

ASFA

ASFA NEWSLETTER -- MAY 1980

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MISCELLANEOUS RELEVANT PERSONNEL AND ADDRESSES:

WILMA FISHER (East Coast Co-ordinator, Treasurer, General Contact Person, Wearer of Orange Hats, Generator of of Computer Lists.) 520 Hamilton Rd., Merion Station PA 19066

JOE MAYHEW (East Coast Regional Co-organizer) 6000 67th Avenue, Apt. 104, East Riverdale MD 20840

LOUISE SACHTER (East Coast Regional Co-organizer) 94B Rhobella Drive, Poughkeepsie NY 12603

REX BRYANT JR. (Midwest Co-ordinator) Rose Hill IA 52586

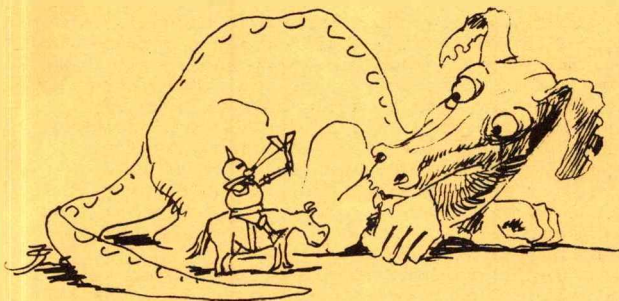
GREG and TINA BEAR (West Coast Co-ordinators) 2637 Summitview Lane, Spring Valley CA 92077

VINCENT DiFATE (Grievance Committee Chairperson) 12 Ritter Drive, Wappinger Falls NY 12590

WAYNE BARLOWE (Co-chair of Grievance Committee)

AMELIA K. SEFTON and FREFF (information czars) see editorial address listing

And, of course, all of you...



HELLO AGAIN

And welcome to the second issue of the new up-and-coming ragsheet we call the ASFA Newsletter. Again late (just can't argue with those viruses and finance payment deadlines) and again not up to our ludicrously high standards--but so what? We'll keep on shooting for the sun and smiling, privately, if we manage to hit Poughkeepsie.

For those of you who have joined since the last newsletter, another introduction: the editorial "we" used here encompasses Amelia K. Sefton (army librarian, fool) and Freff (don't ask, clown.) The two of us read the mail and edit the stuff and type it and paste it up. Printing is then done by angel-in-extreme-disguise Tim Daniels, and collating is done by anyone we can bribe, seduce, or intimidate. Last time around that meant mostly Roberta Sappington, Cecelia Cosentini, and Allan Asherman. Ask to see their bruises.

And if you live in the New York area and want to help--HELP!

THERE'S A ~~SUCKER~~ WONDER BORN EVERY MINUTE

Vinnie mentions it in his massed grievance notes and news, but we'd like to say it again upfront. LOUISE SACHTER (one of the most charming, personable, sweet Iron Women on the East Coast) has agreed to take on the responsibilities of being ASFA's East Coast Co-Organizer. As such she'll be working hard to keep the channels of communication open and functioning between ASFA, ASFA's own dogsbodies, east coast conventions, and various east coast fan groups, concentrating mostly in the New York area since she is shortly to be immigrating to Brooklyn.

Welcome! Welcome!

And good luck: present this slip to the quarter-master and he'll present you with a rapidograph and a big stick.

ASFA, Inc?

As discussed at the Lunacon and Balticon meetings, there are many benefits to going ahead and incorporating ASFA. Just what those are we hope to go into in detail in the next newsletter, in an article by our helpful fannish attorney, David Kogelman (get the hint, Dave?) The process was approved at Balticon and is now under way. A name change might be required by the law: most likely as simple a change as going from "Association of Science Fiction Artists" to "Associated Science Fiction Artists." If this causes any trauma amongst you, speak up now or forever be stuck with something you don't like.

ABOUT ART CONTRIBUTIONS

We need them. This thing is still too bare. But we can only handle certain physical mediums. We can't reprint color stuff, or pencil drawings, or very subtle wash work, or slides. This is strictly a black-and-white, mostly same-size, real live drawing on the real live paper situation. Please keep that in mind when sending us material.

Also, if you don't send a SASE (self-addressed, stamped envelope) along with your art, don't expect to see it back unless we can get it to you in person at a con.

Thanks--and let's liven these pages up!

SPECIAL WORLDCON ARTSHOW CLARIFICATION LETTER

Dear Amy and Freff,

There appear to be several misconceptions concerning the Noreascon II Art Show floating around, and I would like to take this opportunity to try and clear them up. The first is the rumor that there will be a commission on sales in addition to the hanging fee at

the art show. This is not true. There will be no additional charges to the artist after he has paid for his or her space. The second is a possible misinterpretation of the split sale policy we have established for the show. When an artist requests a Saturday closing for his work on our reservation sheet it means that written bids will not be accepted for his or her work after the close of the show Saturday. The actual sale of the artwork, auction of any 8-bid pieces, and the pick-up of the remaining art will not begin until the show opens again on Sunday. The same is true for the Sunday closing - the artwork will be sold, auctioned or picked up by the artist on Monday.

I'm sending clarifications on these two items along with the acknowledgements of an artist's reservation of space, but hope that having this appear in the ASFA newsletter word will get out to all interested artists quickly.

Sincerely,

Tom Schaad
Noreascon Two
P. O. Box 46
MIT Branch Post Office
Cambridge, MA 02139

((It should definitely be added here that at the Balticon ASFA meeting, Tom Schaad agreed to do something about that most recent sticking point in ASFA/artshow relations, the selling of artwork for minimum bid after the auction. The merits and horrors of this get complicated. Some artists are glad to sell their work at any price; better to make a little dough and not have to carry the piece home and ease their personal economics. But the point is also validly made that this is a false economy. Selling in such a way discourages bidding, and without bidding pieces don't go into auction, and prices stay down.

There are lots of points of view on this. By voice/hand vote at Lunacon and Balticon the members of ASFA present came out against the general practice; but, inevitably, it has to remain a matter of personal choice.

To that end, Tom Schaad and the rest of the Noreascon folks have assured us that the paperwork at the Noreascon artshow will allow for each artist to make that personal choice, and to make it obvious to the artshow attendee, so that they know who they damned well will have to bid on if they want to buy.

A bit of Freffian editorializing here: after ten years in artshows I've come to the conclusion I lost more in lowered prices than I ever gained in last-minute, minimum bid sales.

But each of you will have to think about it.))

LINDALL SUMMER WORKSHOP ANNOUNCEMENT

The Rodney Company (Box 2491, Grand Central Station, NY NY 10017) has announced three summer workshops with TERRANCE LINDALL, one of the more original and striking new paperback cover artists. (You can see his work on Pocket Books' WATCHSTAR, and in the pages of Heavy Metal.) The text of the announcement goes like this:

"SUMMER VACATION OPPORTUNITY! A four week workshop for artists, writers, or persons interested in the field, on a country estate in upper New York State near recreational areas. Includes accommodations and informal guidance under the direction of TERRANCE LINDALL. June, July, or August sessions. Tuition \$600 for four week session. Send brief resume and slides to the Rodney Company."

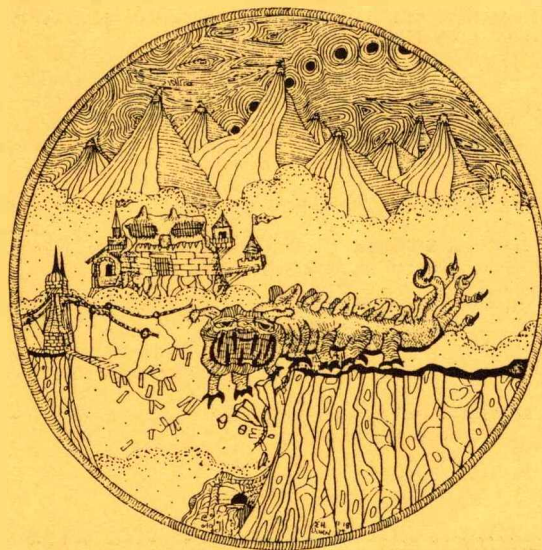
They also announced the availability of a new poster and four different postcards by Lindall.

SELFISH MISUSE OF THE PUBLIC TRUST

Freff here. Solo. Taking complete responsibility for this theft of several lines of space in the newsletter. I've become a record company! (Well, 52 percent of one, anyway.) And this space is being ruthlessly highjacked in order to tell all of you that the first release of DAYSTAR RECORDS is now out, and available from us at this address or PO Box 370, Fort Hamilton Station, Brooklyn NY 11209.

The album is called A SONG OF GODS GONE MAD, and is by Fred Kuhn and Light. I played a lot of stuff on it. It's neat. We want to sell lots of copies and get rich. Or less poor. Write for more details, or just break down and send \$6.50, which includes shipping costs.

Ooops. Amy just came in with a gun. Back to official business. (What are the legal penalties for holding a newsletter hostage?)



SETTING ART SHOW RATES

--LESLIE TUREK (REPRINTED FROM VOICE OF THE LOBSTER, #5/6, COPYRIGHT 1980 BY MASSACHUSETTS CONVENTION FANDOM, INC. ... MILDLY ABRIDGED.)

There are different ways to approach the question of setting dealers' room and art show rates. Many conventions in the past have expected these areas to be income sources for the convention as a whole, and this isn't unreasonable when you consider the amount of unpaid labor required, particularly for the art show. On the other hand, given the results of our questionnaire, one might argue that these areas are major attractions for the attendees and should themselves be subsidized from the general revenues. We decided to avoid the whole question, by simply setting rates at a level where we could be pretty sure of covering our estimated direct expenses.

We started by estimating our expenses for each area. Of course, it's hard to do this accurately so far ahead of the convention, before we've had a chance to completely work out our procedures and investigate alternative sources of supply. But our experience has been that we tend to underestimate rather than overestimate our expenses, so we are pretty confident that the rates we've set are fair ones. I'll proceed by simply listing and explaining the various costs we expect for each area.

ART SHOW

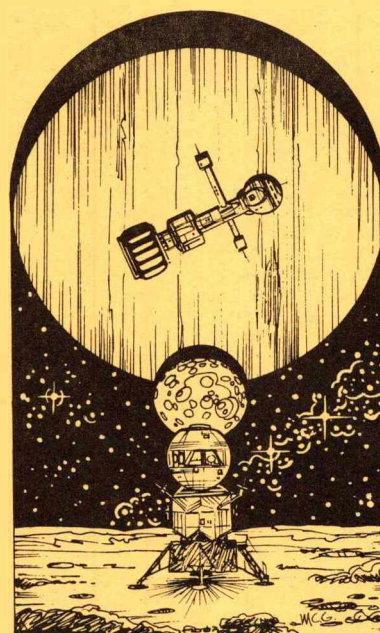
Space (\$650/day for 4 days)	\$2600
The art show will be using half of the Hynes first floor exhibit area - about 30,000 sq ft.	
Guards (2 guards x 24 hours x 4 1/2 days x \$6/hour) Again an estimate which may be adjusted later.	1296

Tables and Chairs (50 tables @ \$15, 30 chairs @ \$1.50) 30 of the tables are for exhibit space; the other 20 tables and the 30 chairs are for the clerical work of check-in and close-out.	795
Hangings This is just a guess at what it'll cost us to rent hangings and transport them to Boston. If we have to build some of our own, it may cost more.	500
Mailings and Forms This includes informational mailings to the artists and the printing of master sheets and bid sheets for use at the show.	500
Dividers This is the cost of dividing the art show area from the other half of the exhibit hall. The amount is just a guess at this point, since we haven't decided on the exact method.	500
Insurance This is a guess based on past Boskones.	500
Credit Card Fees An estimate based on a 2% fee and \$25,000 in charged sales.	500
Cleaning (\$100/day for 4 days) Cleaning by a particular service is required by our Hynes contract. This estimate was given us by the Hynes; we haven't yet made specific arrangements with the cleaning service.	400
Materials (hooks, clips, etc.)	400
Phone Calls to Artists	300
Personal-Check Guarantee Service	300
Police Guard (1 guard x 20 hours x \$10/hr) This is for the periods when money is being handled.	200
Badges to Identify Artists (400 @ 25¢) These will allow entry to the art show during setup (and during public hours for any artists who don't have a con- vention membership).	100
Office Supplies, Signs, Miscellaneous	100
TOTAL	\$9191

Our estimate of the art show's size was about three times as a Boskone art show, or about 270 panels and 30 tables of material. So we divided \$9191 by 300 units of art, and came out with \$30.64. That implied a basic art show rate of \$30/panel. We set the table rates by considering how the tables compared to the panels in terms of the average number of items displayed on each. We concluded that a panel was roughly equivalent to a half table, so we set the rate at \$30 for a half table, \$60 for a full table.

At Boskones we had used a sliding scale with higher fees for larger amounts of space ... but we decided not to do that for the Worldcon. The reason for the sliding scale was that we had a limited amount of space, so we tried to discourage people from taking large chunks. But at Noreascon II we'll have plenty of space, so this won't be necessary.

After setting the rates, we immediately started to discover expenses that we hadn't previously considered. These included carpeting for the set-up area (so we can arrange panel layouts on the floor), display case rental, electrical hookups (the Hynes charges stiff fees), and Polaroid film for photographing the layouts. On the other hand, it would have been difficult to set the panel rate any higher than \$30, which is already double what Boskone charged last year. So it may turn out that the general revenues will subsidize the art show to a small extent. It will be interesting to see the final report.



REPORT FROM GRIEVANCE

--VINCENT DI FATE

(This report cobbled together
from three different reports
Vin sent in.)

NEWS:

As of mid-March, Karl T. Pflock will replace Joe Haldeman as Grievance Chairperson for SFWA. The change will not affect ASFA's joint activities with the writers' group and we look forward to dealing with Karl in the months ahead. We, of course, will miss Joe Haldeman who has been most co-operative and invaluable to ASFA and we envy his good sense in separating himself from this sometimes thankless job before he reached the point of being institutionalized.

On a matter of questionable sense, Wayne D. Barlowe has allowed himself to be talked into co-chairing the Grievance Committee with me. We welcome his help in improving the efficiency of the committee and will allow him a minimum of ten minutes a day for eating and rest. Any of you out there still undecided about volunteering your services, please make up your minds quickly as there are only some thirty or forty openings left.

Peter D. Pautz, SFWA's Executive Secretary, informs us that artists may now obtain free information about new and proposed legal changes in our trade by writing to: The National Council on the Arts, Washington, D.C. 20506, or, Mr. Larry Chernikoff, Congressional Liaison Officer, U.S. Senate, Washington, D.C. 20510. The title of their free handout is, Update on Arts-related Legislation. Among the proposals now being considered is some new art related tax reform legislation, a possible resale benefit to artists, and perhaps some protection against having our work tampered with or defaced (this, by the way, is already a matter of law in the state of California). At any rate, do write for your copy, and our thanks to Pete for having contacted us with this news.

Those of you working in the paperback field should be alerted to several features of the new Pocket Books artists' contract. It is a buy-all-rights contract which includes a somewhat ambiguous clause about ownership of the physical artwork and sets a \$100 liability limitation on the company for damage or loss of artwork while in their possession. It has been my experience with the Pocket Book Art

Department that they are quite reasonable and will be willing to negotiate these matters with the artists on an individual basis. These features of the new art contract are reported here merely to enlighten the less cautious of you: by signing the contract as it now stands, you may be giving away more than you intended.

By now most of you will have become aware of the fact that Davis Publications, which owns ASIMOV'S SCIENCE FICTION MAGAZINE, has recently acquired ANALOG from Conde-Nast. At the moment ASIMOV'S has a buy-all-rights purchase order policy, but has been willing in the past to negotiate the limitations of publication rights with artists on an individual basis. Although the Company intends to run ANALOG quite independently from their other magazine, it seems timely to us that ASFA make some effort to renegotiate the existing contract on behalf of its members. George Scithers, the editor of ASIMOV'S magazine, has expressed a willingness to meet with us to discuss these changes.

GRIEVANCES

The Committee has attempted to deal with and resolve, with varying degrees of success, the following grievances:

ROY TORGESON--A number of artists have come to us with grievances about the business practices of Roy Torgeson who is an artists' representative as well as the science fiction editor for Zebra Books and president of Alternate World Records. Roy has worked for many years in the science fiction field and is known to a great many of us. In the past few years, however, his dealings with both artists and writers have come under some criticism and recently, The Science Fiction Writers of America saw fit to censure him.

A number of complaints have been referred to us since last August and deal mainly with Roy's apparent reluctance to pay some of his clients commissions due them and to return artworks to the artists when requested. In some of these instances, the withholding of both money and artwork has resulted in extraordinary hardships for the artists involved.

Despite repeated efforts to reach Roy over the past few months, Roy does not seem concerned enough to respond to these complaints and the Committee feels that it must recommend to the ASFA membership that it avoid doing business with this person. Those with specific grievances have been referred to legal counsel and some action is now being taken to recover these items. In the meantime, let me stress that we have given Roy Torgeson a number of opportunities to respond to these claims and he has chosen to ignore us.

On another matter referred to us by SFWA, an author has complained of having her work misrepresented by a noted artist in our genre. Normally I would ignore complaints of this kind, but in this instance, several things came to light which are worthy of reporting here.

To begin with, the artist included, in a recent collection of his work, a painting which he identified as the cover art for one of the author's novels. The art, however, was not the cover painting which appeared publicly on the book. The novel, a highly regarded work for both its style and social content was, in the eyes of the author, thoroughly misrepresented by the artist's painting, and she further believed that the depiction of the protagonist was demeaning to women in general.

In the eyes of the law, of course, the artist is entitled to his freedom of expression, even if what he has done is an interpretation of the work of another. Only in instances where it can be clearly discerned that there was an intentional effort to discredit the work of another, or to defame that person in a way that was untrue, would there have been any legal recourse for the author. To form a crude parallel, it would be rather like the author trying to sue for an unfavorable review. And although the painting tended toward misrepresentation of the book, there was the matter of the artist's interpretation.

Had there been any malice intended by the artist, things might have been very different, but since there was some certainty that there was not, our recommendation to the author was to contact the publisher of the collective work and request that all references to her novel be excluded from subsequent printings.

What all of this means to ASFA members, of course, is that sometimes we are unaware of the impact of our work on those closely associated with it. ASFA Grievance has absolutely no intention of fielding author's gripes about the bad cover art they all seem to think they are getting, but to deal with areas which might be ultimately dangerous, or at least, unprofitable, for our members. It might not be a bad idea, however, if you are planning a BEST OF ... book or calendar collection of your art which is based on the literary works of others, that you take the time to write the authors involved to tell them of your intentions. You are under no obligation to do so from the legal standpoint, but it might save you considerable grief in the long run.

ADVICE

In the advice department, which will appear irregularly here when room permits, I thought we'd take a moment to discuss the matter of kill fees. The Graphic Artists' Guild recently published an article in their national newsletter about kill fees in an effort to standardize industry practices in this area. Some of that information is reiterated here for the benefit of those of you who are not Guild members.

To begin with, most artists' rights groups reject the idea of artists being asked to create work on speculation; that is, with the possibility that they may not be paid for their efforts, should, for various reasons, their work be rejected. Consequently, the idea of cancellation fees has been widely practiced in the field and roughly breaks down as follows:

- 1) for works cancelled before the completion of the finished art, the fee to the artist should be 50 per cent of the total commission.
- 2) For works completed, but judged unsatisfactory, the artist receives 66 per cent of the total fee.
- 3) If cancellation occurs after completion of the finished work for reasons beyond the artist's responsibility (say, for instance, the ad agency loses the client's account before the finish is delivered), then the artist is to receive 100 per cent of the commission.

While the Guild found the above mentioned kill fees to be commonly accepted in the industry, it wouldn't hurt, if you are working up a contract anyway, to include mention of it there and possibly even provide an agreeable contingency break down along the lines indicated above. In any case and for whatever reasons, even if a kill fee is paid, the artist still retains ownership of the physical artwork.

UPDATE ON NEGOTIATIONS WITH DAVIS PUBLICATIONS

Negotiations have begun between George Scithers (IASF), Stanley Schmidt (ANALOG), Joel Davis and myself and should be concluded shortly. At the moment things look very promising for the up-grading of art purchasing policies at the company and the negotiations have thus far covered a broad range of areas. These include:

RIGHTS. At present Davis buys exclusive rights. We feel that existing fee structures do not justify such an all inclusive purchase and are attempting to limit the rights to Davis' specific needs, thus leaving contributors free to sell their images elsewhere in non-competitive markets.

LIABILITIES. We are trying to establish a consistent policy of liabilities with respect to insuring and protecting the physical artworks while in the company's possession.

ALTERATIONS. We are negotiating to require informing the artist of all changes to his work and to allow him the first option to perform those alterations when possible. Also, all changes not done by the original artist are to be executed in a way that will not permanently deface the artwork. This will apply to black and white work as well as color.

Thus far, Davis Publications has been most cooperative in these talks and has already verbally agreed to these terms and others. What remains to be done is to set down the specifics and, hopefully, this will be concluded by the next issue of the Newsletter. In the meantime, artists interested in utilizing works already published in ASIMOV'S magazine may write to George Scithers stating the proposed new usage of the art and George will be happy to send off a letter releasing those rights.

We see these developments as being of major importance, especially now that Davis has acquired ANALOG and in so doing has become the world's leading publisher of SF in the digest format. We view the science fiction magazine field, which has faltered somewhat in recent years, as a yet significant aspect of our genre. It is the last major market for science fiction in its short form and is a useful vineyard for the cultivating of new talent. Davis Publications, the modern descendant of the old Ziff-Davis which once clung to the outmoded ideas of a former age, has at long last taken that giant step with us into the Twentieth Century. And with it comes a ray of hope for the future of the science fiction magazine.

ADDITIONAL UPDATES

The negotiations with Davis have revealed an area in which artists may well be compelled to compromise. The publisher feels that by limiting the purchase to a one-time usage, the artist is free to sell the image to its competitors. Conde Nast Publications which until recently had a policy of first-time rights only with respect to ANALOG, might well have reconsidered its position had anyone in the company been concerned enough to notice that a number of ANALOG contributors (myself included) were selling ancillary rights to OMNI. In effect what the original client is doing in this instance is financing at relatively high prices the creation of artworks for other publishers in direct competition who can then take advantage of the reduced rates which apply to an ancillary usage.

It was revealed in the last Newsletter that OMNI was not paying competitive rates for artwork. Actually, they were paying competitively for reuse, but due to a policy which resisted the commissioning of new works, OMNI as a market for artists seemed to be going nowhere. In the time since that information appeared here, OMNI has begun to generate new commissions at what have been reported to be competitive rates or better.

While ASFA believes wholeheartedly in the artist's right to sell his work when and where he chooses, this development in the Davis negotiations may ultimately prove beneficial by limiting the accessibility of artwork in certain markets, thus compelling publishers to initiate new works.

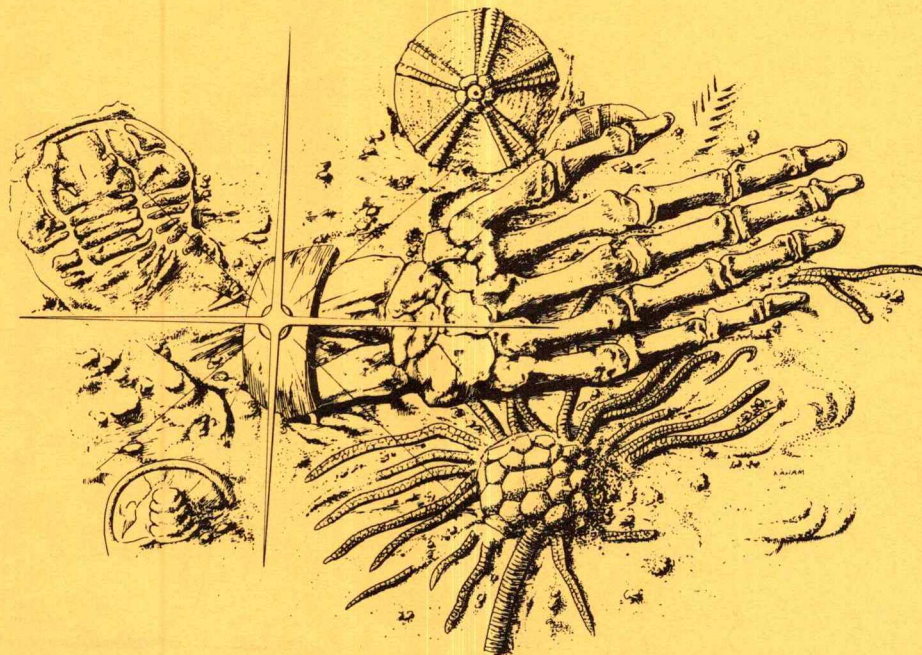
As for ACE, the payment slow down continues, although it has eased somewhat. Earlier suspicions about Grosset's selling the paperback company off were apparently premature and a major purge has resulted in massive firings throughout the parent company. ACE, for the time being at least, seems to have moved into a position of relative power within the organization and continues to be the major contributor of income to Filmay's book publishing interests.

The skimming of one company's profits to bolster another, however, is an unhealthy business practice and causes us some concern. We will be keeping a close eye on developments there and will report changes as they occur. On the plus side, the picture that is now emerging shows ACE to be a stable and growing force in the SF marketplace.

March 27, 1980

TORGESON UPDATE

Due to the combined pressures of the ASFA condemnation and the efforts of attorney Walter M. Little, Clyde Caldwell and several other artists whom Torgeson has represented, have received paintings back.



While a number of works have not been returned as yet and in some cases, there are monies still to be paid, the matter of representative Roy Torgeson seems to be moving toward a reasonable conclusion. We still caution our members to be wary of dealings with this man and the number of complaints received by us since our disclosure in the February Newsletter, seems to bear out our recommendation.

NEW APPOINTMENT IN THE ASFA HIERARCHY

Louise Sachter, a frequent aide to convention artshows and the artshow chairperson for next year's LunaCon, has agreed to take on the position of East Coast Regional Co-Organizer and will be sharing that post with Joe Mayhew. In addition to her other duties, Louise will be functioning as ASFA Liaison to all conventions in the New York area and will be working with Joe on ASFA's artshow book.

CRISIS IN UTOPIA

Elsewhere in this grievance report, I alluded to a matter concerning an artist's interpretation of a literary work. Since that part of the report was written, news of the incident has appeared in the SFWA Forum. To simplify reportage and to better explain its current status, let me state that the artist is Boris Vallejo, the novelist, Vonda McIntyre and the work in question, Dreamsnake.

In responding to the Forum report, I have also addressed myself to the problem of Barlowe's Guide to Extraterrestrials. The book is essentially an illustrated thumbnail survey of aliens in SF literature. Objections to it began in late December of last year when I received a phone call from Gordy Dickson, asking me if I knew either of the book's co-authors, Ian Summers and Wayne Barlowe. Prior to our conversation, Gordy had sent a letter off to Summers and, as I understand, all parties have since reached some kind of satisfactory arrangement. In discussing the matter with attorney Walter Little and later becoming involved in a similar project myself, I discovered a number of interesting things which are worthy of your attention. The following is a copy of my letter to the Forum regarding both the Dreamsnake art and Wayne's book.

March 17, 1980

Mr. Karl T. Pflock
SFWA Grievance Chairman
1002 Sun Drive
Colorado Springs, CO 80906

Dear Karl:

After spending considerable time delving into the matters of Barlowe's Guide and Vonda's Dreamsnake, I can now report on ASFA's findings.

In the matter of Boris' depiction of Dreamsnake, the painting was originally commissioned by Dell Books for use as the cover art, but was not used. One can well guess that someone on the Dell editorial staff, knowing of Vonda's serious commitments and seeing the inappropriateness of the painting, had the good sense to have the art pulled. As is often the case, however, Boris was not informed of Dell's decision until after the Workman calendar went to press; and Peter Workman did not know until he received Vonda's letter of complaint. Had this not been the case, however, Vallejo's interpretation of Vonda's Dreamsnake character would still be protected under the First Amendment. And since I can vouch for the fact that the artist had no malicious intentions toward Vonda or her book by having painted the work, I would suspect that there is no real legal recourse in a case such as this. The various parties involved in this matter have had some contact since this first came to our attention and I believe have reached some understanding. As for ASFA, a report has been made to the membership concerning this and the recommendation has been made that artists involved in similar projects make the effort to contact authors where possible.

The matter of Barlowe's Guide is somewhat complicated by ASFA's involvement. Specifically, Wayne Barlowe was appointed co-chairman of ASFA's Grievance Committee just prior to the problem's

being brought to our attention. I was responsible for the appointment and my decision was prompted by my knowledge of Wayne and his concern for issues involving artists' rights. To further compound the problems, I have agreed to do a book of a similar nature, also for Workman Publishing Company. Since we may now be faced with the question of conflict of interest, there may be some doubt as to the integrity of what I am about to say. As nearly as I can ascertain, Wayne Barlowe's book is regarded as an encyclopedic work and does not infringe on the rights of the authors whose characters are depicted therein. In actuality, the book is no different from Brian Ash's Visual Encyclopedia of Science Fiction (Harmony Books), Dave Kyle's The Illustrated Book of Science Fiction Ideas and Dreams (Hamlyn), or the dozens of similar books which have flooded the market in recent years. Indeed, the only significant difference is that the illustrative content of Barlowe's Guide was all done by a single artist. While these opinions may be tainted by my personal interests, I have attempted to be as objective as possible in my analysis of this situation. To further act as a yardstick in measuring the degree of my sincerity in regard to this matter, I would like to point out that much of the present clamor may well have been precipitated by me thru my correspondence with Joe Haldeman. I think it important that our two organizations make some effort to render some definitive pronouncement regarding such books.

As for my own book, which will be a catalogue of SF hardware, I fully intend to throw caution to the wind and proceed with it. I do so in the belief that most of SFWA's members know me and are familiar with my work. If any among you take exception to my interpreting the various scientific artifacts in your works, please write to me and let me know of your objections. It is my intention, as I'm sure it was Wayne's, to honor you, not to rob you.

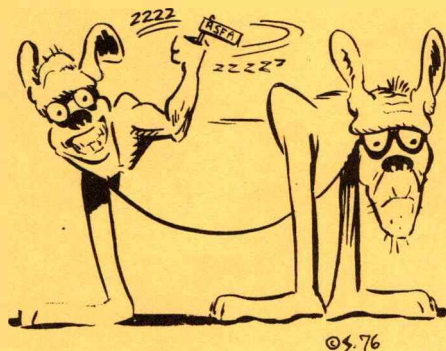
Most cordially,

Vincent Di Fate

I am not a crook, etc.,etc.,etc....

DISCLAIMER

All information appearing in these Grievance Reports is to be regarded as confidential and is not intended for public consumption. Please use good judgment in discussing these matters among yourselves!



DISCLAVE ART SHOW					
NAME _____		TOTAL SALES _____			
ADDRESS _____		COMMISSION _____			
_____ zip: _____		PREPAID POSTAGE _____			
PHONE () _____		POSTAGE DUE _____			
AUTHORIZED AGENT _____ (if any)		NET TO ARTIST _____			
ITEM #	TITLE OR DESCRIPTION OF WORK	IN	OUT	MINIMUM	TOTAL
1					
2					
3					
4					
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PAPERWORK FOR S.F. CONVENTION ART SHOWS

--JOE MAYHEW

Simple, accurate paperwork is the most effective. Each unnecessary bit should be avoided, as it will create extra work and clog your system, thus you should be very cautious about adding any little forms or extra boxes, etc.

I've found two pre-printed forms are sufficient for all bookkeeping. They are: 1) the control sheet, and 2) the bid sheet. Only one control sheet is needed for each artist unless more pieces are allowed into the show than can be fitted on the first sheet. If additional sheets are used, I write the word "more" in red on the bottom of all but the final sheet. The control sheets should be filed under the artist's surname in a 3-ring looseleaf binder (a 3" book will suffice for all but the largest shows - a standard notebook will do for most of the smaller ones). A set of alphabet guides will help to locate the control sheets.

A copy of the Disclave 1980 control sheet is included after this article. Feel free to use it (omitting the word Disclave, naturally). The artist should fill in his name as he would like it to appear on his checks. The zip code, phone area code, and phone number are frequently left off. Be sure you have them. The phone number will save a lot of time if there are problems. Don't mail your control sheets out. Instead, ask the artist to prepare his own invoice for you to complete with sales records. Most mailed out control sheets are wasted. The fiscal items on the upper right of the form are arranged in order so that the math can be worked downwards, as is the most ordinary custom. The space for agent (if any) is to be used when the artist has authorized someone else to pick up his unsold work and check. The check is made out to the artist and never cashed on site under those circumstances. The only time a check is made out to anyone but the artist is when an established professional agent has a contract with the artist to receive payment for their sales (e.g., Jarvis, Braff Inc.). The first time you are approached about such a relationship, ask for

celophane is too sticky and tears, drafting tape is too weak) use the narrow variety (e.g. 1/2 inch) in about 3 inch long pieces. Attach the tape to the back of the artwork, and to the back of the bidsheet, firmly.

The artist should have properly identified his work: on the back (or bottom of 3-D work) he should have his name, address (and phone), the title of the work, and on a piece of masking tape, the minimum bid price, and control number. This information can be put on masking tape because the piece might not sell and may be put into another show. The masking tape will be removable.

Bid sheets should not be put on items which are not destined for the auction. NFS items should have plain identification tags (ordinarily small note paper can be used - 3x5 or smaller. Color coding can help. I have used pink for NFS items, green for items with flat prices - such as "sketch table", etc.)

Some shows have a quick sale price: a price higher than the minimum bid for which the artist will permit the work to be sold before the auction. If such is the case, you'll need a space for it. But the minimum bid should be written in larger and more prominently than the quick sale price. Note also that the minimum bid is not directly over the bid column. It is easier to spot the bids that way.

Each artist should have an envelope with his name and address on it. These will be filed alphabetically and be used to hold the bid sheets of items paid for after being auctioned. When a piece is taken up for auction the bid sheet is still attached. The pieces which have received one written bid are marked while hanging in the show with a wide green magic marker, those with more than one get a red mark. These marks are to help locate the bidden pieces rapidly for the auction. During the auction, clerks are prepared to accept payment for the auctioned pieces. They are in a secure area outside the auction room (to eliminate confusing noise) but nearby.

All the artwork to be auctioned should be brought into the auction room and sorted by multiple bid or single bid sheet (using the color on the bidsheet). The multiple bids should go up first. If possible, have two auctioneers, so that one will be able to alternate with the other, but more than two is distracting. Place a small table between them with a clerk who will receive the bid sheets after the auctioneer has read out the pertinent information to the bidders. The clerk should be supplied with a bright marker, scissors, and masking tape. When the final bid is made, and the piece is declared sold, the clerk then writes the final bid, the bidder's name, his/her badge number on the back of the bid sheet, re-attaches it to the piece and sends it to the sales desk where it is held until paid for. Have an alphabetical breakdown (e.g. A-E, F-J, etc.) and file the pieces under the BUYER'S surname.

The sales desk should have:

- 1) the control book,
- 2) the artist's envelopes,
- 3) an adding machine, with paper tape,
- 4) cash and a cashbox,
- 5) a receipt book (though few want such receipts)
- 6) clerks, tables, pens, and helpers.

When a buyer comes to pick up a piece:

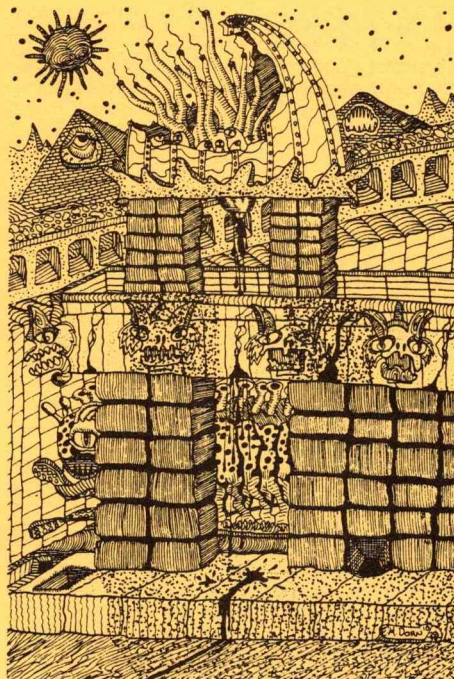
- 1) he shows his identification
- 2) a helper gets the pieces being held for him,
- 3) the bidsheets are taken off by the tabulating clerk, and the buyer's purchases are totaled up (on tape)
- 4) the buyer pays for the work,
- 5) the buyer is given his art
- 6) the final bids are put into the control book on the appropriate artist's sheet,
- 7) the bid sheets are filed into the envelopes, finishing the process. The control numbers are very helpful in avoiding mix-ups and should be matched from bidsheet to control - do not depend on titles.

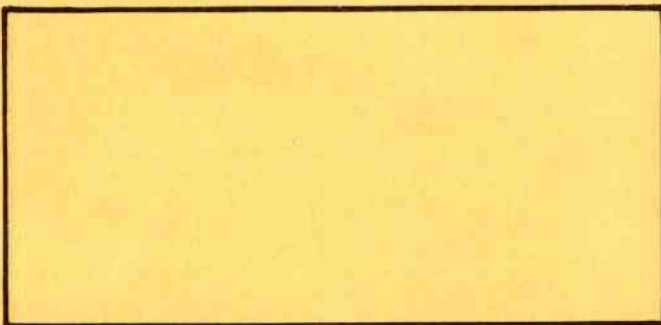
During the final auction the show should be dismantled. The artists should help - particularly if they want to get home sooner. First the artworks are taken down and stacked by the ARTIST'S name. Then the hangings are taken apart and put away. Then the manager can release the unsold artwork. The bidsheets are taken off, initialed by the artist, and given to the manager, clumped neatly together by their masking tape.

When the buyers have picked up their pieces, and the artists have gotten back the unsold works, it is time to file the bidsheets of unsold work into the envelopes. When that is done, the artists can be paid off. Anything bidden upon but not picked up should be returned to the artist unless the show is absolutely certain that a known buyer will actually be coming by to pick the piece up. In that case, if the artist is willing, agree to hold the work until it is paid for. But do not pay the artist until you have been paid for it yourself.

The on-site payment of the artists goes as follows: the artists line up and, one-by-one, are checked through. The steps are:

- 1) the bid sheets are checked against the control sheet and all pieces are accounted for.
- 2) The total of sales are tabulated and entered on the control sheet.
- 3) The commission and any other charges, rebates, etc., are figured and the amount of the check is written in.
- 4) The check is written and given to the artist.
- 5) The artist signs the sheet "paid."
- 6) The artist wishing cash goes to the teller with the cashbox, who cashes the check. The check will be a cash receipt record and is necessary for good bookkeeping. It is handy if the art show director can sign the checks. The envelope with all bidsheets is given to the artist together with his check. That will be his record of sales, while the Convention retains the cancelled checks. (Those cashed on site should not be put through the bank, but should remain as vouchers.) The art show retains the control book, and everyone has adequate records. When the attending artists have been paid, the books for the non-attending artists can be easily cleaned up. These checks should be sent by separate mail from the packages of returned art work. That is because
 - 1) it is easier to handle postage figures,
 - 2) the artists get their money faster,
 - 3) it is better for the artist to know his parcel is on the way, and
 - 4) it is good business. When the books are finished, they are ready to be analyzed for the next year's show.





LETTERS

Feb. 25, 1980

Greetings,

...We are particularly interested in listing a "market" in your publication - (similar to the enclosed listing that appeared in the Fantasy Artists Network Magazine - Fantasy.)

"CLAUSTROPHOBIA: (5047 SW 26th Dr., Portland, OR 97201). Needs: B/W cover illos. Should be roughly proportional to an 8 1/2 x 11 format. Most likely subject matter includes: space colonization, space industrialization, life extension, cryonics, suspended animation, genetic engineering & similar themes. Should be of an optimistic, positive outlook. Highly educated audience. Payment: \$5 to \$20 upon acceptance, copy of zine upon publication. Sample issue: \$3."

Thank you,

Jane Talisman
CLAUSTROPHOBIA
5047 SW 26th Dr.
Portland, OR 97201

January 26, 1980

Dear ASFA,

I've started a business, The Unicorn, Ltd. I want to develop a line of items that I suppose could fall under the category of gifts and novelties, (or so the city put down on my license.) As a long time follower of science fiction and fantasy, I want my merchandise to feature these themes. I'm currently developing a line where art is combined with photography. I'm looking for an artist whose works would fit this sort of application. I am negotiable on terms for the most part, but I want to have the full commercial rights to reproduce the finished product as part of my line of merchandise. I only require photographing the work, so for those who are particular about retaining ownership of the original for their portfolio or whatever, this can probably be arranged. To give you an idea of what I intend, picture a lovely white unicorn, rearing towards the sky. Now superimpose that over a color photograph of the Horsehead nebula. The resulting piece is then rephotographed onto a master negative, perhaps with a few lines of poetry also added, and from thereon I can make all my prints with the master negative. Some won't be all that simple, but I think you can get the idea.

To make a long letter short(er,) I would like to request that if you know of any artists who would fit the bill, and would like the art they submit to get national exposure, then have them contact me at the address on the business card. If they can send a snapshot sample of their style, it would help, too. The finished works will be sold in craft and specialty shops and in dealers-rooms at major cons in the U.S.

Cordially,

Diane E. Craig
The Unicorn, Ltd.
4500 Campus Drive,
Suite 630
Newport Beach, CA
92660

Feb. 27, 1980

Dear ASFA,

First, a big thanks for the ASFA newsletter. I wasn't a member, but I've sent green to Wilma to correct that. The Roy Torgeson affair alone would have been worth my \$10.00 a year ago. As my agent for a year he all but put me out of business, and it was only after much racking of my isolated brain that I was able to retrieve most of my art. Forget the stuff he had and mailed back to me. The hard part was my having to track down pieces he'd left with art directors all over Manhattan. Forget the color rough which he never returned or the final kill fee, or the trumped up assignment in the first place. But in the final judgement I have to agree with Vinnie. Roy never struck me as being "evil," only misguided and confused. Best,

Mark Wheatley
7844 St. Thomas Dr.
Baltimore, Md. 21236

27 February 1980

This is not intended as a grievance, as yet, but merely to give you a short synopsis of my first (and probably last) dealings with Galaxy magazine. I'm writing, I guess, only for your information, as there is no conclusion to this as yet. However, any comments or criticisms you may have are certainly most welcome.

Early in 1979, Hank Stine, then new editor for Galaxy magazine, indicated an interest in using my artwork for an issue of the publication; he warned me, however, that the magazine could only pay \$10/page. I'd heard of Galaxy's low budget from several sources; I needed the exposure, so I agreed to discuss things further. Weeks later, in May, I received a galley proof for George R. R. Martin's "A Beast for Norn," two weeks before deadline. No discussion. The first page contained a minimal amount of specifications, written by Mr. Stine in Sanskrit. Well, I did the illustrations for the August issue without the discussion part. What the hell...I did them quickly for the deadline and I did them well, regardless of the fee. Like I said, I was new in the publishing business and I needed some good exposure.

I sent Mr. Stine a set of facsimiles and a second contract written in the form of a purchase order (he lost the first one.) We signed in duplicate and we each retained a copy. He drooled over the facsimiles, so I gingerly forwarded the originals, unfortunately, by special delivery. I heard nothing for months, though I wrote inquiring as to the status of the illos.

Well, George's story missed the August issue and finally ended up in print in October. The story was cut back in length and so were my illustrations. Of the 5 that I had done, 2 3/4 of them were used; the best two of the 5 were cut altogether.

It took me three months to track down the editor (who was working out of Baton Rouge at the time.) I have as yet not received my originals or my money, both of which were due upon publication, last October. After finally locating Hank Stine in early February, who had since moved to Virginia, I was given some obscure excuse about having the originals back in Louisiana--maybe--and that he would send them as soon as he could find them. He then said he'd get back to me--which, of course, he never did.

...The brush-off...

As usual, I still have yet to hear from the mysterious Hank Stine.

Finally, to end this chapter of the story, I sent a polite but firm letter to Galaxy's publishers in New York warning of breach of contract. And that's as far as it's gone, to date. It has been eight months total since I've seen those originals. I have spent more time and money trying to get them back than I'm being paid. Plus, the publicity I thought I'd get from the magazine was sorely lacking. I'm hoping, through my letter, that the publishers will expedite matters a bit. At least everything I'd done was done in writing. Unfortunately, the editor of Galaxy has been too un-

professional to understand what that means.

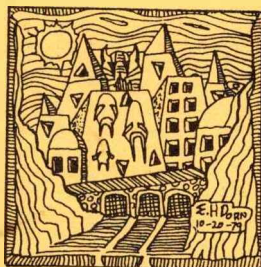
So that's it for now. I just thought you'd be interested. Maybe it could be useful to you, sometime.

I was wondering, too, if there exists a rating system for editors and publishers for use by writers and illustrators, alike. If not, maybe it's time there was. Perhaps then, we'd all know what to expect.

I'll let you know (sigh!) how this continuing saga turns out--if and when it turns out. Thanks for the ~~ear~~ eye.

Sincerely,

Sally J. Bensusen
9117 6th Street
Lanham, MD 20801



Mountains of madness

March 11, 1980

Dear Amy & Freff,

We just got the ASFA newsletter. It was very good. Thanks. Mark will certainly follow Vincent Di Fate's advice and use a confirmation of engagement form when he starts pounding the pavement in New York this summer.

And speaking of pounding the pavement, how about an article with advice for artists just breaking into the field? We'd like to know who's buying what and how to get in tough with them. We'd like to avoid in the future what happened over Christmas ...

Mark got a letter from Judy Lynn Del Rey saying that he should show his work to the art director at Ballantine. He made an appointment (which involved driving to NY from Richmond, Virginia in the middle of the night in the snow) and showed his work to the art director. She said it was great and she'd certainly use him when she made her assignments after the 1st of the year. She asked him to send some photos to her so she'd remember his work. He sent the photos. The first of January came and went. Mark called the art director. She hadn't seen the photos because her secretary had gotten them and sent them back, she said. Not having the photos she couldn't make Mark an assignment and she was too busy to bother with him. So...we still haven't gotten the photos back, Mark hasn't gotten work from them, a long miserable drive was made for nothing, and we begin to feel that everyone in the publishing world is, in the words of a professor here at Notre Dame, a malignant idiot.

I suspect that the whole thing could have been handled much better if Mark had had some sage advice. If you could dig up a sage or two and pump them on the question of getting started in the field (including concrete stuff like names and addresses) it might be very valuable.

Kate & Mark Rogers
P.O. Box 223
Notre Dame, IN 46556

March 25, 1980

Dear A and F,

I received your first newsletter through the exchange of mailing lists with FAN. I am glad to see that ASFA has made an official emergence after a couple of years of existing as little more than a rumor in fan circles. I wish only success for ASFA. Clearly the success of ASFA is one with my own intrinsic

interest since I am an artist in the field. For the past year I have been involved in FAN whose aims and goals are very similar to those of ASFA. It seems to be only logic that there should be some sort of coordination in the procedures and the immediate goals of the two organizations. I believe that the analogy of the CIO and the AFL is obvious.

The fact that the two organizations have separate geographic emphasis should actually work to their mutual benefit. After all, the SFWA has both eastern and western chapters. I think that some sort of informal coalition would be to the advantage of both groups and most of all to their membership. I feel that the most valuable commodity that ASFA has to offer is that of the dissemination of information. The protection and promotion of the interests of artists of course is essential, but before that can be adequately undertaken, informing artists about their rights and the current state of the market should take precedence.

Currently both ASFA and Fan have at their disposal knowledgeable and competent professional and amateur artists. Both are currently publishing informational newsletters. I believe that for the purpose of efficiency and maximum utilization of effort, some sort of coordination should be effected. FAN is currently publishing Fantasy, which is a very fine amateur artists magazine and is the organization's principal endeavor. It offers a unique forum for amateur and neo-professional artists. This emphasis allows Fantasy to act as an important showcase for one area of the field, while the more practical aspects can well be covered by ASFA. Not that FAN is any stranger to practical endeavors, but its primary interest is the neo-professional artshow market rather than the professional publishing market.

I feel that ASFA and FAN have the ability to fit hand in glove with each other by appealing to the two basic areas of fantasy art and by striving for the same ultimate goal, which is an appreciation by the Phillistines that we can't be kicked around forever.

Best wishes,

John O. Alexander
P. O. Box 3801
University Station
Laramie, Wyoming 82071

Feb. 28, 1980

My stomping ground is northern N.J. from Newark on up and over to New York City. I would like to volunteer to be useful in that area or in any other way that might be helpful.

All best wishes for success.

Ted Guerin
8 Algonquian Terrace
Wharton, NJ 07885

March 19, 1980

Freff,

Joe Mayhew's article on Art Show hangings is definitely must reading for any Con interested in buying their own. There are a few comments I have about his recipe which might make shopping for the lumber a little easier. While shopping for PhilCon's hangings last year, I checked with over a dozen lumber yards in my area and none of them had even heard of the pre-cut 2" x 4" pegboard or 2" x 2" pine legs. They did stock 2" x 4" pine boards, but they were reluctant to cut them down as they'd probably splinter and the price they quoted was a ridiculous \$1.25 per foot. We ended up buying 4' x 8' pegboard and had it cut down to 2' x 4' sheets and had absolutely no problems with the location of the holes (an advantage of Joe's method is that the location of the holes really isn't crucial as you don't have to match up the holes on the pegboard with holes on the legs.) The legs we used were stud-grade 2" x 3" boards (8' length cut to 6'10") These are quite a bit heavier than the pine legs, but they were less expensive and much more readily available.

Regarding the hardware, Masonite loop hooks are not the only brand which is satisfactory. The impor-

tant thing in the choice of hook is that the angle of the hook be 45 degrees or less. I found SC4 prong hooks (Knap & Vogt Mfg. Co.) quite acceptable at about 1/3 the cost of the ones Joe bought.

Take care,

Larry S. Gelfand
1368 Westbury Dr.
Philadelphia, PA 19151

April 15, 1980

To ASFA & Co.,

I like your open membership policy. There are a lot of people out here who are as interested in the artistic end of Science Fiction/Fantasy as they are in the literary end. To break down the association into the professional/amateur/associate and other possible categories would not only cause bureaucratic chaos but would help expand the chasm that is growing between the PROFESSIONALS and the fans. For ASFA to be viable it would need the artists, both pro and amateur, but it would also need the critics, the buyers, and just the people who love art. All of these people contribute now to the field and their opinion, suggestions, and advice should also be heard. After all, artists are not just communication to themselves or a publisher but to the people in general.

Best of luck, ASFA. May you grow with dignity and humor.

Susan Tokor

April 1, 1980

Dear Ms. Sefton,

I received your ASFA Newsletter in early February. I'm afraid my first impulse was to throw it away.

You see, shortly before your newsletter came the Balticon flyer in which Mr. Mayhew published a list of artforms that would not be hung at his artshow. Among them were needlepoint, applique, costumes, leatherwork, and embroidery.

The tone of the article indicated that such artforms are not art, but crafts, (this is undeniable) and that art is Art, and crafts are trash. He was stating a belief expounded at many artshows during the past several years.

I have never claimed to be an artist, but I resent having six-months work consigned to the rubbish heap.

I do needlepoint. I don't buy the ready printed canvases and would not condone the entry of such a work to an artshow above the fifth grade level.

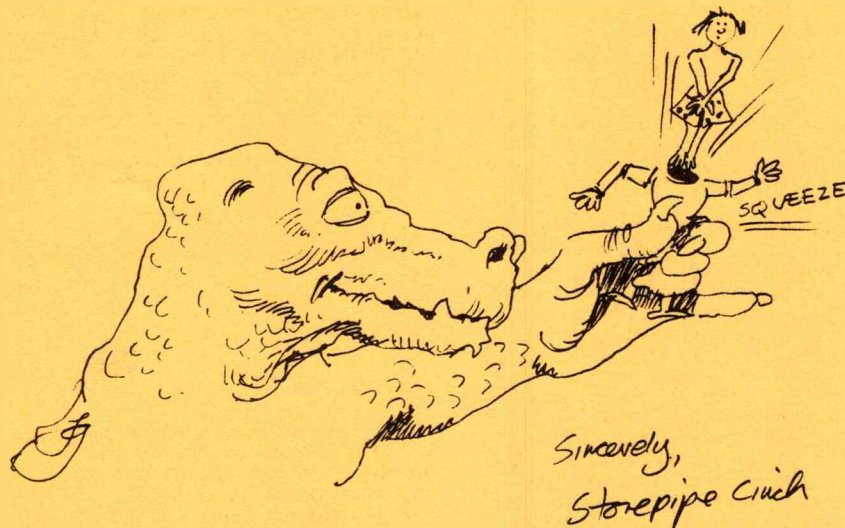
I spend time finding a piece of artwork I wish to copy, getting the artist's permission, and choosing yarns, materials, and methods with care.

While I am doing this, many artists are coming up with their own designs and executing them in the aforementioned mediums. Are artshows going to tell these artists that they may enter their original sketches and patterns, but not their finished works? If so they are being unfairly judged on unfinished works.

No, before I join an art association, some one must tell me what that association is going to do for the craftsman.

Sincerely,

Deborah A. Murphy
4145 Twin Circle Way
Baltimore, MD 21227



ASFA NEWSLETTER
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BROOKLYN NY 11214

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