chair; World Fantasy Convention 2003; P.O. Box 19951; Baltimore, MD 21211-0951; USA; chair@worldfantasy2003.org**

Call For Entries For The First

Annual Lewis And Clark Art Show Journey's End National Art Exhibition (Jenae 1)

The first annual LEWIS and CLARK art show, titled Journey's End National Art Exhibition (Jenae 1), will be held March 8 thru 30, 2003. All media will be accepted. Deadline for entry is January 17, 2003. Total awards \$29,000, Best of Show \$10,000.

Join the Lewis and Clark bicentennial activities with a thematically focused, juried art show in historical Astoria, Oregon, where the expedition wintered in 1805-06.

We greatly appreciate the valuable assistance received from the National Council of the Lewis and Clark Bicentennial and Arts for the Parks. For possible inspiration, we recommend the following sources: Undaunted Courage by Steven Ambrose; Lewis and Clark Among the Indians by James Ronda; Lewis and Clark: Pioneering Naturalists by Paul Cutright. Also, lots of illustrated info on the web.

For details on submission, send a Self-Addressed, Stamped Envelope for a written brochure and ideas on subjects to: Journey's End, Box 2005, Astoria OR 97103 OR visit

www.jsend.org, or e-mail us at: journey@pacifier.com

We invite you to be part of "Brave Destiny," September/October 2003. Deadline June 2003

Williamsburg Art & Historical Center

The contest features \$5,000 in cash prizes for art guaranteed, plus thousands of dollars in purchase awards and many other prizes. The Deadline is June 2003, but the sooner you enter, the sooner you can have work on our web-site for the show. We will be adding art & sponsors weekly to our web-site!

This will be the largest show of living surrealist, fantastic and visionary artists in the world including Professor Ernst Fuchs, Founder of the Vienna School of Fantastic Realism in the 1940's, H.R. Giger winner of the Academy award for his stage set in the movie *Alien*, and many other world famous artists.

MARKETS, cont'd on pg. 24

MARKETS, cont'd from pg. 23

The most comprehensive show to date from the Society for Art of the Imagination in London, England (www.artofimagination.org), is to be held at the WAH Center opening with a Grand Surrealist Ball in its magnificent French Second Empire building in the heart of the "Emerging Art Capital of the World," Williamsburg Brooklyn.

The opening weekend for the 2003 show will also feature hundreds of open artists studios all around Williamsburg. The WAH Center will also host it's annual WILLIAMSBURG ARTS AND CULTURAL FESTIVAL with free shuttle buses which will bring thousands of tourists to Williamsburg to see our show BRAVE DESTINY. Many musical events, fashion shows and party's will transpire to enthrall the visitors to our fair new art community on the opening day of BRAVE DESTINY.

To receive rules and be part of this fabulous show in September 2003 contact:

WWW.WAHcenter.ORG email wah-center@earthlink.net

New International Surrealists
c/o Williamsburg Art & Historical Center

135 Broadway

Brooklyn, New York 11211

Tel. (718) 486-7372 or 486-6012

WWW.WAHcenter.ORG e-mail wah-center@earthlink.net

Q



TORCON, cont'd from pg. 15

calculation is a piece that sells for \$100 Canadian minus 10% commission (\$10) will net the artist \$90 Canadian. To arrive at a similar return at Torcon 3, taking into consideration the impact on the GST on sales, the minimum bid for this same piece must be priced at \$110 Canadian.

What should I know about bringing or sending my art across the border?

We'll be paying special attention to helping artists bring artwork across the border. Torcon 3 has selected Schenker of Canada, Ltd. as our official customs broker. Schenker is a world-wide organization, with considerable experience in the field of conventions and trade shows all over the world. Their web site can be visited at <http://www.schenker.ca>

Canada Customs requires that a bond be posted for the value of each shipment brought across the border. Schenker's customs brokerage fees are calculated on the shipment value and will range from \$100 to a maximum of \$400 US. A one-time export document charge of \$70 will also be required. A shipment valued at

\$2000 US can be handled for one charge of \$220.00 US.

Artists residing in one city or region can minimize their brokerage and shipping costs by forming a "collective". A group of artists can send their art to Torcon in a single shipment and share the customs costs (a maximum of \$470 US) among all artists of the collective. Example: if 5 artists send their work to Torcon in a single shipment from one shipping point, then the customs brokerage cost for each artist would be a maximum of \$94.00 if split equally among the five artists. Precise details on customs will be made available with the artist reservation packages being mailed this March.

If this update hasn't addressed a question or concern, please drop us a line at teameh@hotmail.com

Your questions and comments are welcomed and will help us organize a great Worldcon art show.

Q

F.Y.I:

Deadline for the
Next Issue:

Spring Issue:
April 2nd 2003

CHESLEY, cont'd from pg. 9

Banner for E3 Convention
Microsoft/Ensemble Studios
<http://www.ensemblestudios.com/market-ing/chesley/>

James C. Christensen

Garden Rendezvous
Fine Art Print
Greenwich Workshop
June 2002

Scott Gustafson

Happily Ever After
Fine Art Print
Greenwich Workshop
November 2002

Matt Hughes

Blodeuedd
Poster/LMT Ed Print
Dreamweaver studios
<http://www.hughesillustration.com/tree.html>

Dean Morrissey

The Lightship
Fine Art Print
Greenwich Workshop
April 2002

Michael Parkes

The Court Painter
Stone Lithograph
Swan King Editions
October 2002

Paperback:

Tom Canty

The Fall of the Kings
by Ellen Kushner & Delia Sherman
Bantam Spectra
November 2002

Dan Craig

Tathea
by Anne Perry
Ace
September 2002

James Gurney

Dinotopia: Dolphin Watch
by John Vornholt
Random House Children's Publishing

March 2002

Matt Hughes

Kindred
Mg/Publishing
<http://www.hughesillustration.com/kin-dred.htm>

Charles Keegan

A Parliament of Owls
by Beth Hilgartner
Misha Merlin
September 2002

Don Maitz

Stealing the Elf King's Roses
by Diane Duane
Warner Books
November 2002

Christian McGrath

Blood & Ivory: A Tapestry
by P. C. Hodgell
Misha Merlin
August 2002

Hoang Nguyen

Wilding Nights
by Lee Killough
Misha Merlin
May 2002

Lynn Perkins

The Summoning Stone
by Jana G. Oliver
MageSpell Press, 2002

Omar Rayyan

The Troll King
by John Vornholt
Aladdin Library
August 2002

Nick Stathopoulos

Supermen: Tales of the Post-Human Future
edited by Gardner Dozois
St. Martin's
January 2002

Matt Stawicki

Restoration
by Carol Berg
Penguin/Roc
August 2002

Magazine:

Kenn Brown

Deus Ex Machina 02
Wired
December 2002
<http://www.kontent-online.com/00Gallery01.htm>

Michael Carroll

Asimov's
August 2002

David Cherry

Isis
(November cover of a gaming magazine in Taiwan)
Microsoft/Ensemble Studios
<http://www.ensemblestudios.com/market-ing/chesley/>

David Cherry

CGW Zeus
Computer Gaming World
November 2002
<http://www.ensemblestudios.com/market-ing/chesley/>

Fred Gambino

Asimov's
September 2002

David Ho

The 3rd Alternative #31
Summer 2002

Matt Hughes

Corporate Knights
October 2002
<http://www.hughesillustration.com/dryad.htm>

Todd Lockwood

Hellfire Dragon
Dragon Magazine

Ron Miller

Asimov's
February 2002

Interior:

Kenn Brown

The Virtual Economy

CHESLEY cont'd on pg. 23

Art Show reports & reviews

Much of What I Know of the Philcon 2003

Joni Brill Dashoff

Philcon Art Show Director

Philcon 2003 was in a "new" hotel, the Philadelphia Center City Marriott; new for the regional only, because it was used as the headquarters hotel for the Philadelphia Worldcon in 2001. Philcon had its expected number of attendees, who were offered extensive programming and activities scattered over three floors. The dealers and art show shared a ballroom on the middle floor but we each seemed to have had less foot traffic and sales than we wanted.

Our guest artist Donato Giancola brought an extensive body of work, and his premier piece of *The Lord of the Rings* "The Expulsion", won several awards, and had brisk print sales. Quynh Mai Nguyen, one of three Canadian artists in attendance, displayed painted silky fabricwork that excited our buyers. Philadelphiaian Zhe-Zhou Jiang's black and white fantasies and scenes of Philadelphia, also merited awards and sales. Johnna Klukas brought her excellent woodwork. Lisa Snellings-Clark mailed her sculptures. There were pieces displayed that should be nominated for Chesley awards.

Theresa Mather mailed in her work, including another ship on stone which generated the most active bidding war. Jody Lee sent original illustrations from various childrens' books that caught the pocketbooks of several parents. Other big sellers were Gary Lippincott, N. Taylor Blanchard, Lynn Perkins, Hannah Shapero and Ruth Thompson. Cathy and James Wappel sold most of their exquisite framed prints.

There were many artists who had not previously displayed at Philcon, including

David and Lori Dietrick, Jean-Pierre Normand, and Shirley and Russell Ferrell.

Philcon 2004 is pleased to announce its Artists Guests will be Greg and Tim Hildebrandt.

World Fantasy Awards

The World Fantasy Awards were presented at the 28th Annual World Fantasy Convention in Minneapolis, Minnesota. The Gahan Wilson-designed trophies were presented November 2nd at the annual banquet honoring the winners. A panel of international judges selected the winners from fantasy materials published in 2001. The World Fantasy Award for Best artist was presented to Allen Koszowski. Other winners include:

Novel: Ursula K. Le Guin for *The Other Wind*;
Novella: *The Bird Catcher*, by S.P. Somtow, *The Museum of Horrors*, Dennis Etchison editor, (Leisure)

Short Story: *Queen for a Day* by Albert Cowdry (F&SF Oct/Nov 2002)
Anthology: *The Museum of Horrors* edited by Dennis Etchison, editor (Leisure)
Collection: *Skin*

David and Lori Dietrick, Jean-Pierre Normand, and Shirley and Russell Ferrell.

Folk by Nalo Hopkinson (Warner Aspect)
Special Award, Professional was a tie between Jo Fletcher (for editing the Fantasy Masterworks series, Gollancz) and Stephen Jones (for editing)
Special Award, Non-professional went to Raymond Russell and Rosalie Parker (for Tartarus Press)

Con†Stellation XXI Art Show Report by Randy B. Cleary

The total membership for the Con†Stellation XXI convention this year,

PHILCON 2003 Art Show Awards

POPULAR VOTE

First Place: Donato Giancola for *The Hobbit: Expulsion*

Second Place: Gary Lippincott for *Off to the Ball*

JUDGE'S CHOICE

Best Professional Artist: Donato Giancola

Best Aspiring Professional: Jim Tigar for *Dreams of Electric Sheep*

Best Black & White: Zhe Zhou Jiang

Best Fabric Technique: Quynh Mai Nguyen

Best Fantasy: N. Taylor Blanchard for *Better Than Bubbles*

Best Horror: Allen Koszowski

Best Humor: David Dietrick for *Getting Frustrated*

Best Jewelry Craftwork: Bonnie Atwood for *Citrine Accents*

Best Portrait: Nicole Pellegrini for *Journey to the West*

Best Reflection: Alan F. Beck for *Ancient Traveler Observing Himself*

Best Science Fiction: Christina Yoder for *Self Perpetuation*

Best 3-Dimensional: Lisa Snellings Clark for *Winter Guardians*

Most Unusual Media: Theresa Mather for *Sail Away*

Watercolor Technique: Christina Mysbka

Watercolor, Body of Work: Gary Lippincott

Best Body of Woodwork: Johnna Klukas

CON†STELLATION XXI Art Show Awards

Best Amateur Science Fiction: *Melissa S. Humphrey*, Comet
Best Amateur Fantasy: *Abranda Sisson*, Monarch Queen
Best Amateur Horror: *Allison Stein*, Solitude
Best Professional Science Fiction: *Darrell K. Sweet*, The Demons at Rainbow Bridge
Best Professional Fantasy: *Darrell K. Sweet*, Elven Ways
Best in Show: *Darrell K. Sweet*, Faust
Judges Choice: *Richard Miree*, Mask 2

which ran from October 18th to October 20th, 2002, in Huntsville, AL was about 200. The Artist Guest of Honor was Darrell K. Sweet. This year's art show consisted of 352 pieces from 18 artists (including 28 charity pieces), displayed on 31 panels and 4 tables. 10 artists participated as mail-in exhibitors and the print shop had 6 artists participating. There were 83 pieces sold for a total of \$3,981. Thus the average sales price was \$47.96 per piece and the average total sales per artist was about \$221.17. The most

sales for a single artist was \$2500 and the lowest was, unfortunately, no sales. We had 33 pieces that went to the Saturday voice auction, which was well attended. We also raised \$262, from 22 donated pieces, for the North Alabama Science-Fiction Association.

Be sure to keep up to date with next year's convention. Con†Stellation XXII by checking out the web site regularly: <http://www.con-stellation.org/>.

Q

CHESLEY cont'd from pg. 21

Wired Magazine

January 2003

<http://www.kontent-online.com/00Gallery05.htm>

Kinuko Y. Craft

Sleeping Beauty

by Kinuko Y. Craft

Seastar

2002

Bob Eggleton

Dragonhenge

by John Grant & Bob Eggleton

Sterling Publications

September 2002

Randall Ensley

Cain's Legacy

The Leading Edge 44

December 2002

<http://hometown.aol.com/antman5567/NPNM.html>

Randall Ensley

Not Poppy Nor Mandragora

Challenging Destiny #14

June 2002

<http://hometown.aol.com/antman5567/NPNM.html>

Scott Gustafson

Classic Fairy Tales

by Scott Gustafson

Greenwich Workshop/Hallmark

October 2002

William Stout

Abu & the Seven Marvels

by Richard Matheson

Gauntlet Press/Edge Books

April 2002

Bernie Wrightson

Stuff Out' A My Head

by Joseph M. Monks & Bernie Wrightson

Chanting Monks

2002

Game Related:

David Cherry

New Age of Mythology Trio

Poster for iGames advertising AOM

Microsoft/Ensemble Studios

<http://www.ensemblestudios.com/marketing/chesley/>

William Hammock

Darkness and Light

Art for *Darkness and Light Expansion of Vigilance (e-game)*

Vigilance Press

www.williamhammock.com/artwork-pageshtml/artworkpages_per/photomanipulation/dlpure.html

Todd Lockwood

Spider Queen

Forgotten Realms Game Supplement "City of the Spider Queen"

Wizards of the Coast

3-D:

Tony Cipriano & Alex Toth

Space Ghost Maquette

Wendy Froud

Through the Mist

David A. Hardy

Spaceship

<http://www.hardyardemon.co.uk/html/s tarsend.html>

Real Musgrave

Rocket Science

Karl Deen Sanders

Keeper of Time

Unpublished Color:

Kenn Brown

Hive of Dreams

<http://www.kontent-online.com/02Gallery09.htm>

David Hardy

Antares II

<http://www.hardyardemon.co.uk/ht>

CHESLEY cont'd on pg. 26

Art & Publishing

news

Award Winners SPECTRUM 10

The jury for the tenth annual Spectrum competition convened in Kansas City, MO on the weekend February 21, 2003 to make their selections from over 3500 works of fantastic-themed art for this year's book. The jury has given special recognition for superior achievement to the following artists in each of seven categories. The artists receive a Spectrum Award sculpted by Joseph DeVito which rests on a base sculpted by Tom Banwell with either a gold or silver engraved plate bearing the recipients name. The jury consisted of Mark Chiarello [art director/artist], Robert Eggleton [artist], C.F. Payne [artist], Bud Plant [illustration historian], Kelley Seda [artist], and Michael Whelan [artist]. Art works created by jurors were excluded from consideration for awards. All of the works selected by the judges (nearly 300 pieces by artists spanning the globe) will be included in *Spectrum 10: The Best in Contemporary Fantastic Art* to be published by Underwood Books of Nevada City, CA in October, 2003. Spectrum is distributed to the trade by Publishers Group West, Ingram, Baker & Taylor, and Diamond Comic Distributors. The series' editors are Cathy and Arnie Fenner. Please join us in applauding these exceptional talents!

Advertising

Gold Award: Dave McKean ("The Silver Snail"/client: The Silver Snail)

Silver Award: Donato Giancola ("Star Wars Galaxies"/client: LucasArts Ltd.)

Book

Gold Award: Charles Vess ("A Circle of Cats" [cover]/client: Viking Books)

Silver Award: Kinuko Y. Craft ("Sleeping Beauty" [cover]/client: SeaStar Books)

Comics

Gold Award: Jon Foster ("Hunter #16" [cover]/client: Vertigo/DC Comics)

Silver Award: Christopher Moeller ("Lucifer #28" [cover]/client: Vertigo/DC Comics)

Dimensional

Gold Award: Lawrence Northey ("Greetings and Salutations from the Planet Grape"/client: Randall & Kay Richmond)

Silver Award: William Basso ("The Warlord"/client: Eldritch Design, Inc.)

Editorial

Gold Award: James Gurney ("T. Rex Drinking"/client: *Discover Magazine*)

Gold Award: Omar Rayyan ("Turtle Race"/client: *Spider Magazine*)

Institutional

Gold Award: Peter de Séve ("Call For Entries Poster"/client: Society of Illustrators)

Silver Award: Eric Bowman ("Iron Maiden"/client: self-promotion)

Unpublished

Gold Award: Eric Joyner ("The Last Tinman")

Silver Award: Peter Meseldzija ("The Dawn of the Day")

Grand Master Award

(presented by the Spectrum Board)

Michael William Kaluta

The Spectrum Grand Master Award is presented to a living artist for career excellence.

For additional information please contact
Tim Underwood/Underwood Books,
P.O. Box 1919, Nevada City, CA 95959 *or*
Cathy Fenner/Spectrum, P.O. Box
4422, Overland Park, KS 66204 // email

amfenner@earthlink.net

SFWA Grand Master Named

By Sharon Lee, SFWA President

It is my honor to announce that Ursula K. Le Guin, author of *The Dispossessed*, *The Left Hand of Darkness*, and the *Earthsea* tales, has been recognized as a SFWA (Science Fiction Writers of America) Grand Master.

The selection was made by the SFWA Board of Directors, in conjunction with the living past presidents of SFWA. Presentation of the award will be made during the Nebula Awards® Weekend in Philadelphia, April 18-20, 2003.

Ms. Le Guin's career spans forty years, beginning with the publication of "April in Paris," in *Fantastic* (1962), and includes seventeen novels and numerous shorter works, as well as many poems and critical essays. Her work has won wide recognition, garnering, among others, the PEN/Malamud Award for Short Fiction, the James Tiptree Jr. Award, and the Sturgeon, as well as multiple Nebula and Hugo awards.

Ms. Le Guin is the twentieth writer recognized by SFWA as a Grand Master. She joins Robert A. Heinlein (1974), Jack Williamson (1975), Clifford D. Simak (1976), L. Sprague de Camp (1978), Fritz Leiber (1981), Andre Norton (1983), Arthur C. Clarke (1985), Isaac Asimov (1986), Alfred Bester (1987), Ray Bradbury (1988), Lester del Rey (1990), Frederik Pohl (1992), Damon Knight (1994), A. E. van Vogt (1995), Jack Vance (1996), Poul Anderson (1997), Hal Clement (1998), Brian Aldiss (1999), and Philip Jose Farmer (2000).

New Exhibition Honors A.C. Radebaugh

Mel. White

In the historic Old City section of Philadelphia, a new museum and gallery devoted to old automobiles is bringing to light the works of one of the early pioneers of futuristic illustration: A. C. Radebaugh.

Radebaugh's life was devoted to illustration and design. His earliest artwork appeared on a neighbor's barn near his boyhood home, Coldwater, Mich. When he moved away from home, he found work in a number of different fields but managed to tie each one into his artwork. He drew illustrations of more efficient and comfortable buses for the bus company when he worked as a driver. Later, he worked as an usher and scene painter for a theatre. After leaving that job, he became a hotel clerk and ended up designing a mural for the hotel. Working small jobs like these, by 1936, he had enough of a background in art and design to start doing commercial illustration.

But the war put a hold on his career. After Pearl Harbor, he entered the Army and for nearly four years headed a design section. One of the earliest projects he worked on was the problem of developing an instrument panel for vehicles that would show the dials without giving the enemy a signal that there were people in the area. Radebaugh hit upon fluorescent paints, which could be activated by black light. The dials glowed brightly enough for the soldiers to read them without giving away their position to the enemy.

But like any artist, he loved to explore new media. So when he discovered that black light paints came in several colors, he began using them for artwork. Alas, none of these survive, but a report in a newspaper in the 1950's called them "extremely dramatic."

Among his novel (and never realized) futurist concepts were designs for prefab housing, helicopter buses, jet propelled lighter-than-air craft, and seven-seater taxicabs that turn on their own axis and are piloted by a driver in an aircraft canopy bubble behind the riders. He even had a concept for a type of house that would revolve to face the sun.

Because illustration wasn't highly valued as collectable art before the 1970's, much of Radebaugh's work has been lost. Fortunately for enthusiasts, the best examples of his work appeared regularly on the cover of MOTOR magazine from the mid

1930's till the mid 1950's.

Lost Highways Archive & Research Library is hosting an exhibition of some of Radebaugh's recently rediscovered works. ASFA members and friends are invited to visit the show, either in person or online. More about Radebaugh and this collection of his illustrations can be found online at <http://www.losthighways.org/radebaugh.html>. The Radebaugh exhibit can be found at Lost Highways Museum and Gallery, 307 Market Street, Philadelphia.

Comic Book Artist Magazine to be Published by Top Shelf Comics ***From Top Shelf Comics***

The two-time Eisner award-winning magazine, *Comic Book Artist*, will now be published by Top Shelf Productions, as of June 2003.

Winner of the 2000 and 2002 Will Eisner Comics Industry Award for Best Comics-Related Periodical, *Comic Book Artist* has been devoted to covering the lives and works of interesting and often overlooked comics creators. It has done some fine investigative reporting as well; examining hitherto unknown aspects of this wacky and wonderful field for the past five years, and quickly became a favorite among fans and professionals.

"I've been gratified to receive encouragement and accolades from such diverse artists as Art Spiegelman and Jim Lee," editor Cooke said. "Writers as different as Michael Chabon and Stan Lee have also lent CBA their support, so needless to say it's been a long and delightfully strange trip so far. And, I promise, it's going to get even stranger!"

Cooke plans an entire revamp for CBA, though he assures that it will retain its strong emphasis on retrospective material. "The original incarnation of CBA focused primarily on the history of comics from the '60s to the early '80s, with occasional forays into the contemporary field. The magazine covered some pretty diverse material, from *Sugar & Spike* to *National Lampoon*, as well as devoting issues to some of the field's top creators, including Neal Adams and Alex Toth. We'd take a subject -- say the comics of Atlas/Seaboard or Harvey Comics -- and exhaustively cover every single aspect

every which way but Tuesday! While I don't intend to feature such wall-to-wall coverage in the regular issues of CBA, I will spotlight smaller, more manageable subjects within (we hope) every issue, and leave the 'carpet-bombing' approach for the CBA *Specials* we will be releasing every so often."

New directions for CBA include more focus on individual artists, whether they be contemporary newcomers or traditional fan favorites. Each issue of the new *Comic Book Artist* will continue to feature comprehensive interviews, as well as headlining creators who have made a significant impact on the field. The revamped magazine will also inaugurate news and review departments as well as the debut of a color section. "We will vigorously cover the field in typical CBA fashion, with emphasis on art and quality," Cooke explained, "pointing out what's worthy, cool, and especially fun, from a positive and productive perspective." Future issues will showcase artists Frank Cho, Bernie Wrightson, Colleen Doran, Alex Ross, Kyle Baker, William Stout, Michael Allred, George Tuska, Bob Burden, Tim Bradstreet, Jim Lee, Jeff Smith, Mark Shultz, and the legendary Will Eisner.

Current plans are for CBA to release #1, Vol. 2 under the Top Shelf banner in June 2003. The magazine will publish 10 times a year, retail for \$7.50, and will release one to two *Specials* a year. Cooke said, "We will aggressively seek advertising as well as review current material (so we implore folks to send review copies of their stuff to CBA), and the magazine will not only showcase timeless features but also up-to-the-minute coverage of events and publications important to our readers." Back issues of CBA's first 25-issue incarnation will still be sold through TwoMorrows Publishing, the former publisher of CBA.

"Moving to Top Shelf is important for me professionally and personally," Cooke added. "Chris Staros and Brett Warnock so obviously love comics, and I count them as good friends, so I'm naturally looking forward to the transition with great enthusiasm. Top Shelf has published outstanding material, both timeless and cutting-edge stuff I've been admiring for years, and I can't adequately express how happy I am to be joining them."

New Sci-Fi Comedy Pluto's Plight Makes Use of Artists and a Boxing Champion

Artie Knapp an independent filmmaker, has combined the talents of former world heavyweight boxing champion, James "Buster" Douglas and science fiction humor in a feature film *Pluto's Plight*. The movie, which will be screened at select science fiction conventions throughout the U.S. and Canada before its release, was shot on a very tight budget. Of his film, Mr. Knapp insisted it "...would not have been made had it not been for the help of a lot of people, especially the artists involved in the animation, storyboarding, and costuming. All of the locations in the movie were provided for free, and the actors agreed to work on a stipend basis. The art work and story boarding for the movie was a collaboration, with everyone being able to share ideas. Christina Orsinelli designed the aliens uniforms by asking everyone to come up with ideas. From that she molded those ideals into her own and came up with the design. The animation for the film was created by using Lightwave Animation.

Pluto's Plight is a science fiction – comedy feature film. The web-site is www.plutosplight.com.

Horror Writer's of America ProLiteracy Auction A Success

The Horror Writer's of America Worldwide ProLiteracy Auction on EBay produced \$8060.89 in sales. After eBay fees, credit card fees, and additional shipping fees, the total profit on the auction came to \$7,478.43, half of which will go to ProLiteracy Worldwide and half will go to HWA.

Among the items that went for the highest bids were several art items — one supplied by ASFA member GAK. The high bid items were: A copy of *Asimov's Magazine #1* (signed by Isaac Asimov): donated by F. Paul Wilson, which went for \$834.87. The opportunity for the winner's Vampire: The Masquerade character appear in an upcoming White Wolf novel:

CHESLEY cont'd from pg. 23

<http://www.hardyart.demon.co.uk/html/unpub02.html>

William Hammock

39 Monsters

http://www.williamhammock.com/artworkpageshtml/artworkpages_per/paintings/39monsters.html

William Hammock

Caduceus

http://www.williamhammock.com/artworkpageshtml/artworkpages_per/paintings/Caduceus.html

Matt Hughes

Consort of the Morning Star

<http://www.hughesillustration.com/lilith.htm>

Tom Kidd

Rungius Pass

Oil

(Displayed @ WFC)

Don Maitz

Janny and Roses

Acrylic

(Displayed @ Dragoncon)

Maurizio Manzieri

Briony, Princess of Shadowmarch

<http://www.manzieri.com/SMARCH/artbook/briony.htm>

Margaret Walty

Werewolves

Acrylic

(Displayed @ WFC)

Michael Whelan

Bean Stalk

A. B. Word

Swan Song

Pastel

(Displayed @ WFC)

Unpublished Monochrome:

Frank Cho

Fight Club: Monkey Boy vs Blip
Ink

William Hammock

Death Crawl

http://www.williamhammock.com/artworkpageshtml/artworkpages_per/paintings/DeathCrawl.html

Maurizio Manzieri

Briony: The Fan of Scales

<http://www.manzieri.com/SMARCH/skbook/image-html/sketch05.htm>

Maurizio Manzieri

The Skimmers' Lagoon

<http://www.manzieri.com/SMARCH/skbook/image-html/sketch09.htm>

James Owen

Old Tom's Study

Pen & Ink

(Displayed @ WFC)

Mark Schultz

La & the Leopards

Pencil

Lawrence Allen Williams

Still Waters

Pencil

(Displayed @ Dragoncon)

Artistic Achievement:

Frank Cho

Brad Holland

Tom Kidd

Alan Lee

Hayao Miyazaki

Omar Rayyan

Alex Ross

Maurice Sendak

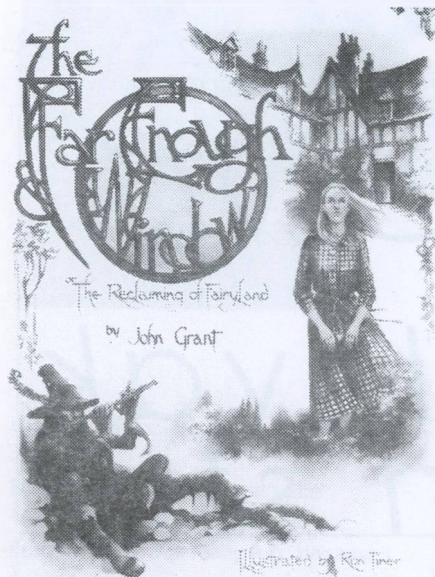
William Stout

Kinuko Y. Craft

Q

PUBLISHING cont'd on pg. 23

Books of interest



A FAIRY TALE FOR
GROWN-UPS OF ALL AGES

Far Enough Window : The Reclaiming of Fairyland

by John Grant
Illustrated by Ron Tiner
Be Write Books
\$15.33 U.S. Softcover
\$1.50 E-book

John Grant is a remarkable and brilliant author, in that he can take something quite generally familiar to us all, then put a deliciously witty, and at times almost naughty twist to it, forcing us to keep reading to see what is just around the bend of each page. His latest novel, *Far Enough Window* is just such a tale. It is a remarkable Fairy Tale for Grown-ups. We should all be lucky enough, as is Joanna, the bored and lonely 17 year old,

to find our own *Far Enough Windows*, whisking us away to the almost unimaginable. John Grant has given us a complex, layered, magical context, with a startling climax. I don't want to give too many details away, rather wanting each of you to discover the identity and purpose of each character as they are introduced, on your own. This tale will certainly stay in one's mind, floating back to the top of one's consciousness time and time again for revisiting. Ron Tiner's illustrations are dramatic and powerful. Each chapter is headed with a black and white illustration. I recommend it highly. It WILL become a classic. John Grant, you've done it again.

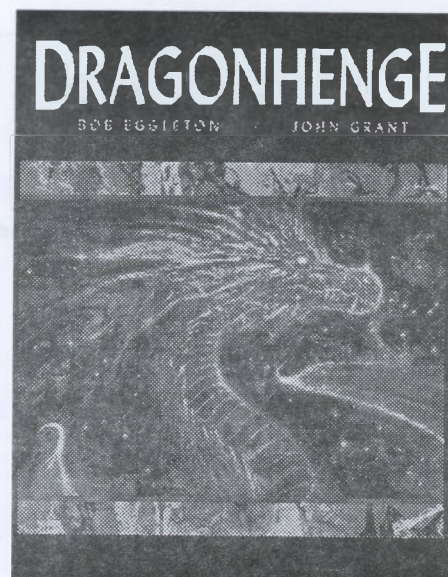
-- Jael

Dragonhenge

Art by Bob Eggleton
Text by John Grant
ISBN: 1-85585-972-6
Publisher: Paper Tiger
128 full-color pages, hardback
Price: \$29.95 (\$46.95 CDN)

Dragonhenge is a mesmerizing collaboration between Author John Grant and Artist Bob Eggleton. Both of these creators are well known for their many other ventures. John Grant/aka Paul Barnett, is a Chesley award winning art director, Editor, Author. Then there's Bob Eggleton, who's earned lots of Hugo and Chesley Awards through these many years. I have to mention also, John Grant's lovely text for my book *Perceptualistics*. (shameless plug here:)

Dragonhenge, however, is something starkly unique, a seamless blending of



text and art, softly framing lyrical mythological tales, passed down for thousands of years by "master story tellers", themselves having been created well before time itself. You must pick up this book. Be sure to read it under soft lights, where multi-layered shadows will reflect the glowing imagery, and where the words will leap off the page and enter your soul. It's a wonderful book.

-- Jael

Q

Martina PILCEROVA

rising slovak art star

by
jean marie
ward

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When you start winning awards for your art at six and make your first professional sales at 15, you'd think it would be easy to get into art school. Not so for Slovak artist Martina Pilcerova. She waited five years, re-applying five times to enter the Academy of Fine Arts and Design in Bratislava, Slovakia.

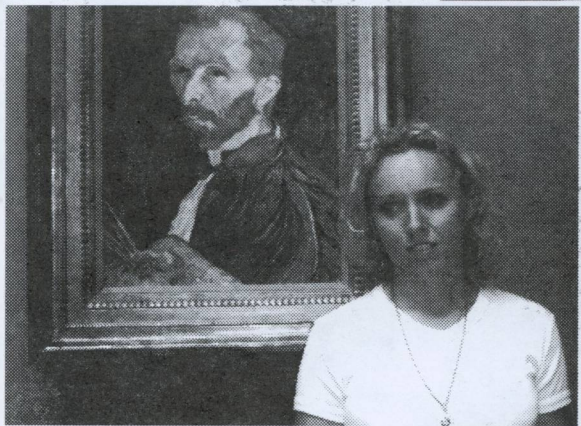
The Academy's resistance to the science fiction and fantasy art Pilcerova loved slowed her down, but only a little. She worked while waiting to enter the Academy, she worked in the Academy. Today she ranks among the most decorated and recognized artists in the Czech and Slovak Republics, and is expanding her horizons to the United States. *Crescent Blues* caught up with Pilcerova on her way to Con Jose, the 60th World Science

Fiction Convention in San Jose.

Crescent Blues: You mentioned that you received your art education at Bratislava. What was your course of study, fine arts?

Martina Pilcerova: Yes, but I had some problems, because I always did science fiction and fantasy art, and at other universities, the pictures don't tend in those directions. They want more abstract art or illustration. So, it was very hard for me. I wasn't accepted [into art college] for five years. I had to try every year, and on the fifth try, I was accepted at last.

I studied graphics. I studied with Professor Popovich in the experimental studio that was called "KRESBA." It's a really funny word, because "KR" is short for "creative." "E" is "experimental." "S" is studio, and "BA" is for "Bratislava."



Crescent Blues: Ah, it's an acronym.

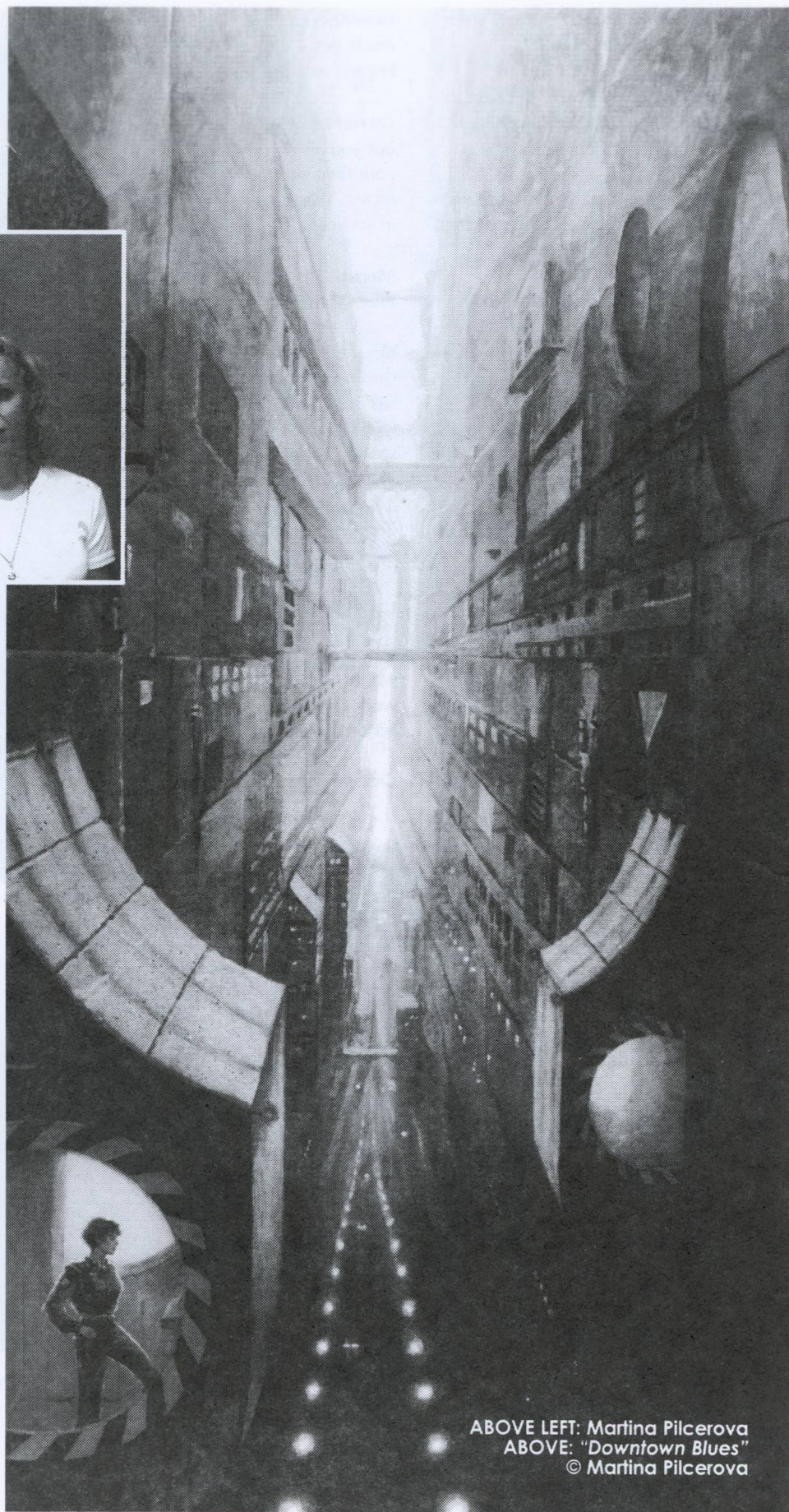
Martina Pilcerova: Yes, it's like "Creative Experimental Studio, Bratislava." It was really fun, because I could try many more techniques. I could try casting bronze. I could do short movies. I could do drawings, graphics, paintings -- anything.

Crescent Blues: Persevering that long through the application process required a tremendous amount of dedication. Why were you so intent on pursuing science fiction and fantasy art? Did you read it when you were younger?

Martina Pilcerova: I'm not sure why. I don't know if I saw a movie when I was very young. But ever since I can remember, I was drawing spaceships and astronauts. Much later, I started reading fantasy and science fiction. I also saw the *Star Wars* movies. I always liked mathematics and physics and astronomy, and I think that had something to do with it.

Crescent Blues: Which do you prefer, science fiction or fantasy?

Martina Pilcerova: I like to read science fiction more, but sometimes I also



ABOVE LEFT: Martina Pilcerova
ABOVE: "Downtown Blues"
© Martina Pilcerova

read fantasy. But it doesn't matter when I paint; I also like to paint fantasy.

Crescent Blues: I wondered, because the new material on your site seems focused on *The Lord of the Rings*.

Martina Pilcerova: Yes, because I saw the movie, and I was so inspired. I never read it before, actually.

Crescent Blues: But you read the book after seeing the movie?

Martina Pilcerova: Yes.

Crescent Blues: But from your art, it looks like you read *Dune* a long time ago.

Martina Pilcerova: Yes, I am a really big fan of *Dune*. I wanted to get onto the set of the new TV series that was made in Prague, but I guess I don't know the right people. I thought I could do some concept art, because I had already worked on one movie before.

Crescent Blues: Your bio on the Association of Science Fiction and Fantasy Artists site mentioned that you did work for something called *When the Music's Over*. Could you tell our readers a little bit about that?

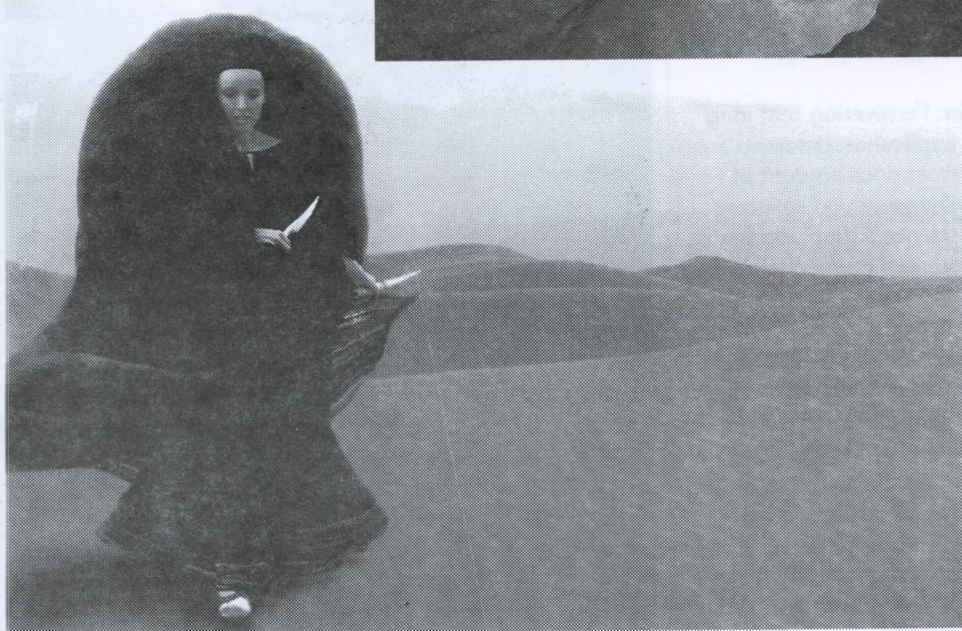
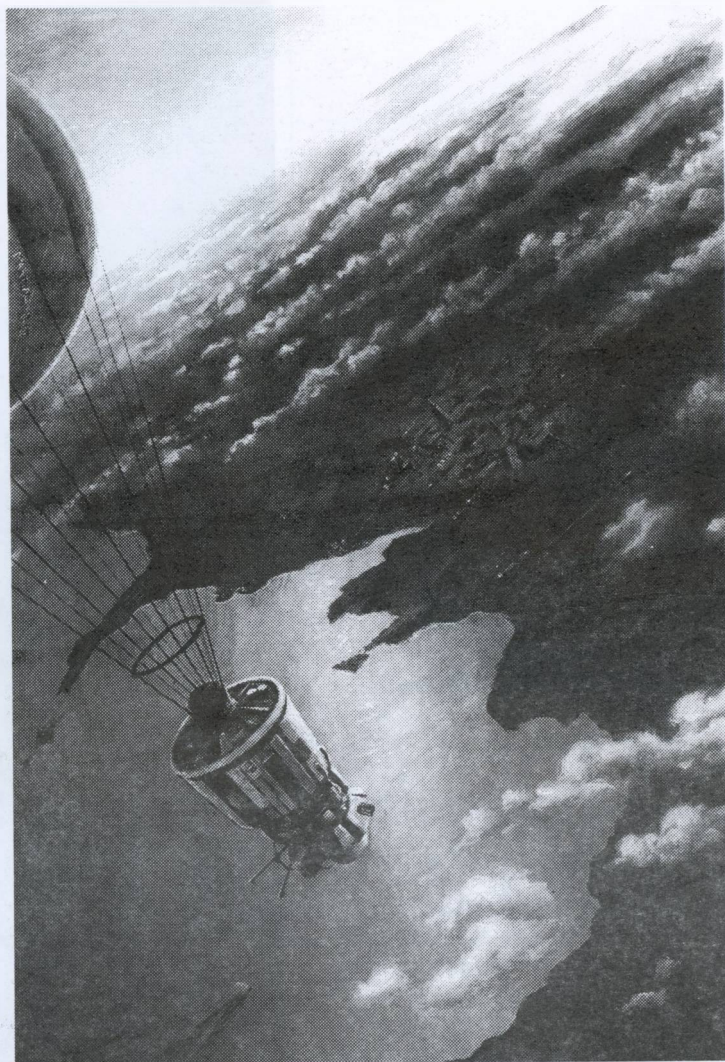
Martina Pilcerova: The story for *When the Music's Over* was written by a German writer named Myra Cakan. She was asked to do the script by Red Beat Pictures. It's a German production company. She wanted to write the script with John Shirley, who did the script for *The Crow*. The producer contacted me to do eight script illustrations. Two of them were designs for aliens and the alien ship. Others were the concept art for the location. So I had to go to the locations in Berlin and Hamburg. I had to use a real building and put futuristic elements on it that change the world into something more apocalyptic. But the movie

hasn't been made yet. I hope it will be.

Crescent Blues: But you also did your own short movie. Was that in school?

Martina Pilcerova: That was in the studio. I tried to do the short movie, because I'm really into movies. I took a few lessons at the Film Academy in Bratislava. I took animation, storyboarding, scriptwriting and camera operation, because I would like to work for science fiction movies.

Crescent Blues: Is



TOP: "Titan", © Martina Pilcerova
ABOVE: "Martina on Dune",
© Martina Pilcerova



"Strangeworld", © Martina Pilcerova

that one of the reasons you came to the U.S.?

Martina Pilcerova: I have a few meetings with some producers and some people in movies in Los Angeles. This will be after the Worldcon in September.

Crescent Blues: So you'll be in the U.S. for a couple of months. Will you be doing any painting while you're here?

Martina Pilcerova: I have to do one painting for the Czech publisher who publishes [the Czech language version of] the Lois McMaster Bujold stories. I always do the covers for the series. Also, I've been working on this new collectible card game for George R.R. Martin related to the book *A Game of Thrones*. I have already done ten cards, and now I have to do an additional ten.

Crescent Blues: What do you think of Bujold's novels?

Martina Pilcerova: I really like them. They are relaxing and funny.

Crescent Blues: Do you read them in English or in Slovak?

Martina Pilcerova: I usually read them in Czech, because the publisher sends me the translations. But for the cards I'm working on, I'm reading *A Game of Thrones* in English.

Crescent Blues: I noticed in your illustration for Bujold's *The Warrior's Apprentice*, you dressed the characters in what almost looked like Renaissance costumes. What prompted your decision to evoke that period?

Martina Pilcerova: I was trying to come up with some new kind of costumes, and that was my feeling when I read the book. *The Warrior's Apprentice* was first book by Bujold published in the Czech Republic, and I had the feeling that I should show something related to the aristocracy of the planet. Maybe, after reading more of her books, I would have done it differently.

Crescent Blues: Well, Barayarran politics do have a decidedly Machiavellian spin to them. Getting back to something you said earlier -- you said you waited five years before you could enter the university at Bratislava. Were you working as an artist at that time or did you need to take another job?

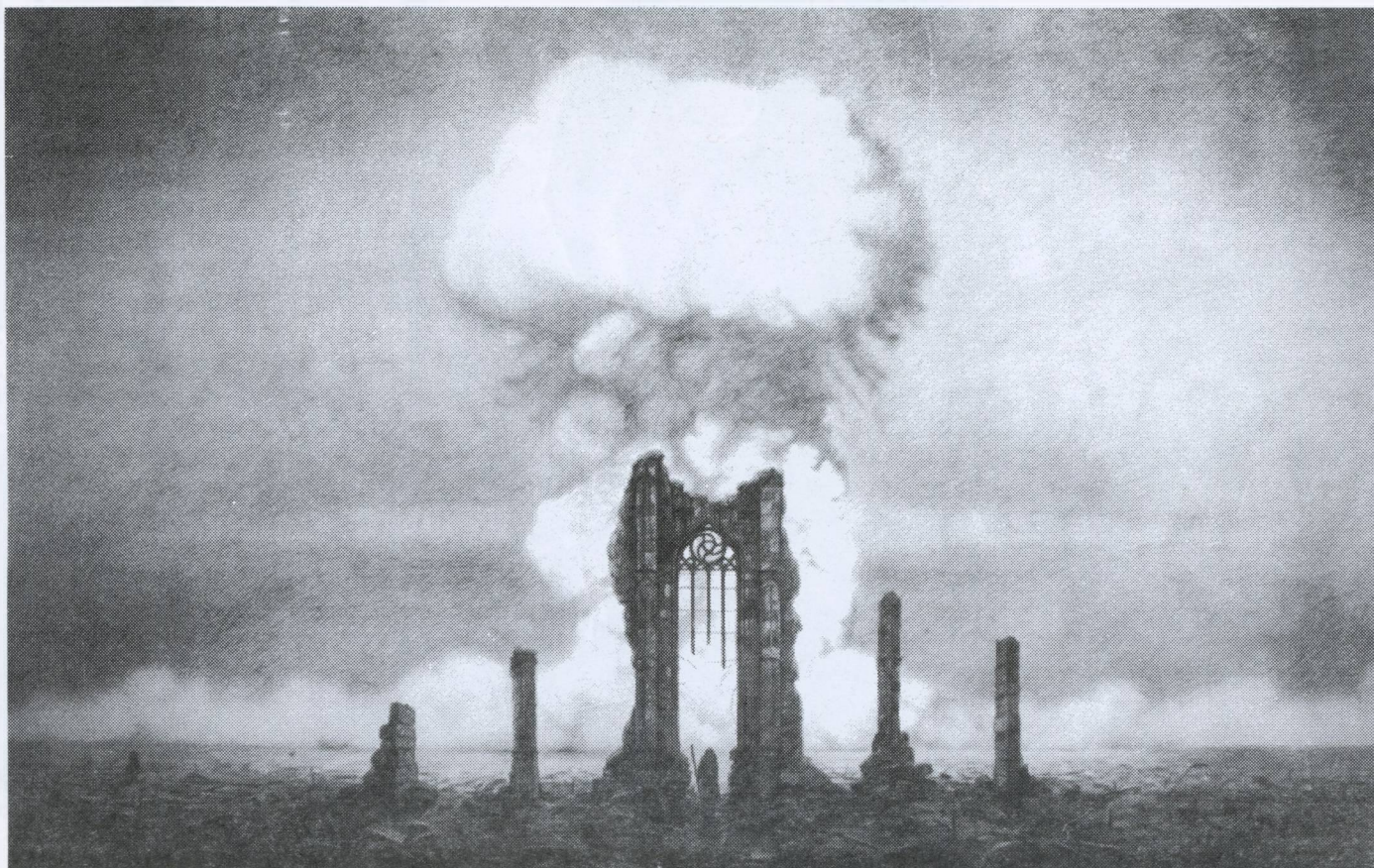
Martina Pilcerova: I've been published since I was 15. So I also did some covers while I was studying. I was at the university for six years, and I wanted to go to science fiction conventions while I was there. So I had to work to be able to pay for the trips. And it is not good to stop when you are working in a profession, because they will forget you, and you will need to work harder to get back into the business.

Crescent Blues: What's your favorite medium for painting?

Martina Pilcerova: I started to paint with oils a few years ago, but I changed to acrylics, because acrylics dry much more quickly. Acrylics allowed me to work better with color, because before, with oils, I used to blur them too much. Now I realize which color works for what, and I have a feeling I understand those pigments. So came back to oils, because I feel much more comfortable with them.

Crescent Blues: So you were working with oils even before you went to the university?

Martina Pilcerova: Yes, but now I usually do about 40 percent of the painting in acrylics, and on top of that I work with



"Wanderer". © Martina Pilcerova

oils. Because with acrylics I can get a really glossy surface that really shines through. Then, when I want to have something more matte or opaque, I work with oils. It gives me the feeling that I want.

Crescent Blues: Do you feel stronger in your drawing skills or your coloring skills?

Martina Pilcerova: In my coloring skills.

Crescent Blues: What do you like particularly about working with color?

Martina Pilcerova: If I should compare it somehow, it's like, when I work in pencil, in black and white, it's like two dimensions. But when I put the color on it, it's the third dimension. It's like more space, more possibilities to express something, because colors tell much more about feelings.

Crescent Blues: You've done so many different kinds of things, even postcards. There are a couple on view at Paper Tiger, one called Kremnica. What's the story behind the postcards?

Martina Pilcerova: They should have been postcards, but in the end they were not published as postcards. The one called Kremnica was done in the university. It was a trip to this place that the university owned. We lived in this old castle, and I was really inspired by the rooms. So I started to draw it from reality, using the room as a model, and I put these monks into the drawing. At that time I didn't know, but some friends told me that in the past, monks lived in that place. But I didn't know about it. They also told me it was a kind of haunted place.

Crescent Blues: Do you like haunted castles?

Martina Pilcerova: Yes, I do. But the funny thing about this drawing was, at the time I was working on it, I didn't know about it. It was just coincidence

Crescent Blues: And now you're doing the cards for George R.R. Martin's *Thrones* series. Did you read the books before you started doing the cards?

Martina Pilcerova: I always try to read the story, because then I can get the right feeling from the story. There are always some details that tell me a lot, even if they're not important.

Crescent Blues: When you were drawing the castles, did you use any Czech or Slovakian castles as references?

Martina Pilcerova: Yes. I usually take a lot of photos of everywhere that I visit. I used a lot of existing castles -- and not even in Slovakia. They were from all over Europe. I tried to use very different places for every description.

Crescent Blues: For every card in every land, you tried to have something different. That makes a lot of sense. What do you enjoy more: book covers or interior illustrations?

Martina Pilcerova: That's a hard question. It's the same for me. If I do a book cover, I have to be careful about the composition so that there is no problem with where they put the title. That's the only

difference, but I don't feel any difference.

Crescent Blues: I notice on your Web site you've got a couple of bronze heads. Do you like working with bronze?

Martina Pilcerova: I did it only once, because I wanted to try how it feels to work with this material. I feel pretty comfortable with sculpting. It's not something I want to press myself into, but I wanted to try it. The heads were inspired by the cover art I made at that time. I think it was for Nancy Kress, her story, "The Flowers of Aulit Prison." There was this character who looked half like a cat and half like a human. I did take photos of one girl who started in our school. She was really strange looking. I did more paintings and drawings about this character, and then I was inspired to do these bronze heads. In the end they were different than the character.

Crescent Blues: What is your particular favorite type of work to do -- painting, sculpture, animation...?

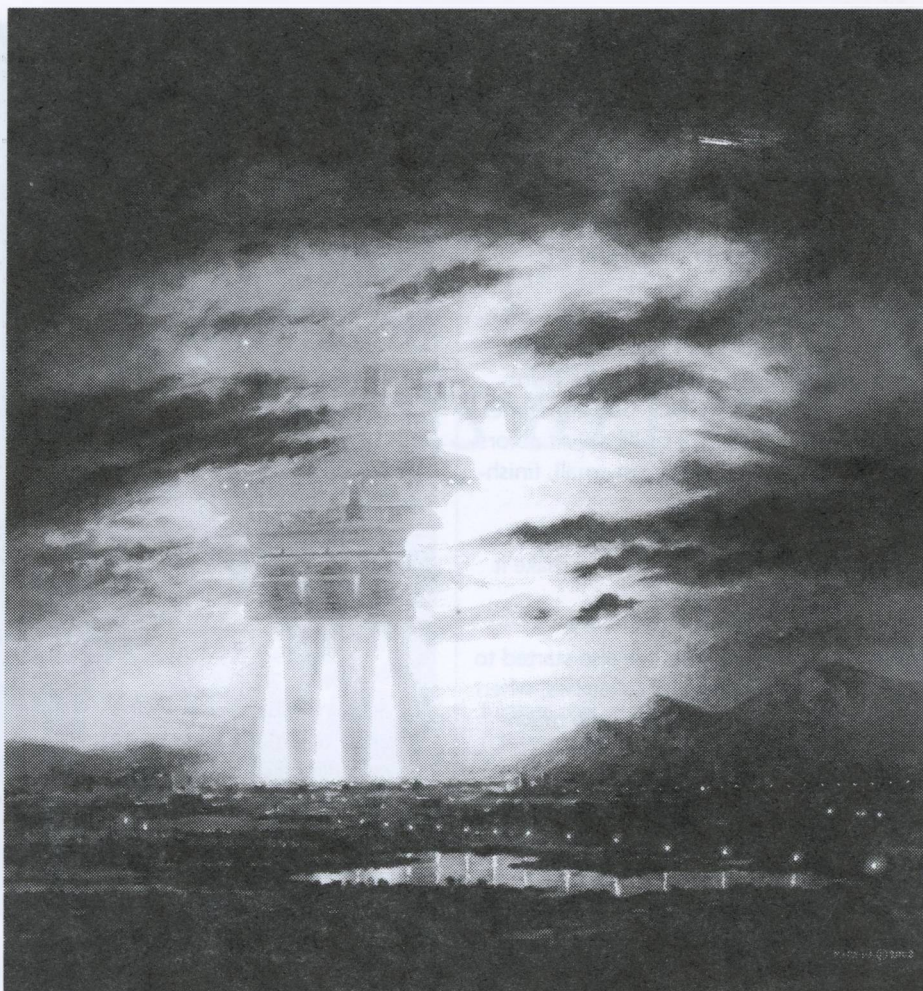
Martina Pilcerova: My particular favorite is science fiction. I also like to do fantasy sometimes, but it depends. I like mostly science fiction and environmental things -- these huge cities and structures in space where I can do rusting walls, complicated structures.

Crescent Blues: Intricate architecture.

Martina Pilcerova: Many textures -- I love to do the textures on streets, walls or bridges. The painting *Downtown Blues* and the new one, *Wasteland*, are ones that I really like. *Downtown Blues* was the cover for a German book, but it was also chosen for *Spectrum* [the annual compendium of the best in contemporary fantasy art] last year.

Crescent Blues: Do you have any painting rituals, or do you just stand up and paint?

Martina Pilcerova: I'm really connected with music. When I do something, I always have to listen to some kind of music. I usually listen to soundtracks, and choose two or three CDs for one painting, and I listen to them again and again while I'm painting. I especially enjoy the soundtracks to *The Lord of the Rings* or *Matrix* or



"Weightless 2", © Martina Pilcerova

Bladerunner or what else?

And I love to listen to Michael Oldfield's music. If you go to my site, you can see the paintings that are inspired by *Dune* and others that are inspired by Michael Oldfield's music. I did about five of them. One of them is called *Secrets*, which was used by *Sci-fi Chronicles* this spring, and one of them was also published in Michael Oldfield's official magazine in London. It was inspired by *Tubular Bells 3*.

Crescent Blues: You said you sold your first art when you were 15. How long have you been working professionally?

Martina Pilcerova: Fifteen years -- OK, fourteen and a half. I started with comics, and I was doing comics for five years, then I slowly started to make covers and illustrations.

Crescent Blues: Do you still do comics?

Martina Pilcerova: No.

Crescent Blues: How did you get your first break? Did you know somebody in the business or did you submit stuff? How did it happen?

Martina Pilcerova: Since I was a small child, I was always painting, always drawing. When I was six there was a competition, and I won the first award in Czechoslovakia. Later, I was doing some comics for myself, and I showed them to a few people. They told me to show it to the editor of the comics magazine that was just published in Slovakia. He really liked it, and he published it.

When I started to covers for books, it was very hard to begin with, because I was living in a small town. I was not at the university. I was far away from all the publishers and everybody. So it was very hard and took a lot of time.

It's the same here in the United States. A lot of publishers are afraid to work with

me, because I am far away. But it is not a problem, because I can be connected with them through the Internet, and we have U.P.S. or FedEx.

Crescent Blues: Speaking of the Internet, do you work exclusively in "physical media" or do you do any digital art?

Martina Pilcerova: I like to work in physical media, but when I scan it, I like to change some small things in the painting. Not really too much, but sometimes I'll add some airbrush, or I'll adjust colors in the way I like them -- just small, finishing stuff.

Crescent Blues: Enhancements to make it print better.

Martina Pilcerova: Yes. I've also started to use more digital [tools] for sketches, when I have to rework something. I do much more stuff in the computer today.

Crescent Blues: You've got quite a list of awards. Is there one, in particular, that means the most to you?

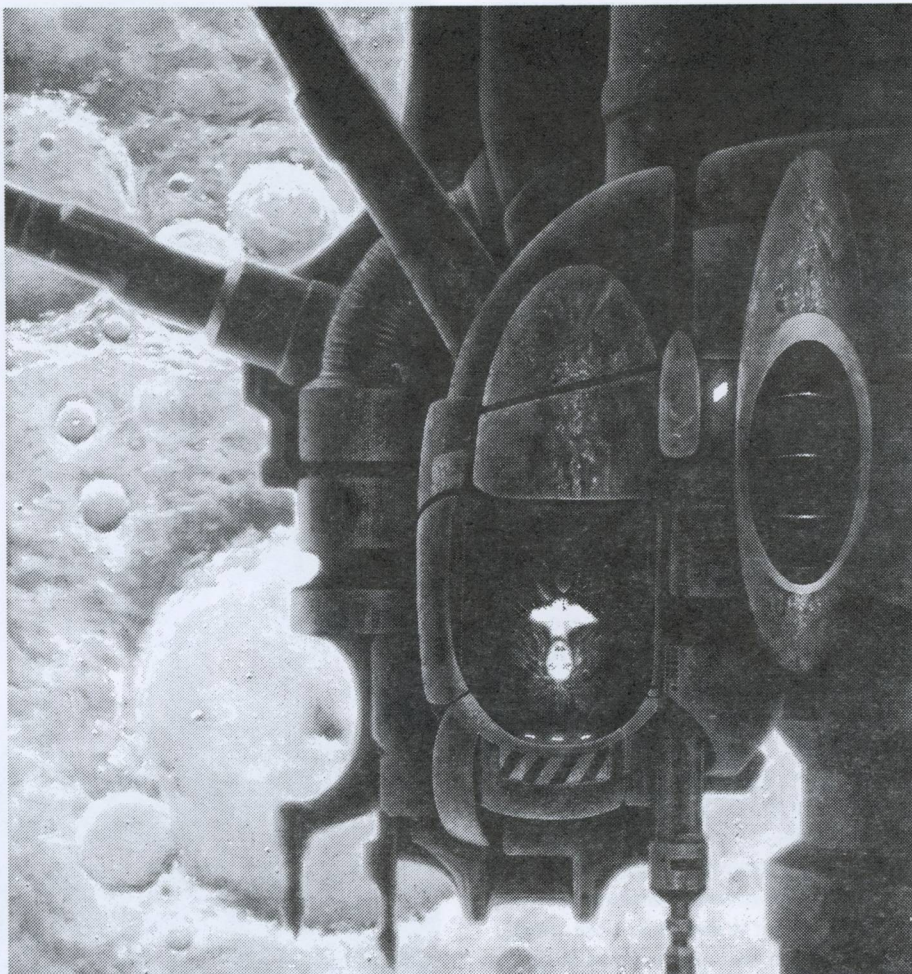
Martina Pilcerova: I am really happy that I won those Czechoslovakian awards. They are called the Science Fiction, Fantasy and Horror Academy Awards for the Best in the Czech and Slovak Republics. There is a committee that looks at all the books that were published and they give awards for the best artwork. I've won it three times now, and some artists really hate me, because they want to win it too.

I'd like to add that fandom is still together in the Czech and Slovak Republics. Fandom is not divided. We have conventions that are for both Slovaks and Czechs. We didn't divide it like the states did.

Crescent Blues: How has the division of the republics affected you as an artist?

Martina Pilcerova: I think it didn't have any effect, because it happened just when I was starting to break in. I think it would be the same, regardless. I work Czech publishers, because most of the books are published in Czech Republic.

Crescent Blues: Prague's a bigger city than Bratislava.



"Weightless", © Martina Pilcerova

Martina Pilcerova: Yes, and Slovak's read Czech books, but Czechs don't read Slovak books. The market in Slovakia is so small, the publishers just get back money for the printing. So they don't really print a lot of science fiction books.

Crescent Blues: What would you say are the major differences between the Czech and Slovak science fiction/fantasy scenes and the U.S. science fiction/fantasy scene?

Martina Pilcerova: I don't see that much difference in working with them...except that Czech's don't like to pay.

Crescent Blues: Nobody likes to pay.

Martina Pilcerova: And the price in Czech Republic is very small compared to American prices. For me this is a problem, because I need this money to spend in the U.S. for work, to make contacts and meet people.

I think it's the same, because I always do the sketch first, and the publisher tells me if I should rework something a different way. Then I do the painting.

Crescent Blues: What do you think will be your next steps?

Martina Pilcerova: I've made some really good contacts in the movie industry, and I really hope to get my dream job working for the movies.

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Jean Marie Ward

In addition to editing Crescent Blues, Jean Marie Ward writes for a number of Web-based publications. Most recently, Science Fiction Weekly ran her interviews with Farscape's Virginia Hey, and classic animators Don Bluth and Gary Goldman.

Advice for artists



Tips for Turning Prints to Profits: Some General Advice for Aspiring Print Artists

By Nene Tina Thomas & Steven Plagman

At almost every show I attend, people ask me for advice. Some questions I can't answer, as I decided a long time ago not to pursue contract work. But some advice I can give...specifically, how to make your work appeal to the broadest audience possible. The tips that I have written aren't a magic formula and in no way guarantee success! But, if you follow them as much as possible, you will find that your work will reach a larger audience...and that can translate directly into sales.

1) *Avoid nudity in your artwork as much as possible.*

Hint at sexuality, make the people in the piece tease, but don't show anything. Intellectually, people understand that nudity in art is a time-honored tradition, and that just because a piece features nudity in it, that doesn't make it smut. Unfortunately, people are also sensitive to what their friends and family will think, and most will err on the side of caution. So while they may appreciate artwork that features nudity, they won't hang it on their walls for fear of offending someone. Simply put, that means you lost a sale. Even worse, some art shows will not even allow you to display your art if you feature nudity. Some will, but will place your work in a closed-off area! The object is to display your art to the maximum number of people possible, not to be placed in a closet for fear of offending people!

There are degrees to this rule! If you

absolutely **MUST** have nudity in your work, here is a rule of thumb to consider: Say you have an image that will sell a thousand prints. If you feature a woman with bare breasts or a bare ass, cut your sales by 50%. If you feature a woman with exposed pubic hair, cut **THAT** number by 50%. If you have a male with exposed genitalia, cut the number in half again. And if the male is erect, or if you



feature **OVERT** sexual acts, cut it in half yet again. And finally, if the featured sex act is of two men, cut it in half again. That means if you would have sold 1000 prints to begin with, you would sell about 500 with bare breasts or ass, 250 with pubic hair, 125 with a nude male, about 62 with an erection or with overt sexual acts being displayed, and 31 with gay men having sex. If you take it one step

further and go for gynecological shots (close-ups of pubic areas) forget it.

The only exception to this formula is if you are gearing your art toward a specific market that accepts such artwork. Furry Cons are amenable to pictures featuring substantial nudity or sexual acts. There are also several gay-specific conventions that will take it. And then there are the eroticons that actively cater to this market. Finding these shows is difficult, but by no means impossible. But the vast majority of shows are family-oriented. That means they will do whatever it takes to keep it clean...including banning your art or refusing to display it.

2) *Make your characters as generic as possible.*

In order to sell as many prints as possible, you have to make your image appeal to as many people as you can. People are more likely to buy a print from you if they can see themselves or their character in the image you have created. That means you have to paint generic characters. Say you draw a beautiful woman that appeals to everyone. The more specific you make the character, the more it will appeal to a specific crowd and the less it will appeal to a general crowd. This is absolutely impossible to avoid! Simply choosing a hair color will lose a percentage of your audience. For example, people that are partial to redheads won't buy pictures of brunettes or

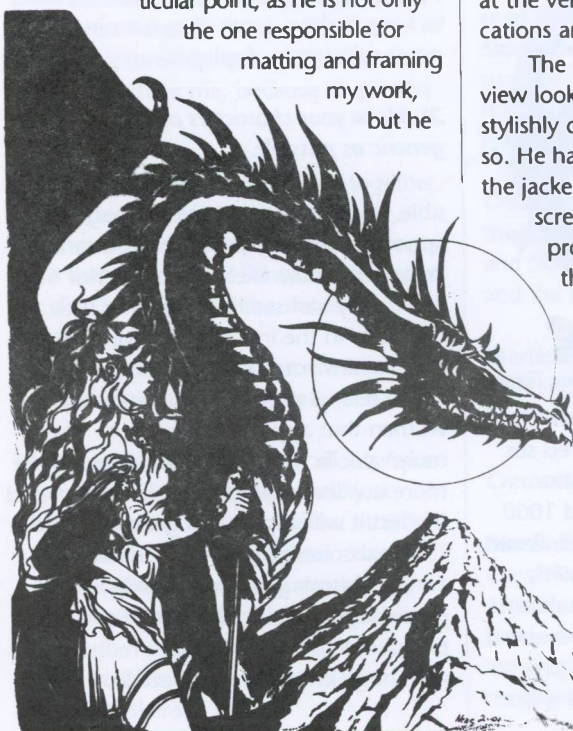
blondes etc. You can't avoid that! But don't compound the problem by giving her a tattoo and a nose ring, and putting her on a motorcycle. Motorcycle enthusiasts will love the piece: the rest of the audience won't.

3) Ugly doesn't sell! When you create a character, make him or her as beautiful as possible, and pay special attention to anatomy!

In fantasy art, people are looking for an ideal representation of the things that they like, especially Roleplaying gamers. People never think of their characters as being ugly or fat or the like. Every character out there is a supermodel or body-builder by day, gypsy sorceress with wolf or raven familiar by night. That means that they want perfect representations and it is up to you to provide them. The single most important feature to get right is the face...and more specifically the eyes. The first place people look when seeing a print for the first time is directly in the eyes. After that they will take in the rest of the work, but if the face is flawed then most likely people will remember it and not buy the print. So take time in creating a face. A beautiful face can hide a multitude of sins.

4) Display your work in as professional a manner as possible.

I asked my husband to address this particular point, as he is not only the one responsible for matting and framing my work, but he



also arranges my displays at every show we attend. Here is what he said:

"Presentation can be vital in the way people perceive your work, and first impressions are everything. If a person approaches your display and sees loose prints hung by bulldog clips, more often than not they are going to walk away." The same thing applies to matted prints: if you mat your prints, make sure that the mat work compliments the piece and doesn't detract from it. You don't have to do fancy cuts, but putting a lime-green mat on a red painting is not good. And make sure your cuts are clean! Ragged mats detract from a display just as much as using bad color selection!

To illustrate this point, imagine the scenario where three people go to a job interview. All three have the exact same qualifications, from the amount of experience, to the amount of schooling. All three of them look exactly alike, except for one thing; the way they dress. The first person is wearing mismatched clothes that haven't seen a washing machine for weeks, let alone an iron. This person has taken no pride whatsoever in his own appearance, relying on his personal experience to get him the job.

The second person arrives for the interview wearing a full tuxedo (including tails and a top hat) that is glittering with rhinestones. He is immaculately dressed, but looks like a ringmaster at a circus, or at the very least, an ice skater. His qualifications are great, but he just looks gaudy.

The third person arrives for the interview looking like a model in GQ. He is stylishly dressed, but not overwhelmingly so. He has broad shoulders, and the cut of the jacket emphasizes this, without screaming it. Overall, he is the most professional looking interviewee of the group.

Who would you hire? In a perfect world, you can hire any of them and you would be fine. Unfortunately, this is not a perfect world, and image is everything. Who would you want to represent you to the public; the dirtbag, the peacock, or the professional?

The art world is exactly the same way. Artwork that is presented in a ragged, dog-eared mat that uses uncomplimenta-

ry colors just looks unprofessional, no matter how good the print itself may be. I have seen very good artists get overlooked at convention after convention, simply because their displays look sloppy. However, going to the opposite extreme is also bad. Cutting a fancy mat that uses the finest materials is great, unless it overpowers the piece to the point that all you can see is the mat, not the art. People will not pay out their hard-earned money for something that looks horrible on the wall, no matter how well it may be cut.

The best mat is tastefully cut without being too plain. Ideally, you should use the artwork itself to plan out the mat. For example, look at the general flow of the piece. Does the action flow from one side of the piece to another? If so, perhaps a ray pattern or a diagonal cut might bring it out a little more. Is the action centered? If so, maybe a centered pattern might be in order. Is the piece elegant or flashy? Elegant needs a plain cut - perhaps a 3-D Double Bevel - while a flashy piece could use zigzag offset corners. The possibilities are endless.

There are other rules for displaying your art in a professional manner. Make sure that you don't crowd your display. If you have a lot of pieces to sell, pay for the extra panels. Crowded displays are very difficult to look at, and most people won't take the time.

5) If you are painting mythological creatures, stick to the ones that everyone knows.

Fantasy creatures are very popular with the buying crowd. However, certain creatures are more popular than others, and you have to cater to the buying public. Dragons are perennial favorites, as are fairies, mermaids, pegasi and unicorns. Less popular are griffons and hippogriffs. Western dragons (like the ones Elmore paints) are more popular than Eastern Dragons (Chinese Dragons.) This rule applies to animals as well. The most popular creatures among fantasy art collectors are ravens, wolves, falcons and hawks, horses, and dolphins. For some odd reason, giant cats are not as popular, unless you go for the really exotic breeds: white tigers, snow leopards, black panthers etc.

Keep this in mind when you are painting your main figure as well. Elves and humans sell quite well, dwarves and

© Nene Thomas

halfings don't. Centaurs and other half human figures (or anthropomorphic creatures, i.e. "fuzzies") have a market, but the vast majority of buyers aren't interested.

6) You can't fool the buying public. They are smarter than you think.

The average buyer knows at first sight whether or not they like a print well enough to pay good money for it. You can tell them all about the inherent symbolism and mysticism and the like that you have placed in the image, but all they are really concerned with is whether or not the print will look good in their house. The fact is, almost every single print that you sell is an impulse buy. A potential customer already knows if they are interested in buying a print of your work. If they are hesitant about buying from you, usually it is because they are wondering if they have the money or the room to display it or a way to get it home...etc. It normally has nothing to do with the print itself. If a print isn't selling, then YOU did something wrong and it is up to you to correct it.

7) Paint in bright colors. It makes your display stand out.

Sometimes, people can be like crows. They are attracted to shiny objects and are naturally drawn to them, so if you paint in bright colors they will naturally be drawn to your display. If you normally do paintings with darker themes, a single bright painting can be enough to bring people in to your display. But when you hang your work, make sure that the brightest piece is hung as close to the center as possible and the rest arranged around it. Bold colors make a statement about your work, and people will respond.

8) If you advertise a print run as a limited edition, keep it that way. Reprinting will cost you customers.

Of all of these bits of advice, this is the one that I have the hardest time mentioning, simply because so many people in our career field are guilty of it. It takes a long time to build up a good clientele. Once you have "regulars" you will find that they tend to spend more money than other people. The problem is trust is a very difficult thing to earn, and you can lose it forever in an instant. If you tell people that there are only going to be so

many prints in an edition, then stick to that, even if doing so will cost you money. If you think an image is going to be popular, there are ways to have your cake and eat it too. As long as you tell people UP FRONT that you reserve the right to reprint an image or have an open edition, then there is nothing wrong with reprinting a sold-out edition. If one of your customers finds out that you have reprinted a sold-out edition dishonestly however, you will lose not only his trust but all of his future business as well. "Prefer a loss to a dishonest gain; the one brings pain at the moment, the other for all time."

9) Find ways to cut costs, and keep your prints as cheap as possible.

No matter how good your art may be, if it is too expensive for people to buy,



they won't buy it. "Quantity has a quality all it's own" is very true when it comes to art: selling ten prints at \$10 each is much easier than selling one print for \$100. In order to keep the price of your prints from becoming too high for people to afford, you need to learn how to cut costs. Buy a mat cutter and learn how to mat your own work. Buy your supplies (frames, glass, mat-board, tape, EVERYTHING) from wholesalers whenever possible. Ship things via U.S. Post a couple weeks in advance to save shipping. Anything you can do to bring down your costs is savings that you can pass on to your customers. Don't lose your shirt over it though! If you have to charge more for a print, then do it and don't think twice about it. You are in this to make money after all, and taking a loss is defeating the purpose.

10) Never fall in love with your own work. Criticism is the best way to learn

where the strengths and weaknesses in your work are. So don't take it personally if someone criticizes your art. You will learn more from people that point out the flaws in your work than you will from those who compliment it. Also, if you are mailing 10 pieces of art to shows and only one piece is selling consistently, try to figure out what you did right in that one piece, and what you did wrong in the others. As I mentioned earlier, you can't fool the buying public. THEY will tell you where your work is good and where it isn't. There is a caveat to this rule:

10-a) Artists are not the best judges of their own work.

You will find that prints that you think are perfect don't sell as well as you think they should, and prints that you think are utter crap sell as fast as you can mat them. Don't get discouraged by this! Do your own thing and let the sales take care of themselves.

11) Size matters.

People equate size with value. The larger a print is, the more you can charge for it. So no matter how good and detailed a print is, if it is smaller charge less, if it is larger, charge more. There are exceptions of course! A small original is worth more than a large print to the buying public. A large open-edition print isn't worth as much as a small, limited edition print.

I hope that this information can help those of you who are wondering what it takes to become a print artist. It took me a long time to learn some of the lessons that I have posted here. So I hope you can profit from them! Good luck!

Q

**Nene Tina Thomas &
Steven Plagman**

Nene Thomas, with the help of husband Steven Plagman, has built a successful career out of selling prints of her popular paintings and drawings. Earning fame as a Magic Card artist, she is now considered one of the top selling exhibitors at art shows and dealers rooms across the country.

Directory *updates*

The Directory Update is a service to our members to allow members to keep their ASFA membership directory current. This is the third update following publication of the 2002 membership Directory and includes information received by the Secretary's office up to January 30, 2003

Attention Art Show Directors: -Those members with "Yes Mailing" after their entry are interested in receiving Art Show Information. Please do not send any mailings to those with "No Mailing" or who have not listed a preference. For a complete list of all members who have indicated an interest in receiving Art Show and Contest mailings, contact the Secretary or your regional Director.

ASFA is pleased to welcome the following new members:

Theresa Bayer
7216 Marywood Cir
Austin, TX 78723
512 926-0618
claylark@earthlink.net
www.TBARTS.com
Yes Mailings PA,SC

David Brownell
127 Princeton St.
Manchester, CT 06040
860 729-0585
d_illustrate@yahoo.com
Yes Mailings IL,PA

Daniel Bryce
1523 N. Elk Grove Ave. Apt # 3
Chicago, IL 60622
773 384-0338
frankenhog@earthlink.net
Yes Mailings IL,PA,AC

Randall Ensley
37 Richard Road
Gales Ferry, CT 06335
randallensley@hotmail.com
hometown.aol.com/antman5567/page1.html
Yes Mailing IL,SPA,

Tania Henderson
30 Gilbert St.
South Salem, NY 10590
kutath@hotmail.com
tania_henderson.tripod.com
Yes Mailings P,C/CA

Drew Hofmann
Dizzy Wizard Designs
P.O. Box 855
Dunedin, FL 34697
727 278-3000
drewhofmann@hotmail.com
Yes Mailings IL,PA,CA

Caisa Margta Howerin
margta@earthlink.net
www.home.earthlink.net/~margta

Raul G. Jimenez
Jimenez Studios
870 Little E. Neck Rd. Apt # D1
West Babylon, NY 11704
631 669-5952 Fax same
rgj@nyillustrator.com
nyillustrator.com
Yes Mailings IL,PA,GD

John E. Kaufmann
JEK Graphic Arts
25 Milky Way Dr.
St. Charles, MO 63304
636 936-8597 Fax same
mail@jekaufmann.com
jekaufmann.com

Yes Mailings IL,PA,SPA,GD

Michael James Komarck
Komarck Illustration and Design
mkomarck@komarckart.com
www.komarckart.com

Gary LaSasso
27837 U.S. 19 N. Unit F
Clearwater, FL 33761
727 415-6483 Fax & W Phone 570
559-7875
Yes Mailings IL,SC

William M. Lawson
5009 Millsbee Lane
Albany, GA 31721
229 903-0827 Fax 229 903-0841
nsrlawson@aol.com
www.trafford.com/robots/02-1208.html
Yes Mailings W

Todd Lyles
305 Tamworth Drive
Nashville, TN 37214
615 885-5154
toddlyles@mindspring.com
www.toddlyles.com
Yes Mailings IL,CA,P

Jose Pardo
14933 Wild Wood Lily Ct.
Orlando, FL 32824-6466
407 240-4648 Fax same
josepar@bellsouth.net
Yes Mailings IL,PA,CA

Gregg Parmentier
1628 York Ave
St. Paul, MN 55106-3635
651-772-9695
Gregg@parmentier.us
IA,AC

Suzanne Sadler
Ceyanna Designs
1907 Camden Court
Arlington, TX 76013
817 543-2347 Fax 817 277-8796
ceyanna@attbi.com
ceyannadesigns.com
CA,GD,W

Abranda IcLe Sisson
MuddVision
752 University Village,
Salt Lake City UT 84108
abranda@muddvision.com
www.muddvision.com
Yes Mailings SPA, IL,P

Cynthia Sadurni
dragoncyn@yahoo.com
C/CA,PA

Ellen Patricia Walroth
P.O. Box 310474
New Braunfels, TX 78131-0474
epwalro@hotmail.com
Yes Mailings W

Jane Starr Wells
Grey Fox Works
1009 Route 4- South
Schuylerville, NY 12871
greyfox@capital.net
Yes Mailings SPA,P,IL

Steven A. Whitehead
691 Kensington Dr.
Gahanna, OH 43230
614 933-8647
Rmblfish@aol.com
Yes Mailings IL

***ASFA Welcomes back the Following
Lapsed Members***

Beryl Bush
P.O. Box 610253
Bayside, NY 11361-0253
718 357-6310
asfa-art.org/gallery/bush.html
Yes Mailings IL,PA

Daniel J. Frey

Fine Art Illustration
7048 Oakwood Rd
Cleveland, OH 44130
440-842-9861 Fax same
dfrey@shadowstalkers.net
www.nois.com/Frey/Frey.htm

Harold Hefner III
Catmonkey Creative
12810 Pacific Ave #4
Los Angeles, CA 90066
310 572-7079
halhefner@attbi.com
Yes Mailings IL,GD,P

David Martin
Works of the Fantastic
P.O. Box 37354
Albuquerque, NM 87176
martinoberon@yahoo.com
No Mailings AD,IL,GD

Jeff Ward
Jeff Ward Illustration
941 S. Trenton St.
Rutherford, TN 38369
731 665-6443
jeff_art@bellsouth.net
www.geocities.com/jwardillus
Yes Mailings IL,PA

***The following members have
changed all or part of their infor-
mation:***

A'lis
29 Blenheim Rd.
Columbus, OH 43214-3229

Rick Alexander
709 Bloom St. Apt 250
Celebration, FL 34747-4694

Georgia C. Barnes
4200 The Woods Dr. Apt 1214
San Jose, CA 95136-2247

Kevin D. Brown
ThemeCon ST & F
P.O. Box 416
Verona, VA 24482-0416

Kathy Davis

612 Lover's Lane
Steubenville, OH 43952
kdavis@tusc.kent.edu
Yes Mailings ED,SPA,W

Michael Erickson
2382 Pembroke Dr.
Clearwater, FL 33764-6511

Grant Fuhst
11005 Floral Park Drive Apt 1922
Austin, TX 78759-4888

Daniel Gelon
Studio Wondercabinet
PMB # 307 117 East Louisa Street
Seattle, WA 98102
206-633-3583

Heather Hudson
Studio Wondercabinet
heatherhudson@studiowondercabinet.com
www.studiowondercabinet.com

Angela Jones
angela@angelwearcreations.com

Chris Jouan
Jouan Illustration
P.O. Box 750242
Dayton, OH 45475-0242

Mary C. Knapp
41 Rocky Ledge Drive
Clinton, CT 06413-1310
thefrooch@hotmail.com

Zanne Labonville
zanne@ieee.org

Joseph John Mauricio
JM Arts
jmartstudio@aol.com
Yes Mailings

Justin Miller
6310 Stoneridge Mall Rd. Apt #D207
Pleasanton, CA 94588-8044

Sammi Diane Owens
115 Monte Rey Dr. N.
Los Alamos, NM 87544-3823

Myrna S. Parmentier
myrna@parmentier.us

Donald J.A. Redick
P. O Box 10
Brockport, NY 14420-0010
905 469-9848
djar@airbrushwerx.com
www.airbrushwerx.com
Yes Mailings C/CA,P,IL

Patrick Roberts
Warpstar Visions
ideamaker3@yahoo.com
Yes Mailings

Madeleine Robins
SFWA Secretary
1079 Dolores St.
San Francisco, CA 94110-2904

Ray Van Tilburg
Off World Designs

624 W. Center St.
Sanwich, IL 60548-1429

Maria William
maria@mariawilliam.com

Leo Sebastian Winstead
5748 Regent Ave. N.
Crystal, MN 55429
763 535-3515
leo_winstead@hotmail.com
http://www.leowinstead.com
Yes Mailings IL,PA,P

Lost Souls:
If you have any information on the following lost members, please contact the Secretary's office.

Kelly J. Foll
lafolli Studios
Last known address:
5516 N.Kenmore #304
Chicago, IL 60640
http://lafolli.jaggedpath.com

Dawn "Rhaiven" Schiller
Last known address:
2222 Los Feliz Dr. Apt 209
Thousand Oaks, CA 91362-3048

Peter N. Crafts
Last known address:
93 Josephine Ave #2
Somerville, MA 02144

Dennis McElroy
Last known address
4525 Twain Ave. # 7
San Diego, CA 92120

Sheri Lyn O'Brien
Last known address:
148 New Moon Drive
Oakdale, PA 15071-1010

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PUBLISHING cont'd from pg. 26

donated by David Niall Wilson and White Wolf Publishing, which went for \$710.09. An original "Dead Cat" story chapbook based on the winner or a person of the winner's choice: donated by Gerard Houarner and GAK, which went for \$408.55. The opportunity for the winner's name to be a character in an upcoming Douglas Clegg novel: donated by Douglas Clegg, which went for \$371.67. A promotional lot of Laurell K. Hamilton items: donated by Laurell K. Hamilton (and her fan club), which went for \$207.50. A hand-crafted fantasy-themed walking stick: donated by Brian Knight, which went for \$205.00. A signed, bound galley for the original hardcover publication of *Ghoul* by Michael Slade: donated by Michael Slade, which went for \$182.50. And a rare artists' proof signed alternate version of Neil Gaiman's limited edition *Snow Glass Apples* published by Biting Dog Press: donated by Biting Dog Press, which went for \$177.50

The auction was organized and administrated By Matt Schwartz of

Shocklines.com. Shipping materials were donated by Shocklines. Fresh from his success, Matt has volunteered to help with other charity auctions.

GALERIAZERO.COM opens Gallery Space in Barcelona Spain

On March 4th, Galeriazero will open their new gallery space in Cap de Mon 6 (bjs) Barcelona with two art shows. Space 1 will feature the art show, "Contemporary 2003". Space 2 will feature the "Photography of Architecture" show.

Of the new gallery space, the director of Galeriazero.Com states: "After opening a door that had been closed for nearly 20 years, we were very surprised about the visual effect of seeing a narrow street going straight to the gallery if it was forming part of our space. This was marvelous. It gave a sensation to be out of time. The narrow street (free of traffic) is called "Cap de Mon". It means "the end of the world". It is fitting that it is there where Galeriazero.Com starts.

We feel the unique sensation of "Cap

de Mon", with its unusual silence — impossible to find in Barcelona — situated in the heart of the ancient city and at the same time in full commercial center is perfect. We thought, it must be a place, not only what people are looking for, but as well a place that is appropriate to discover art and to see it in its right perspective."

For info, email to: iac@galeriazero.com

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Upcoming Convention *art shows*

edited by elaine fisher

Winter 2003

The following is a list of known convention art shows. Most of the shows listed here have responded to our request by sending copies of their art show rules. The rest were taken from those listings in Con-Temporal magazine that included art show info or from their web site. Where possible their rules and pertinent data have been included in an abbreviated and condensed form. This information is only intended to assist artists and buyers in choosing art shows. For the actual complete rules and restrictions for any show, please write to the address listed. Unusual policies or requirements are italicized. **Some of the more common abbreviations:** P= Panel, T= Table, Com= Commission Taken, Min Bid= minimum bid, QS= Quick or Immediate Sale allowed, IMP = Immediate Purchase, DS=Direct Sale (other names for Quick Sale), AAP=After Auction Price, NFS=Not For Sale, Auc=Voice Auction, Lmt Ed= Limited Edition signed and numbered Prints.

****Unless otherwise noted, all shows accept Not For Sale Pieces.*

Ad Astra 22

Mar 21-24: Toronto, ON Canada

Con Info: PO Box 7276 Stn A, Toronto, ON M5W 1X9, Canada; 905-305-0827; adastra_chair@hotmail.com, info@ad-astra.org, <www.ad-astra.org>

Guests: Michael Moorcock

Art Guest: Robert Gould, Alan Lee

Art Show Dir: Suzanne Robinson, The Team Eh; #9-315 The Kingsway,

Etobicoke, ON M9A 3V3 Canada; 416-237-9243; teameh@hotmail.com

Fees: \$16 Can (\$12 US) per 4'x8' P or 3'x6' T; \$8 Can (\$6 US) per _ P or T; \$4 Can (\$3 US) per _ P or T. Limit 2 full P or T per artist. 5% com. Make all checks payable to "The Team Eh"

Print Shop: 10% com, must be showing in AS. Indicate number of prints (not total pieces); matted and unmatted of same image counts as 2 prints. Provide envelopes for unmatted prints. Matted display copy preferred.

Mail In: Deadline Thursday, March 20. Use reusable packaging, include return postage, return shipping label, and suggested layout. US artists must complete customs forms (provided with artist's packet). Ship to: Ad Astra xxii Art Show, c/o The Team Eh at Art Show address.

Rules: Science fiction, fantasy, astronomical, horror, anime or media themes only; photography okay. 3D from commercial kits or patterns not allowed. 2D must be matted, mounted, or framed. Title and artist's name/address must be on back of 2D, securely fastened to 3D. Unique titles required. One copy of signed Lmt Ed okay if not available elsewhere at con. Not responsible for art not picked up by 3:00 pm Sunday (except mail-in). Special art competition for mythic or "Lord of the Rings" theme: each exhibitor invited to submit one piece for this special display/contest.

Pricing: All bids are in Canadian dollars. Min bid, AAP optional. No QS. 3 bids goes to Sat Auc.

Payment: On-site until cash runs out; by money order within 2 weeks.

Aggiecon 34

Mar 20-23: College Station, TX

Con Info: baldeagle@tamu.edu, tuzyae@tamu.edu, <<http://aggiecon.tamu.edu>>

Guests: Virginia Hey, Peter David, Bill Crider, Scott Cupp, Rick Klaw, Joe Lansdale, Jonathan Lyons, Martha Wells, Marv Wolfman, Radio Free Oz, Melanie Fletcher, Laura J. Mixon, Katherine Kimbriel, Darlene Bolesny, P. N. Elrod

Art Guest: Ruth Thompson, Jamie Murray, John Lucas

Art Show Dir: Janel Doud, Sarah Koenig; 979-845-1515, artshow@tamu.edu

Fees: \$5 per 4'x4' P or 3'x6' T; \$3 per _ P or T. Includes space in PS. Prices are per artist. No limit. 12.5% com.

Print Shop: \$6 if not showing in art show.

Mail In: Entries received after Feb 1, 2003 charged \$5 late fee per artist.

Coastcon 26

Mar 21-23: Biloxi, MS

Con Info: PO Box 1423, Biloxi, MS 39533; 228-435-5217; coastcon@coastcon.org, iwant2help@coastcon.org, <www.coastcon.org>

Guests: Fred Saberhagen, Sharon Green, Julie Schiavo, Bobby Rodgers

Art Guest: Michael Kaluta

Art Show Dir: Liz Williams, iwant2help@coastcon.org w/ subject line "Art Show"

LunaCon 2003

Mar 21-23: Rye Brook, NY

Con Info: PO Box 3566, New York, NY 10008-3566; info@lunacon.org, <www.lunacon.org>

Guests: Spider & Jeanne Robinson, Joni & Todd Dashoff

TM: Susan de Guardiola

Art Guest: Rowena

Art Show Dir. Andrea Senchy at con address attention Art Show 908-820-0415.

e-mail: classywench@juno.com

Rules: Originals only (includes hand pulled or thrown prints in which no photo processes of any type were used) Computer Art Allowed with special documentation.

Space: 112 6'x4' pegbd Panels on pipe. 13 T

Lmt 3P or 2P, 1T per artist for return exhibitors

New exhibitors may request up to 2P or 1P&1T. _ P's available

Fees: Full P or T \$40; _ P or T \$20; _ (Table only) \$10. *No Commission

Print Shop: *changed to a per print fee \$0.50 per copy No Com. \$10 Fee for mail In Prints

Prints only allowed in PS. Lmt 10 Titles, min 3 copies, max 10 copies.

Mail In: Mail in Fee \$10 per unit of space, limited space for mail in art.

Pricing: Min bid. AAP, NFS no more than 50%. 5 bids goes to Sun noon Auc.

Reception: Open to Artists, staff, agents, guests, and publishing community

Awards: Pro and Am Popular Choice Awards, Judges Choice awards (including Best In Show), and Guest of Honor Awards.

Payment: 4 to 8 weeks after, unless special arrangements are made.

Eeriecon 5

Apr 11-13: Niagra Falls, NY

Con Info: Buffalo Fantasy League, PO Box 412, Buffalo, NY 14226; eeriecon@juno.com or info@eeriecon.org, <www.eeriecon.org>

Guests: Jack McDewitt, Lynn Flewelling, Lloyd & Yvonne Penney

Art Show Dir: Karen Klinck

Fees: \$5 per 4'x4' P or _ T, max 2 per artist. No hanging fees, 10% com.

Rules: Send SASE for rules. All personae must be left at the door.

Emoticon

Apr 18-21: Auckland, New Zealand

Con Info: (New Zealand Nat'l Con) P.O. Box 74-013, Market Rd, Auckland, New Zealand; enquiries@emoticon.sf.org.nz, <www.emoticon.sf.org.nz>

Guests: Lois McMaster Bujold, J G Hertzler, Diane Duane, Peter Morwood, Mary MacLachlan

Call To Arts Music and Arts Expo

Apr 19: California State Northridge, CA

An Arts and Music Expo including all facets of the arts.

Con Info: Artists Helping Artists, PO Box 8323, La Crescenta, CA 91224 www.CallToArts.ArtistsHelpingArtists.org e-mail booths@ArtistsHelpingArtists.org

Reg: \$55 For individual admission.

Norwescon 26

Apr 17-20: Sea-Tac Airport (Seattle/Tacoma), WA

Con Info: PO Box 68547, Seattle, WA 98168; 206-270-7850; info@norwescon.org, <www.norwescon.org>

Guests: Jane Yolen, Geoffrey Landis

Art Guest: Jim Burns, Michael Whelan

Art Show Dir:

artshow@norwescon.org

Fees: \$10 for 1 unit, \$25 for 2 units, \$50 for 3 units. Units are: 4'x4' P, 3'x2.5' T, 4'x4' floor space. 15% com.

Print Shop: Only for artists displaying in AS, each piece must be represented in your AS space. Limit 20 titles.

Mail In: \$15 handling fee. Non-attending artists only, non-attending membership required. Must be sent UPS or USPS.

Rules: Membership required. Pieces w/ copyrighted images must be NFS unless proof of owner/creator's permission is provided. 2D must be matted and/or framed w/ hanging device.

Pricing: Min bid. DS optional, NFS okay. No AAP; specify whether min bid may be used as DS price during/after auction. 3 bids goes to Sun Auc.

Payment: By mail within six weeks. Checks for artists making more than \$600 will be held until appropriate tax info is received.

Minicon 38

Apr 18-20: Minneapolis, MN

Con Info: PO Box 8297, Lake St. Sta, Minneapolis, MN 55408; request@mini-con.mnsthf.org, <www.mnsthf.org/mini-con/minicon38>

Guests: Robert J. Sawyer, Carolyn Clink, Sue Mason, Steve Macdonald

Art Show Dir: Peer Dudda; artshow@minicon.mnsthf.org

Fees: \$0.50 per piece hanging fee, limit 20 pieces or 50 square feet. Name card no more than 3"x5" free with work. Be prepared to share P and/or T. First-come, first-served; walk-ins okay. 10% com.

Print Shop: No hanging fee, 10% com. Limit 12 images/50 total pieces per artist, no more than 5 copies of any one image. PS may close if volunteers are scarce.

Mail In: Send to: Attn Peer G. Dudda, Tubman Family Alliance, 3111 South First Avenue, Minneapolis, MN 55408. Must be clearly marked for Minicon 38 AS in sturdy, reusable container. Return mail Monday by UPS Ground with tracking unless otherwise requested.

Rules: One copy of Lmt Ed with run <250 okay, prints in PS okay; must be clearly labeled on both AS and PS control and bid sheets. Multiple originals (where medium allows) okay in AS; must be clearly described on control and bid sheets.

Pricing: Min bid, QS; NFS okay.

Payment: By check within 3 weeks of convention. Partial payment Sunday afternoon by prior arrangement only.

Jersey Devil Con 3

Apr 25-27: Edison, NJ

Con Info: PO Box 403, Metuchen, NJ 08840; jerseydevilcon@aol.com, <www.jerseydevilcon.com>

Guests: Harry Harrison, Brian Lumley, Bob Skir, Clifford Pickover, Bard Bloom, Victoria Borah Bloom, Theo Black, Ira Donewitz, Pauline Alama, John Grant/Paul Barnett, Holly Black, Marilyn Mattie Brahen, Edward Carmien, Tony DiGerolamo, J.R. Dunn, Walter Hunt, The Patient Creatures, John R. Platt, Roberta Rogow, Tony Ruggiero, Mary SanGiovanni, Darrell Schweitzer

Art Guest: Joe DiVito, , Bob Eggleton, Jael, Jeff Menges, Lynn Perkins, Pamela D. Scoville

ART SHOWS, cont'd from pg. 00

Art Show Dir: Christina DePaulis,
JDCartShow@aol.com

Fees: 10% com. No hanging fees.
Attending artists get reduced membership, attending artists on 3 or more panels have membership refunded.

Leprecon 29

May 16-18: Phoenix, AZ

Con Info: (Emphasis: SF/F art) PO Box 26665, Tempe, AZ 85285; lep29@leprecon.org, <www.leprecon.org/lep29>

Guests: Charles de Lint, Karen Willson, Richard Coyle

Art Guest: Larry Elmore, Madame M

*Roc*Kon 26*

May 16-18: Little Rock, AR

Con Info: info@rockon.org, <www.rockon.org>

Guests: Stephen R. Donaldson, Richard Drake, William Eakin, Melanie Miller Fletcher, Christ Hanther, Brian A. Hopkins, Emma Keigh, Carolyn Kephart, Stephen LaFevers, Lee Martindale, Terry McGarry, Tracy Morris, Libby Singleton, Laura J. Underwood

TM: Selina Rosen

Art Guest: Margaret Carspecken

Art Show Dir: Margaret Middleton 501-224-8771 (Eve) or 501-569-2533 (wk)
MSMinLR@aol.com

Fees: \$10 for 32"x4' P or 30"x6' T, or \$5 _ P or T. 10% com.

Mail In: Accepted-special shipping address.

Print Shop: No.

Rules: Electricity available with advance arrangements. Matted Ltd. Ed Prints okay. Contact AS director if interested in a demo. Family convention so adult material not suggested.

Pricing: Min bid, QS; AAP at QS optional. 2 bids goes to Sat Auc.

Awards: Subject Awards, plus series of technique awards.

Charity: Donations are encouraged to benefit the Make-A-Wish Foundation

Payment: 2 weeks

Balticon 37

May 23-26: Baltimore, MD

Con Info: PO Box 686, Baltimore, MD 21203; 410-563-2737, balticoninfo@balticon.org, <www.balticon.org>

Guests: Steve Miller, Sharon Lee, Steve MacDonald, Wen Spencer

Art Guest: Omar and Sheila Rayyan

Art Show Dir: Balticon Art Show PMB 61, 8775 Cloudleap Court, Columbia, MD 21045; artshow@balticon.org

Fees: No walk-ins.

Rules: Joe Mayhew Phan Artist award will be presented for the best Phan artwork on display during the convention.

Pricing: NFS okay.

Conquest 34

May 23-25: Kansas City, MO

Con Info: PO Box 36212, Kansas City, MO 64171; tiblack_0@yahoo.com, <http://kcsciencefiction.org/con34.htm>

Guests: Elizabeth Moon, Suzanne Carnival-Reece, John Ringo

TM: Ellen Datlow

Art Guest: Vincent DiFate

Art Show Dir: Deb Pellicano, ladyelf@thescreamingelf.com

Rules: Juried.

Pricing: Min bid, QS.

Marcon 38

May 23-25: Columbus, OH

Con Info: PO Box 141414, Columbus, OH 43214; marchair@cshellsweb.com, <www.marcon.org>

Guests: Jack Vance, J. Gregory Keyes, Mary Doria Russell, Sue Cook, Bill & Brenda Sutton, Monte Cook, Dragon Dronet, Wanda Piety, Rob Stewart, Richard Hatch, Eugene Roddenberry, Jr.

TM: Mark Evans

Art Guest: Ruth Thompson

Art Show Dir:
marart@cshellsweb.com

Fees: \$0.50 per piece with Min Bid <\$100; \$1.00 per piece with Min Bid \$100 or more. \$1.00 per NFS piece. 10% com.

Print Shop: No hanging fee. Limit 5 images. 10% com. 3D okay.

Mail In: Do not mail to con PO box!

Rules: Science fiction or fantasy theme required. Con reserves the right to refuse

artwork based on subject matter, quality, or space limitations. Models, miniatures, and pre-cast commercial forms must be custom modified. Lmt Ed runs <1000 okay. Runs >1000 or multiple copies in PS only. Numbered computer art and photographs okay with affidavit of run <1000; unnumbered in PS only. 2D must be matted, frames optional. Art show reserves the right to rearrange pieces.

Pricing: Min bid, no QS, NFS okay. Silent bid only, no Auc. Sunday sales at Min Bid unless otherwise specified.

Payment: Corporate check by mail. No payments on site.

Miscon 17

May 23-26: Missoula, MT

Con Info: PO Box 7721, Missoula, MT 59807; enigma@bigsky.net, web_being@miscon.org, <www.miscon.org>

Guests: David Gerrold, Samuel R. Delaney, Jennifer Blanc

Art Guest: Chuck Bordell

Art Show Dir: ReBecca Dinger-Tedder, becca0013@hotmail.com

Oasis 16

May 23-25: Orlando, FL

Con Info: PO Box 940992, Maitland, FL 32794; 407-263-5822; info@oasis.org, <oasis.org/oasis_16.html>

Guests: Robert J. Sawyer, Tom Smith, Ann Morris, Ben Bova, Jack McDevitt, Owl Goingback, Carolyn Clink, Lynn Abbey, Richard Lee Byers, Barbara Delaplace, Linda Evans, Adam-Troy Castro, Vince Courtney, John Urbancik, Steve Antczak, Dean Warren, Will Ludwigsen, E. Rose Sabin, Alma Hromik, Chris Kosarich, Mike Conrad, Mary Hanson-Roberts, Steve Parady, Craig Caldwell, Jeff Mitchell, Frank Dowler, Robert Koenn

Art Guest: Stan Morrison, Ed Wysocki, Jean Pierre Targete, John Stevens

Art Show Dir: Terry Dahl, tbd@digital.net

CONduit 13: The Nightmare Continues (see advertisement)

May 23-25 Salt Lake City, Utah

Con Info: P.O. Box 11745, Salt Lake City

UT, 801 531-7500

conduit@coduit.sfcon.org

Guest: Harry Turtledove

Art Show Dir: Jonni Davis 2908 South Davis Blvd Bountiful, UT 84010-5704 801-292-1982

sjdavis@xmission.com

winks_mum@hotmail.com

Fees: \$10 for 1 unit, 10% com. Fees due by April 1st.

Print Shop: Run by separate coordinator but part of the show.

Mail In: Accepted Fed Ex, UPS, or USPS.

Rules: All art must be PG-13 or under. Art must be matted and/or framed ready to hang. Prints allowed, but only one copy in show.

Pricing: Min bid. DS optional, NFS okay.

Awards: Best of Show, Color, Monochrome, 3-Dimensional & People's Choice.

Payment: By mail by May 30th, 2003

Convergence 5

Jul 4-6: Bloomington, MN

Con Info: 1437 Marshall Ave Ste 203, St. Paul, MN 55104; 651-647-3487; info@convergence-con.org, <www.convergence-con.org>

Guests: Simon Jones, Andrew Probert, Phil Hester

Art Show Dir:

artshow@convergence-con.org

Inconjunction

Jul 4-6: Indianapolis, IN

Con Info: PO Box 3512, Bloomington, IN 47402; conchair2003@inconjunction.org, <www.inconjunction.org/next>

Guests: Elizabeth Moon, Billy Mumy, Angela & Veronica Cartwright, June Lockhart

TM: TBA

Art Guest: TBA

Westercon 56

Jul 3-6: Seattle, WA

Con Info: PO Box 1066, Seattle, WA 98111; 206-723-9906; info@wester56.org, <www.wester56.org>

Guests: Bruce Sterling, Dr. Michio Kaku, Claire Eddy, Saul Jaffe

TM: Connie Willis

Art Guest: Lisa Snellings

Toronto Trek 17

Jul 11-13: Toronto, ON Canada

Con Info: (Emphasis: Media) PO Box 7097, Station A, Toronto, ON M5W 1X7 Canada; tcon@icomm.ca, <www.icomm.ca/tcon/tt17>

Guests: James Marsters, Julie Caitlin Brown, Erin Gray, Gil Gerard

LibertyCon 16/DeepSouthCon 41

Jul 25-27: East Ridge, TN

Con Info: (Emphasis: Gaming) PO Box 695, Hixson, TN 37343; 423-842-4363, info@libertycon.org, <www.libertycon.org>

Guests: SM Stirling, John Ringo

TM: Darryl Elliot

Art Guest: Larry Elmore, Steve Hickman

Art Show Dir:

klockhart@libertycon.org

Fees: \$12 per P or T

Print Shop: \$5, \$1 per print in series

Mail In: \$5 fee

Torcon 3/61st World Science Fiction Convention

Aug 28-Sep 1: Toronto, ON Canada

Con Info: PO Box 3, Station A, Toronto, ON M5W 1A2 Canada; info@torcon3.on.ca, <www.torcon3.on.ca>

Guests: George RR Martin, Mike Glyer, Robert Bloch, Aaron Allston, David Brin, Lillian Stewart Carl, Jack Chalker, Suzy McKee Charnas, Kathryn Cramer, Julie E. Czerneda, Keith RA DeCandido, Phyllis Eisenstein, Esther Friesner, Alexis Gilliland, Karen Haber, Joe Haldeman, David Hartwell, Tanya Huff, Rosemary Kirstein, Geoffrey Landis, Sharon Lee, Jacqueline Lichtenberg, Jean Lorrah, Terry McGarry, Steve Miller, Larry Niven, Jody Lynn Nye, Fiona Patton, Frederik Pohl, Terry Pratchett, Mike Resnick, Roberta Rogow, Robert J. Sawyer, Robert Silverberg, Susan Sizemore, SM Stirling

TM: Spider Robinson

Art Guest: Frank Kelly Freas

Art Show Dir: artshow@torcon3.on.ca

*Dragon*Con*

***Note:** this show no longer conforms to the ASFA Guidelines

Aug 30-Sep 2: Atlanta, GA

Stats: 20,000 est attendance. (Emph: SF&F, media, comics, gaming)

Con Info: Box 16459, Atlanta, GA 30321-998; 770-909-0115; dragoncon@dragoncon.org; <www.dragoncon.org>

***JURIED ART SHOW THIS YEAR**

Professional and Amateur status determined by jury.

Art Show Dir: Patrick Roberts, 404-894-6696; <gt0398b@cad.gatech.edu>

Art Prog: Iron Artist, and wide variety of regular and interactive programs.

Space: 4x4 Pegbd on steel. Limited space for Amateurs.

Fees: Sold Out Last Year. \$25 per P; \$65 per 3P Bay; \$80 per 4P bay. \$30 per T, 10% com. ***Electricity Fee \$35**

Print Shop: \$5 for attending only. 15% comm. LTD to 26 titles.

Artist Tables: \$ 100. Artist dealer's tables in art room. Only available for "Professionals".

Mail In: Deadline Aug 15, \$20 fee.

Deadline Aug 15th. **Returned in 6-12 weeks** via UPS unless otherwise specified. If return postage not paid within 30 days, artwork becomes property of con.

Rules: *JURIED SHOW Deadline for Jury March 1. 2nd round May 1. No refunds after Aug 1st.

Must send min 5 - max 10 slides or JPEG's as samples, or website with at least 5 titles, plus 5 slides of display. Fees must accompany samples. Deadline March 1.

Exceptions: Do not have to jury if: Has won a Hugo, Chesley, or been Art GOH or featured Art Guest at DragonCon, and at whim of Admin.

Science fiction, fantasy, horror, media, and astronomical or related theme. Digital art ok, special rules apply (see website).

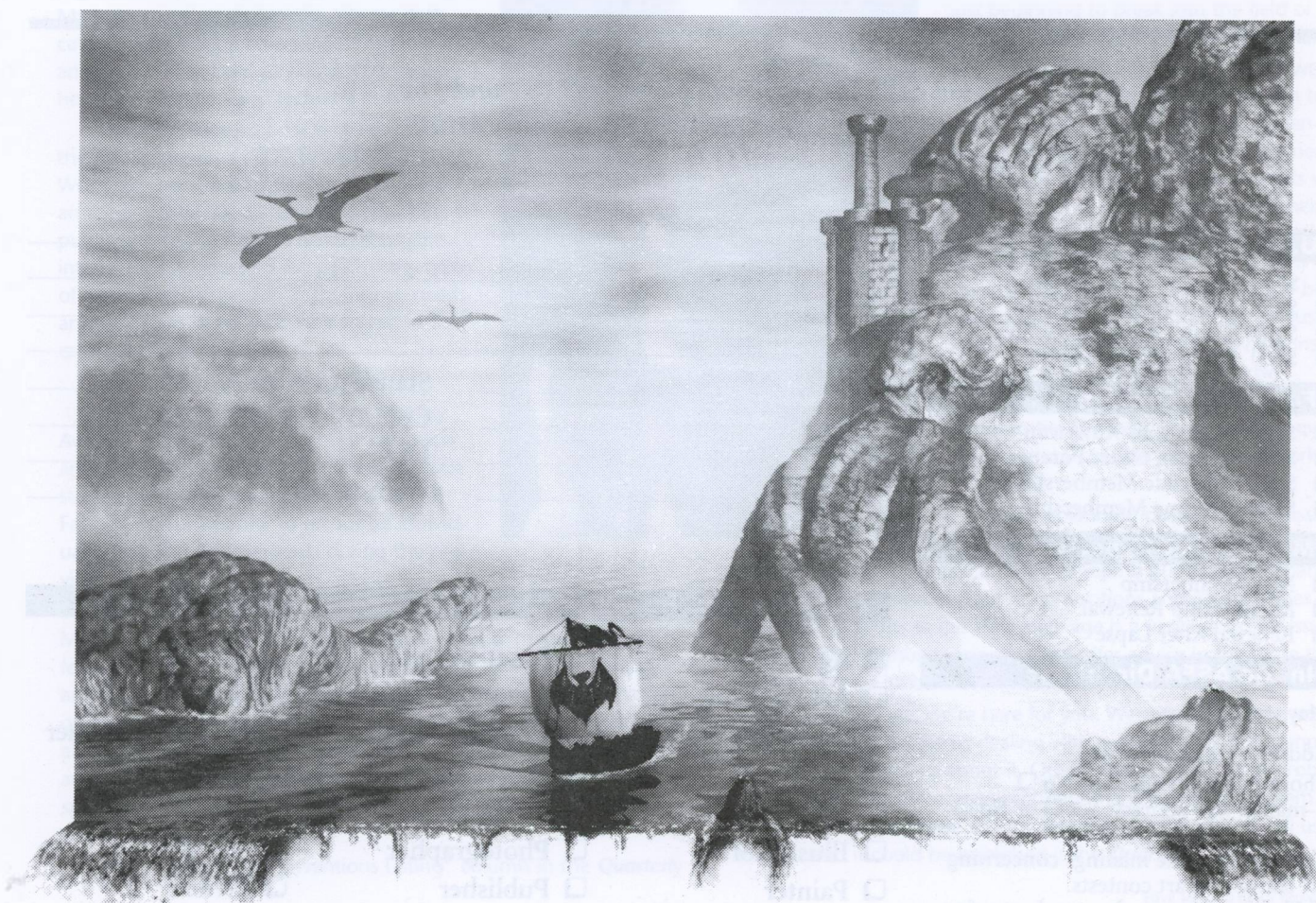
Pricing: QS & AAP optional, NFS ok. 5 bids or bid over \$100 goes to Sun Auc. Number of bids required may be lowered. Mon sales at AAP

Awards: Best in Show, Color, 3D, Monochrome, Photo, Mixed Media, both Pro & Am.

Q



"Fear" © David Spacil, 1996



"Le Passage" © Alan Beck, 2000



MEMBERSHIP FORM

The Association Of Science Fiction & Fantasy Artists

[HTTP://WWW.ASFA-ART.ORG](http://www.asfa-art.org)

In order to continue to accomplish the goals ASFA has established and many more in the future, we need you. Please complete the form to the right and mail it with your membership dues to our address. Below are the four types of ASFA memberships:

All Memberships except Lifetime are for the period of one year, based on the month you join.

Regular:

A Regular Member may vote, nominate, hold office, serve on committees and will have all the rights and privileges

of full membership, which includes receipt of all ASFA publications.

Associate:

Identical to Regular membership, except this member must reside with a Regular Member and has access to said member's copies of all ASFA publications. An Associate Member will not receive separate copies of any ASFA publications.

Note: Associate Memberships must be shared with a Regular Member.

Foreign Memberships:

Foreign Memberships are identical to Regular memberships; foreign members may vote, nominate, hold office, serve on

committees, and have all the rights and privileges of full membership, including receipt of all ASFA publications.

Note: Payments must be made in U.S. funds.

Corporate:

Any corporation, institution or organization with an interest in art and the purposes of ASFA.

Lifetime:

Lifetime Members have all the rights and privileges of a Regular Member, but do not have to renew their membership each year.

Fill out form. Mail with payment (U.S. Funds) to:

Association of Science Fiction & Fantasy Artists

Attn: Memberships, P.O. Box #151311 Arlington, TX 76015-7311 USA

U.S. Memberships:

- ☐ \$40 Regular Membership
- ☐ \$25 Associate Membership
- ☐ \$100 Corporate Membership
- ☐ \$800 Lifetime Membership

Foreign Memberships:

- ☐ \$45 Regular, N. American
- ☐ \$50 Regular, Other Foreign
- ☐ \$25 Associate Membership
- ☐ \$800 Lifetime Membership

Membership Type:

- ☐ New Membership
- ☐ Membership Renewal
- ☐ Renewal After Lapse

In the ASFA Directory:

May we list you:

Address? Yes ☐ or No ☐

Phone Number? Yes ☐ or No ☐

E-mail & web address? Yes ☐ or No ☐

☐ Please send me mailings concerning art shows and art contests.

☐ Please talk to me about volunteering my time for ASFA.

Name: _____

Company/Studio: _____

Address: _____

City: _____ State/Province: _____

ZIP/Postal Code: _____ Country: _____

Phone: _____ FAX: _____

E-Mail: _____ Website URL: _____

Categories: (For directory listings - indicate only three.)

- | | | |
|--|--|---|
| <input type="checkbox"/> Agent | <input type="checkbox"/> Amateur Artist | <input type="checkbox"/> Auctioneer |
| <input type="checkbox"/> Art Director | <input type="checkbox"/> Art Show Mgmt. | <input type="checkbox"/> Critic |
| <input type="checkbox"/> Cartoon/Comic | <input type="checkbox"/> Computer Artist | <input type="checkbox"/> Graphic Designer |
| <input type="checkbox"/> Artist | <input type="checkbox"/> Fabric Artist | <input type="checkbox"/> Jeweler |
| <input type="checkbox"/> Editor | <input type="checkbox"/> Interest in Art | <input type="checkbox"/> Press |
| <input type="checkbox"/> Illustrator | <input type="checkbox"/> Photographer | <input type="checkbox"/> Sculptor |
| <input type="checkbox"/> Painter | <input type="checkbox"/> Publisher | <input type="checkbox"/> Writer |
| <input type="checkbox"/> Professional Artist | <input type="checkbox"/> Student | |
| <input type="checkbox"/> Semi-Pro Artist | <input type="checkbox"/> Art Collector | |



Association of Science Fiction & Fantasy Artists

Who we are...

The Association of Science Fiction and Fantasy Artists is a non-profit, educational association, recognized under IRS section 501(c)(3), whose membership is made up of amateur and professional artists, art directors, art show managers, publishers, collectors - just about anyone with an interest in the art of the genre.

If you think you know what ASFA is and what we are about, we'll bet you are wrong!

ASFA was organized for artistic, literary, educational and charitable purposes concerning the visual arts of Science Fiction, Fantasy, Mythology and related topics. We are dedicated to providing a communications link among our members, as well as providing helpful information and technical assistance.

Part of ASFA's purpose is to stimulate the public's interest in these areas of art. We're also here to encourage and develop amateur artistic talent, educate the public, publishers, patrons of the arts and anyone interested in works of these particularly types of art and craftsmanship in the rights, needs and problems of the people involved in the creation of this material.

How does ASFA go about this?

Each year ASFA gives out the Chesley Awards, named for the great astronomical artist, Chesley Bonestell. The Chesleys were started in 1985 as a means for the SF and Fantasy art community to recognize individual works and achievements during the previous year.

One of the other important ways is through our publications. Members receive the *ASFA Quarterly*, our regular magazine that features "How To" articles, profiles of Science Fiction and Fantasy artists, interviews with art directors, and has important information on upcoming conventions and shows, as well as reviews of both. It also has other informative articles that will help up and coming artists and those who are well established, and is a forum for correspondence, ideas, has information on Art Show Management, and much, much more!

Our "Upcoming Conventions Listing" column in the *Quarterly*

is based on responses to a set list of questions about how the convention Art Show will be run, providing information that is pertinent to the artists who are trying to decide if they should attend. Our organization is not allowed to pressure or change how cons run their own shows. We can, however, report what they plan to do, and you, the artist, allowing both the artist and the purchaser to make up their own mind.

Each issue also contains at least one informative article geared towards those just beginning to break into the field or geared toward the working professional.

Some of the other projects that we are working on are the establishment of a touring ASFA slide show, to provide conventions with the opportunity to supplement their programming and to assist artists who do not travel to conventions to get their work seen by other people. Hopefully this will also contribute a lot to the Chesley Awards voting process. The slides will be placed into one or more touring carousels, which can be borrowed by conventions (perhaps with a small deposit to be returned when the slides are returned), or by educational groups, high schools, even museums, to consider the original works for shows.

We're planning continuing discussions about the impact of computer generated art, and electronic rights, currently sweeping our field into change, not only in the *Quarterly*, but at conventions and other venues. The rights of artists in this electronic age is a very important issue that we will continue to monitor and offer advice in the hope that we can have an influence for the better of all artists.

As you can see, we're here for you. We will help, where we can, if you have problems dealing with a convention or a company. We want you to tell us about it. Others might have similar problems and we can share your information and how the problem was resolved. Think you have an idea that will benefit others? Tell us about it and it could be published in the *Quarterly*.



Hive Mind © Kenn Brown 2002;
www.kontent-online.com

SFWA

Statement of Support for Space Exploration



*"I pray for one last landing
On the globe that gave me birth;
Let me rest my eyes on the fleecy skies
And the cool, green hills of Earth."*

*-- Robert A. Heinlein;
"The Green Hills of Earth"
(Used by permission)*

To offer condolences to the family and friends of the Columbia's crew and to encourage carrying on their spirit of exploration, the Science Fiction and Fantasy Writers of America, Inc. and its members have released the following statement of support:

"On the morning of Saturday, February 1st, 2003, seven astronauts aboard the NASA space shuttle *Columbia* lost their lives as they were returning to Earth from a sixteen-day mission dedicated to the quest for scientific knowledge. They represented not only the United States of America, Israel, and India, but indeed all of humanity -- our greatest dreams, our most noble aspirations.

The loss of the *Columbia* and its crew touches the lives of not just Americans, Israelis, and Indians, but in fact everyone on Earth. The exploration of space is one of the human race's oldest ambitions, one that has been reflected in our literature long before we developed the technological capability to venture forth into the cosmos. We must not allow this tragedy to bring an end to this magnificent journey, but instead let their courageous example lead us upward and outward.

We the undersigned, members of the professional community of science fiction and fantasy writers, express our most heartfelt sympathy to the families and friends of the crew of the *Columbia*, and our support to the men and women of the National Aeronautics and Space Administration, and the many contributing organizations worldwide, for their continuing efforts to establish humankind as a spacefaring people."

-- Written 2/2/2003 by Allen Steele & Friends

Signed,

The President and the Board of Directors of the Science Fiction and Fantasy Writers of America, Inc., and authors too numerous to list here. To view the names and to add your own name in support, please visit <http://www.nyx.net/columbia>.

SFWA is a professional writers' organization; general information is available at www.sfw.org.