



ASFA NEWSLETTER -- JULY/AUGUST 1981
EDITORIAL ADDRESS: 8102 23RD AVENUE #4, BROOKLYN NY 11214

ON THE INCORPORATION OF ASFA

--DAVID KOGELMAN

Those of you who have not been present at the last two East coast meetings of ASFA held at Balticon and Disclave may have heard a rumor that ASFA is being incorporated as a not-for-profit organization. This is not a rumor, but fact.

I have completed the certificate of incorporation and am currently obtaining the required consents to its filing so that ASFA may become an official corporation. Once this occurs there will be temporary directors and officers appointed and a set of by-laws will be adopted for the governing of the corporation.

Provided that all proceeds ablong schedule, this process should be completed by late September, and the first annual meeting of the membership should be held at Denvention. However, regional meetings will be scheduled and should take place prior to the 1981 Worldcon. At that time directors and officers of the corporation will be elected and ASFA will be able to proceed as a well-organized group in conducting the activities which we all envision for it.

After its incorporation, the funds currently belonging to the unorganized group known as ASFA will be transferred to ASFA, INC. as will the membership rolls. The membership of ASFA, INC. will be divided into three classes known as Active, Associate and Affiliate, which roughly correspond to Artist, those who support the art such as art directors and agents, and those who generally support the organization. Since the voting rights of the Affiliate members will be significantly restricted under the corporate structure, for the purposes of voting at the first annual meeting all current members will be classified as Active and Associate members. At that time, members will not only be able to vote for directors and officers, but will also be able to amend the by-laws to make any changes which the majority feel are necessary and appropriate.

For those of you who have heard my name banded about, but have wondered when you would ever see a column or article by me, this is just the first of a series. You can expect to see regular articles containing tidbits on arts and arts law from me in future issues of the Newsletter. I will also be present at the annual meeting of ASFA at Denvention, as well as East coast regional meetings, and will be glad to answer any questions regarding ASFA and arts law at these times.

I look forward to meeting with you all. Remember, the organization cannot work without your support.

FROM THE OTHER SIDE OF THE CONTROL TABLE:
IMPRESSIONS OF NOREASCON II

--WILMA FISHER

First of all, let me say thank you to: all of the artists who participated in Noreascon II's art show; all of the people who worked putting up the hangings, helped with the paperwork, guarded the "doors", participated as one of the "samurai" close-out people, etc., etc., etc.; and all of you who bought artwork. Without all of you the show would not have been as successful as it was (unofficial amount paid in total to artists was between \$75,000 and \$80,000).

I believe that due to the "plan-ahead" attitude of the Noreascon II committee, things ran smoother in the art show than I have ever seen them run at a Worldcon or regional show. Questions were answered, the traffic flowed, everyone was polite and the general feeling pervading the show was, to the outside world, one of mellowness. Our people knew their jobs and did them well.

There were complaints - particularly about the minimum of eight (8) bids to auction but, let's face it - on Sunday we had 114 pieces in the auction (a full three hours worth) and on Monday we had sixty (60) pieces. There was a grand total of 1,058 pieces sold for the under the 8-bid minimum - try having auctioneers work for that length of time (an average of twenty (20) pieces per hour).

Many of you attended the meeting on Friday, but many more of you came to our party on Sunday night. We hope that you enjoyed yourselves. (The room was courtesy of Noreascon II, so a special thank you is due them for their support of our organization.) As for me, both events gave me the opportunity to meet those of you who, up 'til now, were only (only?) names on the mailing list or pieces of correspondence to be dealt with. Thank you for putting faces to those names by introducing yourselves to me or not acting as though I were very strange when I greeted you like a long lost friend. For you see, for everything to run as smoothly as it did, Ellen, Tom, Martin, Rosa & Bob, Mike & Sharon, Elizabeth, Kathy, George and I had to run ourselves ragged to provide you with the largest, highest paying Worldcon Art Show that has ever been.

So, until next year in Denver, or at any of the local East Coast cons, I bid you farewell, take care of yourselves, and keep painting, doing calligraphy, working in pen & ink, and pencil, and clay, and cloth, and silver, and

Wilma Fisher
National Treasurer
Assistant Director - Exhibit Division Noreascon II

BY-LAWS
BY-LAWS COMMENTARY

The draft of the ASFA, Inc. by-laws went out to the membership in early February. Due to an editorial oversight, no return address for comments was given in the cover letter.

However, certain concerned and interested people

have forwarded letters of comment, which will be given below. Anyone else who wants to stick in their oar, is invited to send their suggestions, objections, etc., to the editorial address:
8102 23rd Ave. #4 Brooklyn, NY 11214

April 1, 1981

Dear Freff,

I have looked through the by-laws and am favorably disposed toward them. I am looking forward to the destined-to-be-historic ~~by-laws~~ discussions at Denvention. I have been actively pursuing the rights of fan artists as an editorial member of FAN and hope that ASFA too can use its good offices toward achieving some semblance of regulation of convention artshows which by and large have been the product of ad hoc notions on how they should be run. This has been the case in the provinces almost as a rule. I would like to see a subcommittee instituted for this purpose. Such a committee unfortunately would occur too late to benefit the Denvention artshow, whose success is presently a matter of much concern, but perhaps it may be instituted for the following year. I would like to know if there has been any discussion in this area.

I hope you can find use for the enclosed cartoon and look forward to the next newsletter. Please note my new permanent address.

Muchos Gracias

John P. Alexander
PFLFA (Popular Front for the
Liberation of Fan
Artists)

P.O. Box 13
Northgate Station
Seattle, WA 98125

February 23, 1981

Dear Amy,

Just received the by-laws and am very pleased with what I see. My only suggestion for Dave Kogelman and you other folks on the by-laws committee is that a one year term of office may be too short for the organization's leadership to accomplish anything. How 'bout extending the term of office to two years with executive officers and Board of Directors' members being put up for election on alternate years. Staggering these elections would allow us certain safe-guards in preventing too much control from either branch of the organization and still allow sufficient time for each administration to put its plans into operation. The major problem with a one year term, as I see it, is that with only one membership meeting a year, important programs and changes in the organization may never get under way. Of course, if the term of office were extended to two years, then, of course, no one individual would be allowed to hold the same post for more than two consecutive terms, instead of the four now mentioned in the by-laws.

At any rate, most of us will be at the Lunacon and I would suggest that we call an informal meeting between us to go over these details. Also, I've been getting a number of complaints about the Denvention Two artshow and feel that we may need to discuss strategy in dealing with this situation. I sent a letter on to Louise recently suggesting that a boycott of the artshow may be in order, but, of course, this is very premature at this point. What we need is reliable information in order to handle this matter properly.

Okay, see you soon.

Best,

Vincent Di Fate
12 Ritter Drive
Wappinger Falls, NY 12590

February 28, 1981

Freff and Amy,

The ASFA by-laws look fine, so we don't have many comments. Here are a few:

VI-5 - Quorum. Ten percent of the ASFA membership may be hard to assemble during the tumult of a Worldcon. Maybe the 2nd paragraph is a means around that difficulty, but the import of the wording is hard to understand.

VII-3 - Regional Directors. Do we need to specify, geographically, the four regions? Maybe by states...

"VII - Officers" should be "Article VIII"?

Is removal "for cause" well enough understood that we needn't name specific offenses?

VIII-6. Perhaps the Secretary should keep a membership list arranged by ZIP code to facilitate newsletter mailings, as well as a list "alphabetically arranged."

That's about it, except that, against my better judgment, I'll volunteer to help with the newsletter production, though my living 3,000 miles away means that I can't really do very much, I suppose. I do have about five years of layout/paste-up experience, through, and have published monthly newsletters (in one case a 32-pager) for a variety of organizations.

Best,

Kipy Poyser
and
Victoria Poyser
503 South Sawyer
Olympia, Washington 98501

March 16, 1981

Dear Amy and Freff,

I've received the by-laws and everything looks fine. Progress is certainly being made, and I think you're both doing a terrific job.

Note the above address change. Tina's address will remain at 2637 Summitview Lane until she notifies you otherwise.

Best,

Greg Bear
532 Broadway #43
El Cajon, CA 92021

February 24, 1981

Dear Amy,

I have just received my copy of the ASFA by-laws. At this point I feel that there is little missing. The By-Laws seem comprehensive enough. An excellent draft by the committee.

If I can be of assistance I would be glad to help. My only restriction is that I am locked into the Washington area at the moment (due to finances and business commitments). But I do have the following skills to offer if they can be utilized: 1) graphic art & design - from layout & paste-up to actual designing, I've been working with publications and audiovisual material for 8 years; 2) illustration; and 3) photography. For personal use I Do Not have access to graphic equipment such as stat cameras, etc.

Sincerely,

Paul Johnson
7236 Woodley place
Falls Church, VA 22046

SPECIAL NOTICE: Members of ASFA are eligible for special prices on membership in DENVENTION II. If you are planning on attending the con and let them know, by mail, within a week of the con's opening, you

can purchase your membership for a flat fee of \$35, no matter what the current price is. If you have already joined but paid more than \$35, write them a letter about it and they will refund the difference.

Dear Friends,

As you may well know by now, we in Denver will be hosting 1981 WorldCon. We are seeking out information and feedback about the Art Show and Art Programming.

We have some ideas on how the art show could be set up and the displays implemented; based somewhat on past cons and the lessons learned there. We know, for instance, that growth has been a big problem. We would like to do something that will alleviate the complications of continued growth and the geometrically increasing problems that arise. If you have some ideas about what you would like to see happen, then PLEASE!! let us know. We will be keeping up continuous dialogue through direct correspondence, newsletters, and our progress reports.

We are planning a comprehensive Artist Program that should be similar in format to the various writer's panels and forums. Since Art as we know it tends to be immediately visual, we would like to be able to present some slide discussions. These can be individual or group talks depending on what the artist has to say and how it will be presented. If you have ideas, a prearranged program or ideas for a group effort along those lines, as well as artist/writer collaborations and cross-inspiration, contract knowledge, legal information for the novice, where you sell, agents, how you felt selling your work the first time and now, the role of ASFA as a group voice, how you feel about art, life, love, death, and all the good things that make being an artist rather than an accountant. Feel free to send anything that you feel will make a better, more fulfilling and inspiring Con for us all.

Art Show ideas C/O Gail Barton (Operations)
Art Programming ideas C/O Constance Maytum
(Programming)
or C/O Phil Normand (ASFA Liason)

DENVENTION TWO, INC.
Box 11545
Denver, CO 80211
(303) 433-9774

MAY 11, 1981

Dear Wilma,

I just had a pleasant call from Freff, discussing the problem of the 10 piece limit and the apparent intractability of our Art Show Director, Gail Barton. There's not much that can be done about the former and as formal complaints have been minimal, and with out guidelines the committee has to make what they consider the most appropriate decision, and we have to stick by it. As for the latter, I told Freff that a letter of complaint or anxiety as to the problems which might arise at the Art Show should the staff and decision making process prove to be as inflexible as Gail's attitude in her letters seems to be, addressed to Suzanne Carnival, our esteemed chairperson, would be the best course. Armed with such documentation we can make sure that there is an arbitration factor present during the show itself.

On another subject, that of the portfolio for the program book, I must say that response from artists has been very minimal and I am attempting to solicit work from individuals. Freff suggested that I ask you to run me a copy of "the Artists Mailing List". If you could do that ASAP, you would not only be fully reimbursed for all expenses, but you will have gained a very grateful friend, namely me. I appreciate the fact that hind-sight is more educational than fore-sight, however, I sincerely believe that I would be engulfed with inquiries about the project from artists overcome with the need for exposure in The WorldCon Program Book. As it is, I'll be giving them a seven-week deadline if I get the letters mailed out by next week. This is an emergency. Rush that list to me via Express Mail as soon as you get this letter. Include a bill and I'll send you a check in reply. This is serious. Earn my un-dying gratitude and a karmic credit, redeemable in any lifetime.

Sincere thanks,

Phil Normand
2525 E. 14th Ave. No. 1
Denver, CO 80206
303-388-3073

December, 1980

Dear Amy,

Wilma suggested I write you again after talking to her this week, because I was so upset. In fact my stomach is starting to churn again as I write.

In my last letter you know I complained about the rules of the Denver Art Show.

At that time the most damaging part was the entry fee \$5, one (\$1) per piece, and a limit of ten pieces. 10 per cent commission.

Well my latest newsletter states it will be \$5 entry, \$2 a piece, 10 per cent commission, limit of 10 pieces, the show will be 8 blocks from the main hotel, and artists should try to bid their work starting at \$15 or so to sell.

Well, I gave in to my worst impulse and called the Art Show Director in Denver and tried to talk with her reasonably.

I'll try to just give you the high points I can recall, I became so upset it's hard to keep it all straight.

I tried to explain to her that with a limit of ten pieces per artist, only a few Pro's could break even.

Answer: "So what"

I tried to explain that most of us small time

artists who sell in the \$15-\$50 range, couldn't afford to come if we couldn't have a chance of breaking even. That it costs roughly \$400-\$600 to go to a WorldCon for 4-5 days.

Answer (Roughly): How dare you want to break even, you should be grateful to share a room with 8 or 10 people and eat a hamburger once or twice a day. All you rotten easterners have it too easy anyway.

I tried to find out why the 10 piece limit.

Answer (Roughly): All the best Western shows have a 10 piece limit.

I said honestly I could not recall a WORLDCON with a ten piece limit.

Answer: Why just as recently as St. LouisCon there was a 10 piece limit.

Amy, it's possible, actually I'm not positive, I was at St. LouisCon, there might have been a ten piece limit. But I don't recall it.

But that was more than 10 years ago. The art show as roughly 1600 square feet. Not much bigger than a high school classroom.

How big was Noreascon? 30,000 square feet?

I said I didn't think 10 piece limit was fair because some people would have bigger or smaller work.

DENVENTION - YEA, NAY, CHOOSE ONE

Answer (Roughly): She would allow 10 extra pieces IF they were name tags.

Furthermore. She hated the Boston system because it allowed people to pay for space and then put as much stuff up as they wanted.

I asked if there would be space reservations.

Answer: NO, first come, first served. Artists will be expected to help set up the show if they are there early.

Amy, I don't know you well enough to know if you've ever been to a non reserve space show when over a hundred artists show up and start fighting for space.

It's HORRIBLE. Total chaos and panic. It was one of the things I really hated about early WorldCon shows I went to. And it was arbitrary. the show director might decide to move your stuff with NO warning if some one they favored liked it.

I tried to explain that this policy (10 piece limit) cheats the fans as much as the Artist. Very few of us can afford a Worldcon just for fun. The costs can run up to \$500 or more for one person (travel, hotel, food, problems, taxis, shipping). But to break even we need to sell, and for semi-pro's it means sell to people in the \$15-\$40 range.

And that means more Works.

Answer to that was very Simple: So what, you take your chances, if your work's good enough, people will bid it up, and you'll make money.

Well that sounds Dandy, but if I make a cute little candlestick, that I think is worth \$20 and most people are willing to pay up to \$30 for, I just don't think it's going to sell for \$80. No matter how much people like it.

And anyway the Point of Minimum Bid Calculations is this. You calculate by minimum bids to come close to breaking even or not getting burned (moneywise) too badly. No one in my range of young starting artists, in their right mind, bids a piece of work at \$15 hoping for \$30. With Artists' Luck, you'll get \$15 and hate yourself.

You bid something at the price you won't mind losing it for, and anything above is gravy.

You win some, you lose some. But you have to have latitude to work in.

In any case, she said if I was so crude as to want to make money, I should go buy a hucksters table. Because Real Artists don't come to Art shows to make money. They come for the privilege of showing their Work. They should expect to starve because they deserve it for being artists.

Amy, I'm sending a copy of all this to Vinnie, as per Wilma's suggestion. But my overall feeling is pretty hopeless. I don't know where the Show Director got such a vindictive feeling toward artists.

And frankly it sounds at this point like it will be a nightmare of disorganization.

I really hate to miss a WorldCon, but I can't figure out how to afford the gamble.

Maybe I can find some other folks (Artists) in the same problem, and we can, possibly, rent enough space in the Hucksters Room to have a small written bid show.

The Hucksters would be good because it's visible and on the main drag. Off in some hidden room would be bad.

I don't know what good writing will do. Unless some one or more people would like to write me about combining resources for a table or two in the Hucksters Room.

I am not happy about the look of Denver.

At least to me, a small time Artist from Missouri, with the price of travel and food going up and up, I don't see a way to do it.

If I work like a dog all summer to produce at least 10 pieces I'm positive will get \$50 apiece (I work in a medium where you lose one out of three or more)

\$500

- 10% commission

\$450

- 17 hanging fee

\$433

- 80 hotel cost if you share with at least

*\$353 one other person

-200 plane fare, if schedules force flying

\$153

- 60 food - 12 meals at \$5 per meal

\$ 93

Or using other transportation

*\$353

-100 driving (if no problems)

\$253

- 80 - food - 16 meals at \$5 each, they

\$173 may cost more/or less

This (\$93 or \$173) is your BIG profit for a summer's work. Only if there are NO problems to eat it up, and you don't buy even a paperback book while you're there.

And if you can minimum bid \$50 a piece and get it. There is no margin for selling some cute stuff for \$15 or \$20.

Does any of this make sense? Am I going crazy? My partner just says skip it, can't break even, can't even afford to go.

Any opinions? Is there a way to look at this that I don't see?

Anyone want to get a table with me?

I'm interested.

Sincerely,

A. E. Trembley
607 Missouri Avenue
Columbia, MO 65201

GRIEVANCE REPORT

--VINCENT DI FATE

A brief one this issue, as the pressures of work and the publication of the new Newsletter finds my mailbox flooded and my phone ringing off the hook.

DISCLAIMER:

What you are about to read is strictly confidential. This information is made available only to professional members of ASFA for their personal knowledge and protection. It is not for public discussion. Use this knowledge prudently or grave things will happen to you! (Could he really mean that, folks?)

FEARS OF THE RECESSION

Yes, folks, there have been some cut-backs in SF/fantasy lists among the major publishers, but the cut-backs do not reflect the recessionary trend going on elsewhere in the book business. There have been at least three major recessions in SF

publishing in the twelve years I've been in the trade, and I'm still around. When I first started working in this genre, New Wave was the big thing and the college market was just beginning to bloom. After some enormous growth (up to 30 paperback titles a year at the time, as compared to over 1,000 nowadays) overspeculation on the size of the college market forced many large paperback houses to cut-back or completely eliminate the publication of SF books. It didn't last long and within a year, most lists were back to normal and beginning to grow again. When the recession hit in 1974, despite trouble elsewhere in the economy, I couldn't handle all the work that was coming in. Usually during times of economic trouble, SF/fantasy and other forms of "escapist" literature actually boom. My prediction, for those who have written to ask, is that work will decrease somewhat for a time, but will stabilize. The big trick will be in trying to get paid within a reasonable time after acceptance, as most publishers will be juggling funds to plug

up the gaps created by large losses in sales of other kinds of books. SF is a good, steady, reliable market and I don't think it's going to dry up. It is interesting, however, how so many publishers are mysteriously misplacing artists' invoices thirty days after submission. On rebilling, they buy themselves another thirty days. Quite a coincidence...

A NEW LOOK FOR THE BOOK

A definite trend, at least on the conversational level, is that SF books must change their packaging strategy. The consensus, more graphic covers, using larger type and possibly a return to the surrealist-influenced look that dominated SF in the late '60's. Packaging trends change all the time and each phase seldom lasts more than three or four years. Representational art has always been the backbone of SF book packaging and the heavily graphic trend has a very short lifespan in our genre. So, keep on doing whatever it is that you're doing; it will come back into fashion eventually.

MOST ANNOYING MARKET AWARD

This month's winner by a landslide for the most often complained about publisher award goes to those wonderful folks at STARLOG/FUTURE. Until further investigation has been completed, I cannot go into great detail other than to say that complaints cover the entire range of offenses, from refusal to return artwork to paying far below competitive rates (in some cases, less than \$10 for full page art!) Of course, no one is guilty until proven otherwise, but we would suggest that you approach this market with extreme caution and GET EVERYTHING IN WRITING BEFORE YOU DO THE JOB! Otherwise, no one can help you. One saving grace under the new copyright law is that you can't give away all rights unless you sign some document saying so. Beware of back of check contracts. If they are not consistent with your previous agreement, DO NOT SIGN THEM. Even if your previous agreement is in writing, your signature on a check legend may give the client grounds on which to contest your claims. Best thing to do is call the client and request that he issue a new check, without the contract legend, or with one which reflects your original agreement. If the client refuses, you may be able to cross the legend out, depending on your state laws regarding back of check contracts, or at least stamp it for deposit only without signing it. Most banks will honor deposit only checks without signatures.

TROUBLE IN UTOPIA, REVISITED

Regarding the conflict over BARLOWE'S GUIDE and the possibility of conflict of interests, not only with Wayne, who is my co-chairman on the Grievance Committee, but with me, too, as I'm doing a thematically similar book, Freff has agreed to conduct an ASFA-wide survey to determine membership attitudes toward such books. Any artist member who has an opinion on the subject, please write to Freff care of the Newsletter address. To fill in some of the details, I quote below from Karl Pflock's letter of April 23rd:

"Regarding books like BARLOWE'S GUIDE, I agree that our outfits should develop some definitive policy. At the outset, I think it's worth noting that the general response (a mere handful of letters) to Joe's call for comment is well characterized by the remarks of Damon Knight and Arthur Clark in FORUM 70. And only two writers whose alien creatures appeared in BARLOWE'S have responded--one to say he'd "go along with the crowd," the other to declare that he regards the appearance of such works as flattery and good publicity and that he would not participate in any legal action "to dip into any particularly deep trough." So. I think what we have is a tempest in a teapot. Still.

Some sort of joint SFWA/ASFA declaration of policy could be helpful. I'm going to ask for opinions of SFWA members. Perhaps you could do the

same from artists. After we've gathered such, we can compare notes and then take the matter to the Powers to see what we can come up with. Hokay?"

Okay, folks, keep those cards and letters coming. Next time we'll do a breakdown of the new ANALOG/ASIMOV'S contract.

CAPTURING THE ESSENCE

Despite some talk to the contrary, you cannot throw your work into public domain merely by exhibiting it in a convention artshow. At the time the work is created, you become the exclusive copyright holder by virtue of having created it and without the need to affix a copyright notice to it. It wouldn't be a bad idea, though. It is only at the time of publication that the work must bear a copyright notice and that notice, according to the letter of the law, must "appear where it can be found." This is in recognition of the fact that in some cases the notice might be a defacement of the work. As for photography, since this is a form of reproduction, artshow chairpersons are advised to post notices forbidding cameras from being brought into artshow areas or specifically stating that all photos are to be for private use only. If photographs of artshow works appear without permission of the artists in fan publications or convention slide shows, such appearance may cause copyright problems.

While there is some protection under the law if you don't, the smartest thing to do is to affix the notice when the art is created.

GRIEVANCE REPORT - UPDATE - APRIL 22, 1981

Much has happened since this grievance report was first filed, most of it unpleasant, I'm afraid. Negotiation with Davis Publications which began quite auspiciously over a year ago have come to a halt. Negotiations were initiated by ASFA in an effort to eliminate the all-rights purchasing policy now in force at both of Davis' SF magazines, Asimov's and Analog. Despite the willing co-operation of George Scithers and Stan Schmidt, little progress was made after submission of the new ASFA contract. Finally in January of 1981, all control of the art for these magazines was taken out of the hands of the editors. As a result of major changes in purchasing policy, Davis has already modified its literary contract and will probably do the same with the purchase of art for these magazines. The old SFWA contract which ASFA used as a basis for its negotiations, contained a number of unacceptable provisions, particularly with respect to foreign rights. The new literary contract is reported to be even less favorable.

Davis has negotiated independently with artists in the past. It is our suggestion that artists who wish to continue to work in these markets, make an effort to establish their own terms rather than to give up all editorial rights. ASFA will continue its efforts to establish a standard contract for the protection of its members, but in the meantime you are urged to speak-up on your own behalf. For the kinds of fees being offered by Davis Publishing Company, we do not believe an all-rights purchase is justified.

On another matter, money in the publishing industry has been unusually tight since the last quarter of 1980. Reports of slow payment indicate cash-flow problems even among the top publishers. With the price of the average paperback hovering around three-dollars, it doesn't surprise me that people would rather eat than read. The leading offender, as per complaints received by the grievance committee, Ace Books with delays reported to be as much as six months.

Things could be better...

--VINCENT DI FATE

ON MINIMUM BID SALES

--JIM HUDSON

There seems to be a continuing controversy about minimum bid pickup of art after closeout at art shows, with ASFA having made a resolution against the practice. I think that resolution is a mistake, and should be modified, but it'll take some time to go through all the ramifications. I hope you have room.

In art shows where most pieces are auctioned, artists have an incentive to set minimum bids that are very low to get bidding started. The ones who do this get unhappy when their work sells for the minimum. However, that's their problem: in any show where I've been able to check the records, approximately half the pieces that sell go for the minimum bid. Counting on the auction to always increase the price is a poor strategy, and any artist who claims to be unhappy about a minimum bid sale--either before or after closeout--is fooling himself (that wasn't meant to be sexist; you usually don't hear this concern from the women artists; why, I don't know).

Thus, from the artist's viewpoint, there should be no reason to complain at the amount of money if a piece sells--at any point--at the minimum. What is important is if people have an incentive not to bid, and that's what the artists are worried about.

In a typical convention show, a piece gets auctioned if there is one bid on it. If you allow pickup for the minimum after the auction, a buyer can use the following reasoning:

- * if I don't bid on the piece, and someone else does, I can try to get it at auction.

- * if I don't bid, and nobody else does, I can pick it up after the auction cheaply, without a risk of the auction bidding the piece up.

Obviously, this is a real concern. It has happened, and it provides a lousy set of incentives to the potential buyers.

The other side of the issue is that there is lots of money walking around after the auctions, carried by people who wanted a piece and didn't get it. They're ready to buy art, and you can get a lot of sales if you let them do so (typically ten per cent or so of your total sales, and generally in the lower priced amateur works).

So, if the artists set rational prices, it is good for them to allow minimum bid sales after auction if and only if the incentive to not bid can be fixed up. I see four solutions:

1. Auction everything. Impractical at large shows, but it would bring things up in front of the whole audience, and you could then pickup works later that didn't sell, when you didn't get your first choice.

2. Auction only pieces with at least two bids (this also works with numbers bigger than two). Here, look at the buyer's incentives. If he doesn't bid, someone else may put a bid on before the closing time and get the piece. He can't keep a piece out of auction by his own action, so his incentive is to put a bid down. If there is already a bid on the piece, he clearly has to bid to have a chance. Basically, unless he's pretty stupid, you've removed the savings he sees from not bidding: if he wants the piece, he has to bid. Now it's possible that two people could decide not to bid, keep a piece out of auction, and fight to get it afterwards. But it's a low odds strategy, and people will learn that quickly. (This is my favorite solution, because it also shortens the interminable auctions, and I think that will mean more money, not less).

3. Ban minimum sales after auction, because it goes further than necessary (see below).

4. Allow the artist to specify that minimum bid sales after auction are or are not allowed. If you have to have one bid to auction, you might as well let the artist decide whether he/she is more concerned about money lost from pieces not getting to the auction or money gained from having the works available for sale longer. (If you don't think there is such money, listen to the dealers howl to have their room kept open until an hour after the auction. A lot of their sales come then, because people have the money, are ready to spend it, but didn't get the piece they wanted most). You could make things even better by not telling the buyers which pieces would or would not be available after the auction. That way, nobody could count on getting a particular piece at minimum: if they wanted it, they'd have to bid. But you could get the sales that are there waiting for you.

The whole problem is a figment of the one-bid-to-auction system and of artists setting their minimums too low. It's easy to solve by looking at the various incentives involved (both to the artist and the buyer) and setting up the system so things work if they act halfway rationally. There's no reason for emotionalism here: cool reason will get us a better result for everybody.

Sometime, I'll do a similar analysis of how long an auction should be and what that implies for artshow rules, but not now.

TAX RECORDS

--GAIL KAUFMAN AND ALAN RACHLIN

In order to have little or no trouble with the IRS over convention deductions, it is necessary to keep receipts for carfare, lodging, meals and entrance fees.

The method I have developed is to take an envelope and a piece of paper, writing down day by day all expenses and putting the receipts in the envelope.

On the outside is a summary of each category:

- Tolls
- Mileage (if driving)
- or Fares
- Meals
- Hotel
- Other fees

and having the name and date of the convention on the outside.

A large envelope holds all the smaller envelopes for the year.

At the end of the year, a yearly summary is put on the outside to make it easier to refer to when filling out tax forms or submitting the papers to your tax preparer.

1981
Gail Kaufman
Alan Rachlin

(*This is the first in a series of tax tips, and legal/accounting information from Gail and Alan)

ASFA AWARDS?

--THOMAS KIDD

If science fiction writers can give out Nebulas, if the motion picture industry can give out the Oscars, if the television industry can give out the Emmys, certainly science fiction art should have its own awards separate from the Hugos.

The need for awards from one's peers is even more valid for the SF artist than for the SF writer. SF art has many forms of existence: sculpture, bookcovers, magazine covers and interiors, preproduction art (for movies), movie posters, gallery art, convention art, fan art, matte paintings (for movies), astronomical art; the list goes on. Few fans are aware of SF art beyond the covers of their favorite magazines. Consequently, artists appearing on magazine covers are the ones most frequently nominated for Hugos. A case in point is Paul Lehr, who has been doing bookcovers for more than two decades, has only recently been nominated for a Hug as a result of his covers for *Analog*. The people who are most aware of SF art in all its forms of existence are the SF artists, artists' agents, and a few interested fans. Since this is what ASFA is comprised of, its members are the most qualified to make nominations and give out awards.

Why give out ASFA awards at all though? There certainly are enough awards in existence. An award from a peer can, of course, be very satisfying, but I think there is a more important reason. One art

ASFA Awards, continued

feeds off another; great writing can inspire great art or great art can inspire great writing, they are both the better for it. Most professionals as well as fans in the field of SF are blind to a great deal of important art. Perhaps one way to open these people's eyes is for ASFA to give out awards. Fans will undoubtedly see names of artists and fields of SF art they are not familiar with, and will seek more exposure to them. The sense of wonder that can be gained from a work of art can be just as great as the sense of wonder gained from a work of writing.

I would suggest ASFA start with two awards: one award for the best art to be produced in a given year, and a second award for life achievement. Five nominations should be taken for each category. Each nomination should include the name of the particular work or works that were considered out-

standing by the nominator. I am particularly fond of the life achievement award. There are many great artists who have been in the field for many years who have never been recognized by fandom. I think it's time we stood up and said thanks for what they of the life achievement award. There are many great artists who have been in the field for many years who have never been recognized by fandom. I think it's time we stood up and said thanks for what they have given us.

ASFA must educate the science fiction readers for the sake of their own enlightenment.

(Anyone wishing to comment on this proposal is invited to write to the editorial address of the Newsletter. Direct comments to Tom can be sent to:

Thomas Kidd
19 Broadway Terrace
New York, New York 10040)

GOING PROFESSIONAL

--CARL AND MICHELLE LUNDGREN

First examine your attitude. You can teach yourself easily as long as you are willing to devote lots of time and energy. Force yourself to work at your drawing table and put together your professional samples. Always use common sense. You will be expected to perform like other well-paid contemporaries in the field so don't be afraid to study what's being done. Once you have a clean, professional attitude regarding your work, follow these four basic rules to success.

1. Always do a small, finished sketch before beginning your picture. Work directly from it. Don't change your painting until you modify the sketch accordingly. Anything that doesn't look good as a sketch certainly can't work as a finished painting!

2. Keep your ideas simple using striking contrast. Your artwork is intended to sell a book or magazine and will have to be visible from a distance.

3. Work from good photo reference. Most cover artists do this, and most art directors prefer a realistic approach to your finish.

4. Finally, the most commonly forgotten rule: When doing samples remember ... leave plenty of room for type! This is generally 1/3-1/2 at the top of the painting.

When you feel you have assembled a reasonable portfolio of three to ten samples of your best work, you should immediately begin to see the art directors. (Do not include figure studies, lettering samples, or black and whites, for example, if you are looking for a cover job.)

Since most art directors are housed at major publishing firms in New York City, you or your agent must take your portfolio directly to them ... preferably in a neat case! You can mail in slides, but it's not a good idea. Appointments are generally made weeks in advance and many companies have a "drop-off" policy ... bring them in on Wednesday; pick them up on Thursday. Remember: Be thoroughly professional and positive about your work. Be prepared especially to leave samples, printed work, business cards ... do not scrawl your name hastily on a Kleenex as you're backing out the door!

Chances are your first trip will be encouraging but not successful ... don't despair! You may have been told, "We've nothing right now," so be gently persistent. No matter what, the art department will not call you. It's your job to follow up. But above all, be honest with yourself. Was your presentation all it could have been and your work the quality top publishers expect? Remember: your job replaces somebody else's job. An average book company puts out three to four titles a month so one of their working artists doesn't work that month. Don't feel discouraged! There are yet dozens of publishers still to be seen!

LETTERS

June 20, 1980

Dear ASFA Members,

Just a short note to advise you that Sally Bensusen's artwork was returned even before I had seen a copy of your May newsletter.

Since my name (and address) appears regularly in Locus and SF Chronicle, I can't see why you neglected to forward me a copy.

First, let me apologize to Sally for not writing her back.

Unfortunately, I hate to write letters and she hasn't been available by phone.

Galaxy's new owners and I have been working since September, 1979 to get all artwork returned from the old owners, but it took nearly a year, I'm afraid.

Again let me apologize for not writing or contacting her sooner. I love artists, and wouldn't piss off one as superb as Sally for any reason.

Sincerely,

Hank Stine,
Editor

P.S. I'm looking for artists at Starblaze books to do covers and interior illustrations.

September 13, 1980

Finally got my photos and copies back from C. Craig (Unicorn Ltd.)

Linda Leach
15131 Northville Road
Plymouth, MI 48170

April 23, 1980

Dear Amy and Freff,

Some time ago, the exact date slips my mind at this late date, I received in the mail, much to my startlement and wonder, the ASFA Newsletter. I was curious as to how my name had gotten to you folks who are responsible for mailing such things out to us struggling artists, but at the time various circumstances combined to prevent me from replying to the Newsletter. However, times have changed, as have the circumstances and thus, this letter and, more importantly, my ten bucks for my dues/membership. By the way, if that fee has risen in the interim, let me know and I shall forward the rest.

At any rate, I am happy to be an actual member of ASFA. And paid up, too.

And, naturally, with this letter I have a problem to relate, mainly the non-return of artwork. As I am still contacting the various editors, publishers and whomevers involved, I'll not mention any names at this time, but if the situation continues, I reckon I'll have to go after them tooth and tooth, nails optional. But, this area seems to be a good one for the ASFA to publicize or otherwise make note of. Original artwork seems to disappear

Letters, continued

at times into the deptsh of publishing houses and for the artist concerned, this is definitely a problem. Four pieces of mine have been in the possession of a large magazine house for over a year and my repeated letters have had no effect, the stuff is still there somewhere. I hope. Now what? Should my latest efforts result in equally negative actions on their part, I shall be getting in touch with Vincent Di Fate about the situation.

Now, I don't make the bulk of my living from my artwork or writing, but I do well enough to count the sales as a valuable adjunct to my income. But where my artwork is concerned, I, like most artists,

am a pro; when it's been used, I want the originals back! This is the first time this has happened to me and I feel more than a little helpless. I have the feeling my stuff is gracing the bottom of a parakeet cage somewhere in N.Y.

Whatever happens, let me say that it is a distinct pleasure to be a member of ASFA and I shall keep in touch.

Sincerely,

Craig W. Anderson
1890 McPeak Ct.
Tracy, CA 95376

BEWARE !!! POISONS YOU USE EVERY DAY IN YOUR WORK !!!

Since there is no legislation which protects the art worker who works in a school or in most of the above situations, and certainly none that protects the man or woman or child working at home (or the other occupants of that home), certainly the logical beginning of protection must be in appropriate labeling, and instructive labeling of all products sold for use as art materials or supplies.

The production and distribution of materials identified as art supplies is a multimillion dollar business. "Hobby" equipment and materials sell well, even in a struggling economy. Basement or garage workshops for photography, stained glass working, resin casting, furniture refinishing, miniature making, ceramics, and even glass-blowing, exist everywhere, and not only in basements, sometimes in high-rise buildings. Neighborhood and institution craft and painting workshops, schools at all levels including universities with foundries, welding shops, and print-making areas, art and vocational schools with electronic, microwave, and laser equipment, small production shops that produce ceramics, wood products, glass, leather, and plastic objects, all represent a large population that is exposed daily on a full-time basis to the same materials from which the industrial worker must be protected by law.

Assessment of potential toxicity or hazards in art supplies or their ingredients will not be an easy task, although for most substances utilized in them, there is existing information in regard to likely exposure in the industrial workplace. The use to which products are put, and in the arts that use can be unlimited, will determine the extent of toxicity or hazard. This is why the participation of the art community in assessment and labeling discussions is essential.

A set of symbols which will readily identify the potential hazards in products sold as art supplies should be devised. Ideally such symbols could be common to all consumer products, but for the present, representatives from the arts, educators, manufacturers and distributors of art supplies, toxicologists, and professionals in occupational medicine and industrial hygiene, should be brought together with the task of devising easily recognizable symbols that will warn and instruct the consumer of art supplies.

The Weldwood label contains the familiar diamond-shaped "Flammable" warning sign that is immediately recognizable on railroad cars and trucks. In an environment increasingly filled with toxic and hazardous substances, most of us have grown observant of the signs and symbols that warn of corrosives, explosives, and radiation hazards. We are learning a new visual language that is essential in an age of highly complex technology, in which average citizens must deal with thousands of chemical compounds, many of which have only been present in the human environment in this century.

Artists' supplies can and should be accurately labeled with a list of contents, appropriate warnings of toxicity, and protective measures necessary to prevent or reduce exposure. While this might seem an appalling task to manufacturers, an example that it can be accomplished is "Weldwood Contact Cement." This label contains a list of the product's hazardous ingredients and extensive instructions and warnings including "Keep visitors out," and "Unplug refrigerator, furnace, and other appliances." This product was brought to me by an artist who is a model-maker and frequently works at home. He said he could not possibly work with this cement in his house, as good as it is.

PARTIAL LIST OF MATERIALS USED IN THE ARTS AND

CRAFTS THAT ARE CAPABLE OF CAUSING CHRONIC DISEASE
(as listed in OSHA and NIOSH publications)

CARCINOGENS

Arsenic compounds
Asbestos
Benzene
Benzidine based dyes
Cadmium oxide
Chromium
2-Naphtylamine (dyes)
Nickel compounds

OTHER CHRONIC DISEASES

Antimony	
Arsenic	
Barium Carbonate	
Bentonite	
Cadmium	
Fluorospars	
Metal salts, chlorides	
Copper	
Cryolite	
Flint	
Lead compounds	
Lithium	
Manganese	
Selenium	
Uranium oxide	
Vanadium pentoxide	
Aniline	
Benezene and derivatives	
Xylene, Toluene, Cumene, etc.	
Carbon tetrachloride	
Chromic Acid	
Cobalt	
o-, and p- Dichlorobenzene	Silica
Ethylene dichloride	Soapstone
Formaldehyde	Styrene
Hexane	Sulfur compounds
Hydroquinone	Sulfuric acid
Methylene chloride	Trichloethylene
Nitric acid	Turpentine
Phenol	Methyl cellosolve acetate
Phthalic anhydride	Isophorone (ketone)
Selenium	Methyl alcohol
	Potassium dichromate

ANNOUNCEMENTS

Chimera Distributing/Mostly Books announces the availability of the following 18" x 22" prints: "Twilight Terrors" and "Devil Wives of U Fong," both by Rowena Morrill, and "The Wizard" and "The Second Drowning" by Don Maitz. These are part of an exclusive edition limited to 1000 prints only, and are available for \$10.00 each, plus \$1.50 for postage and handling.

Also, the Chimera Art Division will be bringing out a Don Maitz portfolio in early fall. Don has done extensive cover work, having completed over fifty covers. The portfolio will feature six full color plates of his best material, and will be signed and numbered.

For more information on Don's portfolio and Rowena's upcoming art book, and her portfolio, contact Chimera Distributing/Mostly Books, 222 Main Street, Farmington, Conn. 05032. Norman L. Hood, Prop.

Ellen Vartanoff will be presenting a slide/lecture this academic year titled: "Science Fiction and Fantasy Illustration."

The date has not been set. She would like to borrow, buy, or duplicate slides from the members wishing to participate. The theme will be either historical sources for modern illustrators or the richness of contemporary Science Fiction/Fantasy illustrators. The talk will be about an hour to an hour and a half and will require one to five slides per artist that show development and/or versatility.

Does ASFA want a year round art show? Do you want to have a co-op gallery next to the Smithsonian Institution's Air and Space Museum/N.A.S.A Headquarters? If so, get in touch with S.T.A.R. Foundation for input and ideas. c/o Dick Preston, 225 Church Street, N.E., Vienna, VA 22189

Saber Press is issuing seven full-color posters from paintings by three top fantasy and science fiction artists. Included in the collection are: The Northern Girl and The Dancers of Arun, both by Eric Ladd and featured as cover art for two books

from the Chronicles of Tornor trilogy by Elizabeth Lynn; Waterdragon, by Eric Ladd; Steele Wyoming and Dragon Ship, cover paintings from the Magazine of Fantasy and Science Fiction, both by Barclay Shaw; Tom Kidd's The Secrets of the Sorceress and Pegasus' Dream.

Several of the posters are available in both signed/limited and general editions, while the others are sold on a limited edition basis only. They range in price from \$6-\$30.

While attending the 1976 KublaKhan, I witnessed the presentation of the Frank R. Paul award for SF Art (to Kelly Freas, no less). This con is, I gather, 50 per cent art-oriented: the three GoH's were Harlan Ellison, Kelly Freas, and Vincent Di Fate. There were several program items of an artistic nature: a cartoon battle between Foglio and Di Fate, a slide show on sf art history with lecture by Di Fate, the award presentation.

I think the Paul award is annual, but I'm not positive. It would probably be useful to ASFA members to get more info - maybe from Andy Offutt, who's this con's perennial Toastmaster.

Dave Axler
4426 Chestnut Street
Philadelphia, PA 19104

I am writing a book called The Painted Dream: The History of Fantastic Art for Greenwood Press. It will be a chronological survey of this ever-growing genre, from its present state to precursors like Bosch and Fuseli, Victorian Fantastic Art, Early Pulp, the Campbell Era, and much more. To fill out my material on the present, I need information on fantastic artists, their addresses and biographical information. But to anyone who wants to give me their opinion, I welcome their views on the field. Where is fantastic art going? What do you want the future of fantastic art to be? Should it become recognized by the mainstream? Should it become a separate entity from the science fiction and fantasy literature it has for so long illustrated?

Comments and information can be directed to me: Sara Clemens, 325 Croton Way #2, West Palm Beach, FL 33401. (305) 655-6944.

(When I last heard from Sara, she was still seeking information on the following:

John Berkey	Raymon Naylor
Howard V. Brown	Paul Orban
Dick Calkins	David Pelham
Edd Cartier	Bruce Pennington
Roger Dean	Richard Powers
Eliot Dold	Gerald Quinn
Philippe Druillet	Anthony Roberts
Gene Fawcette	Hubert Rogers
Christopher Foss	Rod Ruth
Robert Fuqua	Charles Schneeman
Giger	Joe Shuster
Jean Giraud	Malcolm Smith
Richard Glyn-Jones	James Steranko
Michael Hague	Darrell K. Smith
Frank Hampson	William Timmins
John Harris	Edward Valigursky
The Brothers Hildebrandt	
Jeff Jones	Boris Valejo
Robert Gibson Jones	H. R. Van Dongen
Michael Kaluta	Herman Vestal
Roy G. Krenkel	Rene Vidmer
Stephen Lawrence	H. W. Wessolowski
Paul Lehr	
A. Leydenfrost	
Don Maitz	
Leo Morey	

The score, taken from Noreascon Two, News Release #21

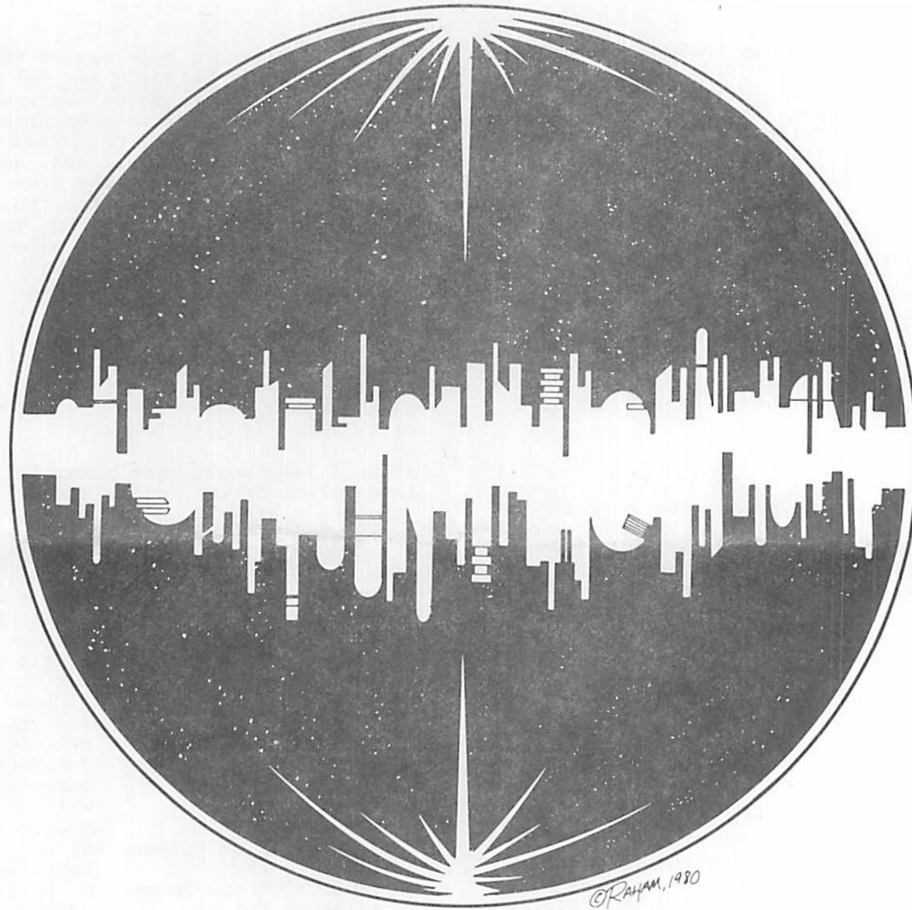
Art show sales were roughly \$78000, for 1232 pieces. Highest price was \$4000 for a desk made by Barclay Shaw; a Whelan cover original was second highest at \$2000. They were the two highest in total sales, as well.

THE PHANTOM ARTSHOW

Who knows what problems lurk in wait for the fledgling con that wants an artshow? Well, I have some idea. I am starting what I hope will be an artshow equipment and paperwork concession for small and/or one shot conventions.

I own portable equipment for a small to medium show. I will rent out my body, and equipment in exchange for transportation, crash space, and part of the show's commissions. I'd like to hear any suggestions and I'll do my best to answer the questions of anyone who wants to run a show themselves.

Giani Siri
c/o ASFA Newsletter
8102 23rd Ave., #4
Brooklyn, NY 11214



— Metaphase —

ASFA NEWSLETTER
8102 23RD AVENUE #4
BROOKLYN NY 11214

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