



INKlings

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From the office of the President

Welcome ASFA members, to the new ASFA INKlings.

I must begin by commending our current Secretary, Sara Felix, for taking on this new project. ASFA has needed something that can bridge the gap left by the discontinuance of the old Quarterly, fill in pieces missed by the newer, more general ASFA Art eNews Paper, and supply more detailed information than any of the assorted membership newsletters over the last several years. Please do your best to assist her by writing articles and reports, providing art, or suggesting features. Moreover, I also wish to commend her energy, and perseverance, which has been a real guiding spirit for the board and the entire membership of ASFA.

I would be remiss if I failed to also acknowledge all of our board members and officers, without whom, ASFA simply could not function - but more to the point, every one of them have stepped up and performed their duties in an exemplary fashion. Please take the time to thank them for their hard work and time.

I especially want to congratulate the Chesley Committee for this year's 30th anniversary, special edition Chesley Award, created by Joy Alyssa Day and B.J. Johnson. They should know what a beautiful and artistic accomplishment that is! Kudos all! This is an exciting time to join, run for office, or just to be an ASFA member! We are in the process of putting the finishing touches on several new programs to serve our membership and community, from our new Emerging Artists program to our upcoming ASFA Scholarship Award, our officers and members are volunteering their time to serve us all in new ways. Please, feel free to assist as you can - volunteer or run for office! Furthermore, if you have a great idea, feel free to suggest anything from which you think this community can benefit.

At our yearly meeting, held at Sasquan this past Worldcon, though I could not attend, I submitted a report on the current affairs and state of the

organization. In it I mentioned our growth, the success of our move to the automated online platform hosted by Ning, several new programs we are working on, and my desire to step down as President.

After six years (three terms) in this position as President, I feel I have accomplished most of what I aimed to do for ASFA. While burn-out is something of a factor (as well as a reason for term limits!), most of you also know I am a working artist with my own business to manage, family affairs to attend to, and I am certainly not getting any younger. It seems there are always things that remain to be done, and I will of course still be a member (life-timer here!), and an officer if needed, but I definitely feel it is time to hand the reigns over to the next generation of active members. I will do everything I can to make the transition as smooth as possible, and of course, I will continue to volunteer my time in assorted duties as needed. I have every faith in the talents of our remaining officers and members to take this organization and make it what you, the membership wants and needs. I also know the programs herein, as well as others to come, demonstrates what these folks are capable of, and how exactly they intend to move ASFA forward into this shiny new century - the very future our community is not only inspired to create visions of, but is in fact physically creating via our actions.

You will find notifications and updates of the programs our officers have been working on in this new publication (another new program). I hope you will not only enjoy reading about these programs, but also be inspired to get involved and make ASFA into what can be a truly useful community for everyone, artisans of all stripes as well as the fans who appreciate their works.

Thank you for joining us on this journey, it is by your participation ASFA becomes what you make of it.

Your President, Mitchell Bentley, M.A.



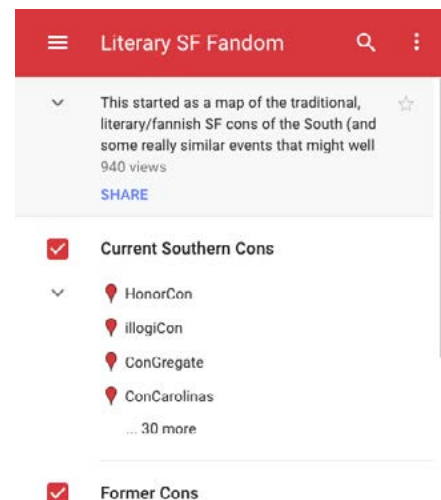
Map of Literary Conventions

Artists are always looking for new conventions to show their art. Conrunner Warren Buff has created an interactive google map of Literary Conventions. From the description:

"This started as a map of the traditional, literary/fannish SF cons of the South (and some really similar events that might well be traditional cons). It's growing to include other regions of the US and Canada, and might gradually expand beyond that. Let me know if you're interested in helping with gathering data and placing it. It includes cons where literary fandom has a major presence, even if they aren't strictly literary.

Red represents cons that have sprung up since 2000, deep red represents cons started in the 90s, purple represents cons started in the 80s, and blue represents cons going back to at least the 70s. The diamonds are the locations of former cons that lasted at least a decade. Diamonds in purple or

blue represent prior traditions in a city stretching back in a nearly continuous run to the 80s or 70s, respectively."



This map not only shows the conventions past and present, but also provides some of the website addresses for the convention as well.

Kickstarter Best Practices

Amanda Makepeace

Almost every day, I hear about a new crowdfunding campaign. Everyone wants to run a Kickstarter, even if they don't yet have a product to fund. Seeing campaigns take off into the thousands and even hundreds of thousands of dollars is thrilling, but it's not magic. A tremendous amount of work goes into a campaign before it ever begins, and afterward, that workload triples. If you're not prepared for any possible outcome, you could end up facing a lawsuit, like the creators of the Asylum Playing Cards. I believe this outcome might have been avoided by simply following one of the golden rules of any campaign—good communication. Many months went by with zero updates between Asylum Playing Cards and its backers. That's never a good sign. Below are my three big tips for running a crowdfunding campaign.

Research – Read all the FAQs, help pages, handbooks, and any other resources provided. Kickstarter, for example, has a massive amount of information available to its users. I also recommend researching other campaigns similar to your own. See what works and try to glean what doesn't.

Know the Numbers – Before I ran my Kickstarter campaign back in April, I calculated exactly how much it would cost to print my little art book. Then calculated how much it would cost to mail the book to US backers and international backers. I had stretch goals and add-on items, too—I calculated those as well. What I almost forgot to calculate was the packaging! Shipping and packaging adds up, and if you're shipping items separately, then you have an additional cost. It's better to overestimate your goal than to underestimate it.

Communication – Kickstarter and other crowdfunding sites make it easy to keep your supporters updated through every stage of your



The Alchemist

campaign. There are no strict rules, but I recommend updating once a week during the campaign, and once every other week after the campaign has ended, until all the backers have received their rewards. If you run into a problem, let your backers know, and also let them know what you're doing to resolve the issue.

Amanda Makepeace is an artist inspired by fantasy, nature and myth. She loves painting magical beings and has a soft spot for crows and their cousins. When she's not in the studio, you might find her roaming the woods collecting bits of nature. Her website is amandamakepeace.com.

For more information check out the Newsletter page on the ASFA Community Network with links on advice for how to make a good kickstarter video and more best practices from people who have had successfully funded campaigns.

The Self-Publishing Team

Lizzie Newell

Self-published authors are now hiring artists directly, bypassing traditional publishing. This change allows better communication between artists and authors. Direct author-to-artist hiring can result in better matches between illustrations, book designs, and contents. Artist and author can now work as partners with no need to please the marketing department.

Such freedom comes with a price. Authors and artists must do the work formerly done by much larger and more experienced teams. These teams, led by an art director, traditionally include illustrators, photographers, book designers, cover designers, and e-book designers. The art director determines what work will be done in what order. When the author is unable to act as the art director, the artist may have to do so. If someone makes a mistake - for example, with the printer specifications - either the author or artist will have to eat the cost. In order to avoid hard feelings, at the start of the project, each person should have a clear understanding of project specifications, amount and method of payment, and expectations.

The design process starts with an edited and proofed manuscript. The author chooses the printer and the distributor. The artist provides illustrations. The person in charge of book design formats the interior of the book according to specifications provided by the distributor. Either the artist or the author may do the book design. The artist usually lays out the cover. This artist must know the spine width and page count of the paper book in order to lay out the cover according to the printer's specifications. Finally, both the cover and interior files are sent to the printer/distributor. The author arranges for payment to the printer and authorizes all proofs.

Working together, artist and author can control the entirety of book design: not just cover images, but everything about the book, including how the book will marketed.

Lizzie Newell is a science fiction writer, book designer, and artist living in Alaska. She has a BA in arts and humanities from Colorado State University and a BFA in art from University of Alaska Anchorage. She has been writing for fifteen years and published her first science fiction book, Sappho's Agency, in 2015.

Please Volunteer

We need volunteers! In the next month we will be creating a form on the website for people who are willing to volunteer their time to help out on a variety of projects. We are starting a convention outreach committee and a scholarship committee. We are working on having a presence at more conventions and need help in the planning and execution. Also we could use content for the newsletter in the form of both articles and art. Have you picked up a good art book recently? Write a review! Have you shown at a convention and want to talk about it? We want to hear from you! There will be an email soon to the link to the form. Please help us out and get involved!



Feature on ASFA Artist:

Jessica TC Lee

Jessica TC Lee is a concept artist and illustrator, born and raised in Taiwan. She later came to San Francisco to obtain her MFA degree in illustration. She is a winner of both national and international awards, and plays a critical role on her project team. Her art work are featured on issue 126 of ImagineFX and October issue of Fantasy Scroll Magazine. She also gives back to her art community by writing tutorials for 3DTotal, 2DArtist and 3DCreative. She is constantly seeking inspiration in life, and motivated to put out more engaging art works. Her portfolio website can be found at: <http://www.jessicatcl.com>.



Jason and the Sirens

ASFA: What is your medium of choice?

Jessica: I use Photoshop CS6 to finish my final illustrations and just recently upgraded to CC. However, I usually come up my thumbnails and sketches with pencils and markers on paper. Pencils and markers are very organic and help me not to get too fixed on details or accuracy at this stage. I usually do around 5-8 thumbnails to get a good idea about the very bare bone value composition and storytelling elements of an image. It is the most crucial stage because it determines how the image will look like even from far away after the illustration is finished. I later do a more detailed sketch based on the thumbnail. Once I am satisfied with the sketch, I scan the drawing and bring it to Photoshop to finish the final piece.

ASFA: Who are artists who have inspired you?

Jessica: Although I no longer follow the styles of Feng Zhu and Scott Robertson, these two artists' tutorials and books greatly shape my design logic and thinking process.

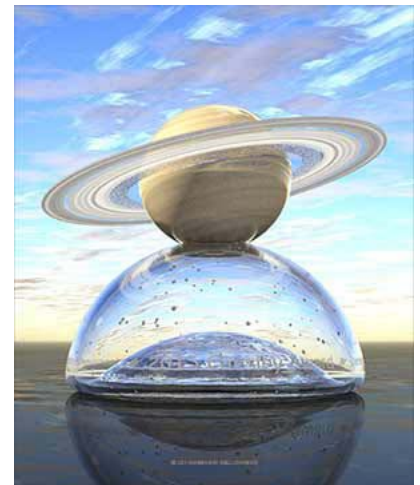
For Sci-Fi illustrations and concept art, artists such as John Wallin Liberto, Fausto De Martini, George Hull, and Sparth (Nicolas Bouvier) had great influence on me. For Fantasy illustrations, Ruan Jia, Donato Giancola, Kekai Kotaki, and Karla Ortiz are some artists I really admire. I also did some

animation-styled illustrations, and Dice Tsutsumi inspired me a lot.

ASFA: If you could illustrate any story/book what would it be?

Jessica: There are some great stories that I love, but not many that still haven't had incredible illustrations. On top of my head, I would love to illustrate Earth Sea series, Solaris, which is very challenging to illustrate, and although there is already an incredible illustration for Blade Runner (Do Androids Dream of Electric Sheep), I will still feel really honored to be able to illustrate that story based on the novel. I will also feel very excited to illustrate King Arthur's stories and any related novels. I would also love to illustrate a modern version of 1984.

I, Robot, The Last Unicorn, The Mars Trilogy are some classic that I have read and would love to illustrate. There are many other classics that I haven't gotten chance to read the books of but think which might be super exciting to illustrate, such as Neuromancer, Brave New World, The Dune Chronicles, Ender's Game, The Stand, Journey to The Center of The Earth, Rendezvous with Rama, The Time Machine, and many more.



30th Anniversary Chesley Award

For the 30th anniversary of the Chesley Award the committee commissioned artists Joy Alyssa Day and BJ Johnson to create a new award. The piece was well received by the winners and attendees of the Chesleys this year at Sasquan, The 73rd World Science Fiction Convention.

Notes from the artists who created the award:

Since Bonestell's favorite object was Saturn, and I'm the queen of making Saturns, we thought it would be fantastic to focus on that. Being the 30th year, it is appropriate and fine to have a change from the known geode award, so this fits in with that too. The Chesley is all glass, fairly hefty, but won't be as massive as black marble and a solid glass paperweight. The base is clear, but with a Universe of "star" bubbles in the glass, so you can look through and see the stars dimensionally. The base is also engraved. We chose to put the engraving on one line around the equator and it lets the Saturn float more on its Universe of stars.

The planet is about 2.6 inches diameter and the rings are about 5.75 inches across. They are carved with Cassini data, making them extremely accurate. The piece stands about 5.5 inches tall. The base is about 5 inches at the floor (this will fluctuate a little from piece to piece).

This really makes BJ happy. He is a space artist and has long been a fan of Bonestell. We live in the Carmel area of California, and this was Bonestell's home, so it seems very *right* that we honor him and this area this way before we move on to our new place.

Joy Alyssa Day is an artist, mostly working in blown and carved glass, but also paintings and sculpture. With her partner, BJ, they run their business in our mountaintop cabin with an array of rescued Maine Coon, Bengal and mutt kittens. Their website is glasssculpture.org.

Art Show Reports

Sasquan, The 73rd World Science Fiction Convention Spokane, Washington August 19- 23, 2015

We had 98 exhibiting artists who entered 1792 pieces of art into the Art Show and 21 artists entered 565 pieces into the Print Shop. Of that, we sold 274 pieces at QuickSale and 392 to the bid sheet or at auction and 187 Print Shop pieces. Total sales were \$57,771.45.

My favorite sale was the couple who came in Sunday and were dithering about how to get a picture home if they purchased it. I informed them the FedEx across the street from the convention center was open 24/7 and would pack it for them. They came back a few minutes later and bought a Richard Hescox original at After Auction prices.



Mirror Mirror

ArmadilloCon 37 Austin, Texas July 24- 26, 2015

Total sales: \$4400 give or take a bit

Mail-in art: was mailed back out Monday morning after the convention by 9 a.m.

Awards:

Best Black and White : "High Water" Maria J. Williams

Best Color: " Mirror, Mirror" Rocky Kelley

Best 3-D: "Unexpected Traveler" Sara Felix

Best in Show: "El Arbol" John Picacio

Best Artist: Rocky Kelley

2015:

Sales per panel Median 57.00

Mean 78.86

Mode 0.00

Sales per panel (extremes removed) Median 65.00

Mean 89.00

Mode 42.00

Total Sales 4,408.00

Number of buyers 59

2014:

Sales per panel Median 20.00

Mean 55.82

Mode 0.00

Sales per panel (extremes removed) Median 40.00

Mean 62.85

Mode 20.00

Total Sales 5,775.00

Number of buyers 45

Interesting that we did more sales on fewer buyers last year, but the median sale was higher last year.

Anyone want to be added to the mailing list for the con, drop me a line. Information will go out on or about January 1, 2016. - Scott Zrubek, Art Show Director

Art Show Reports Continued

FenCon XII

Dallas Fort Worth, Texas

September 25- 27, 2015

This is the 11th year that I have run the art show at FenCon (FenCon I did not have an art show). We moved to a new hotel, the Westin DFW after 8 years at our previous hotel. The room was slightly larger than our room at the previous hotel, but not enough to make a difference when you add in the extra doors along the wall.

Our Artist Guest of Honor this year was Mitch Bentley.

The Silent Auction ended at 5:00 PM Saturday afternoon, with the Voice Auction starting at 6:00 PM, with 22 pieces sent to the auction with 3 or more bids. By contrast, 58 pieces were Quick Sold on Friday and Saturday, with 12 more picked up at After Auction price on Sunday.

	2013	2014	2015
Art Show	8770	775	9301
Print Shop	315	855	672
Art Pieces Entered	713	692	579
Art Pieces Sold	209	219	227
Artists in Show	35	36	35
Artists in Print Shop	6	10	6
Total Registered Bidders	123	130	112
Buyers including Walkups	109	130	127
Sales Averages			
Average Sales per Panel/Table	103.18	98.42	119.24
Average Sales per Piece	41.96	35.50	40.97
Average Sales per Buyer	80.46	59.81	73.24
Sales Averages - Extremes			
Average Sales per Panel/Table	77.09	69.37	91.19
Average Sales per Piece	31.35	25.02	31.33
Average Sales per Buyer	60.12	42.15	56.01

Art Show sales were just \$44.00 short of tying for our best Art Show sales of \$9,345.00 in 2011. Print Shop sales were 3rd (of 11 years) behind 2011 and 2014. We had fewer pieces entered into the Art Show this year, but still sold more pieces.

We had 13 artists that have never shown at FenCon this year, and for 3 of these, it was their first art show ever. Overall it was a good convention, and I look forward to next year.

Jimmy Simpson
FenCon Art Show Director

If you have a convention report you would like to share with the members please email us! Short, long, or anywhere in between!

2015 Chesley Winners

The awards were given out at Sasquan, the 73rd World Science Fiction Convention in Spokane, Washington and this is the 30th anniversary for the awards since its inception in 1985.

Best Cover Illustration / Hardcover

Julie Dillon, *Shadows Beneath: The Writing Excuses Anthology* edited by Brandon Sanderson; Dragonsteel Entertainment, June 2014

Best Cover Illustration – Paperback

Raoul Vitale, *Nebula Awards Showcase 2014* edited by Kij Johnson; Prometheus/Pyr

Best Cover Illustration – Magazine

Julie Dillon, *Analog*, April 2014

Best Interior Illustration

Anna Balbusso and Elena Balbusso, “Ekaterina and the Firebird” by Abra Staffin-Wiebe; *Tor.com*, January 2014

Best Color Work – Unpublished

Michael C. Hayes, *Alegretto* oils

Best Monochrome Work – Unpublished

Allen Williams, “Sphynx” graphite

Best Three-Dimensional Art

Dan Chudzinski, *The Mudpuppy*, resin & mixed media

Best Gaming Related Illustration

Peter Mohrbacher, *Pharika, God of Affliction* Magic card, *Journey into Nyx*; *WotC*, May 2014

Best Product Illustration

Donato Giancola, *George R.R. Martin Song of Ice and Fire 2015 calendar* Bantam, 2014

Best Art Director

Irene Gallo, *Tor & Tor.com*

Lifetime Artistic Achievement Award

John Harris



Beneath The Surface



Julie Dillon with one of her Chelseys

ASFA News

Elections are coming!

Elections will soon be upon us! We will be having elections for Board Members in December. Our Illustrious president, Mitch Bentley will be stepping down so we need new energetic people to step up and help us with all of our new programs we will be rolling out. The secretary will be sending out the ballot in December so if you like to volunteer let us know, email Sara at secretary@asfa-art.org. See the website for a list of positions that we have available.

If you don't have time to be an officer at this time, please get involved whether it is on a committee or writing an article. We are always looking for people to help out and bring the organization forward. We have lots of ideas and need help to implement them.

Introducing the Emerging Artist Program

ASFA has started a program for regional conventions to offer a Emerging Artist award to students who enter their art show. The information will be on the website, the convention will need to submit their request to ASFA to be considered. There will be five awards available throughout the year sponsored by ASFA who will provide the convention with the prize for the winner. The prizes include a \$50 cash prize, \$50 Dick Blick gift card, a year membership to ASFA, and a feature in INKlings. We are already talking to a few art shows about this program!

New Artist Kit



Art for Panel/Table card

Currently printing right now, we will have a kit for members for conventions. The kit will include a new ASFA member table/panel badge, ribbons, pins, and business cards. Our members are our strongest advocates and if you want to help promote ASFA and the Chesleys please go to the website to sign up. We should have the kits ready in the next few months and they will be free to members. And of course, if you are going to be at a convention and need materials please let us know!

Art Show at MidAmeriCon 2

We have already started planning our ASFA activities at MidAmeriCon 2 in 2016. If you would like to help please let us know. They will be having an Artist Alley at MidAmeriCon 2 as well as the Art Show with all the events surrounding it. Information for displaying your art should be out at the beginning of next year. Please email artshow@midamericon2.org for more information.

Advertise with us!

If you would like to advertise in an upcoming INKlings, or would like to talk about a convention coming up or one you attended please let us know!

SoonerCon Artist Workshops

Leonard Bishop



SoonerCon 24 was held June 25-27, 2015 in the Oklahoma City area. The convention's theme was "The Future Is Under Construction". To more fully explore that theme, convention organizers scheduled a series of artist-led workshops. Everyone is familiar with the writers' workshops that you see at many literary conventions. We wanted to offer an intense and professional teaching experience for artists,

both amateur and professional. We chose to have one-day courses focusing on different artistic disciplines, each day taught by a separate instructor, all of whom were professional and successful artists. We kept the cost for each workshop as low as possible, \$30-40, to encourage convention attendees of all skill ranges to participate. That cost primarily covered the supplies for each workshop.

Award-winning artist and previous SoonerCon Artist Guest of Honor Angela Lowry taught the Friday workshop, focusing on painting murals, frescoes, and trompe l'oeil. Ms. Lowry welcomed all skill levels, from aspiring artists to home DIYers. Participants designed their own mural-style painting, incorporating trompe l'oeil elements. The workshop lasted for four hours.

Award-winning artist Peri Charlifu taught the Saturday workshop, focusing on the techniques and principles of design in sculpture and 3-D art. Mr. Charlifu taught students how to handle these media and how to adapt these different media to the participants' work styles. He discussed the elements and principles of 3-D design, and he showed participants how to use tools, how to make texture stamps, and how to make 3-D work more dynamic. Participants used Sculpy, a polymer clay, to create their own 3-D project that they took home to bake. The workshop lasted for five hours.

Previous SoonerCon Artist Guest of Honor Dell Harris taught the Sunday workshop, focusing on pencil technique for drawing dragons and other mythical creatures. Mr. Harris taught the participants sketch and finishing techniques, and he discussed his inspiration for his own award-winning pencil/graphite work. Participants created their own small finished piece of artwork by the end of the session. The workshop lasted for three hours.

The artists' workshops were the Programming Committee's brainchild. The workshops spotlighted some of the top artists in the region, and they also gave SoonerCon attendees a unique and fun learning experience. The workshops did not totally sell out, possibly due in part to delays in advertising them. However, the reviews from participants were very positive across the board.

SoonerCon is Oklahoma's longest running fan run convention. For more information about SoonerCon please visit their website at <http://www.soonercon.com>.

ASFA is organized for artistic, literary, educational and charitable purposes concerning the visual arts of Science Fiction, Fantasy, Mythology and related topics. We administer the Chesley Awards and by becoming a member you will be able to nominate and vote on this prestigious award. Membership is \$35.00 a year and is open to anyone with interest in the genre and members include artists, collectors, art directors, publishers, educators and fans from around the world. ASFA is a volunteer run non-profit 501(c)(3).

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