



Association of Science Fiction and Fantasy Artists

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Dear Potential Art Show Director,

This manual will hopefully help you survive your first art show. Enclosed please find the Pegasus *Do It Yourself Art Show Manual* which has been written and re-written over a course of years and extensively tested by Pegasus Management and the Team Pegasus. This system was created as a tried and true method and has been used at shows such as Galaxy Fair/ ArtCon, '93 Origins (world Gaming convention), '94 World Fantasy, and the '96 Westercon, the '97 WorldCon and Dragon Con. The Print Shop system was created for the ASFA WorldCon Print Shop and has been used successfully at several WorldCons as well as regional and local conventions.

The *Do It Yourself Art Show Kit* contains the following:

Art Show Manual with Auction Mini Manual and Print Shop Manual. It is intended to be used with Art Show Registration Sheet, Auction Tally Sheet, and Bid sheets; NCR forms: Artist Control Sheet, Print Shop Control Sheet, and Buyers Sheet; and: Cover letter, Art Show Rules, reservation form, and a Buyer Information hand out.

I hope this is of use to you. If you need help tailoring this system to your show, do not hesitate to contact me at the address listed above or e-mail me at LadyPegasus@compuserve.com.

Thank You,

Teresa Patterson

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PEGASUS MANAGEMENT ART SHOW INSTRUCTION MANUAL

**For use with Pegasus Management forms and system.
ASFA approved.**

The Pegasus System

This system is designed for use with control sheets (3 part NCR), bid sheets (single, though some directors prefer 2 copy NCR bid sheets), Buyers sheets (2 part NCR), Art show reservation sheet (single), Art Show Information handouts, stickers (large round colored variety), an Artist control notebook, Buyers control notebook, Print Shop notebook, an Auction Tally sheet, and a cash control sheet.

For The Director:

There is no single absolute right way to run an art show. Art shows are as diverse as the people who work them. There are; however, some very definite wrongs according to ASFA Guidelines. (Complimentary copy enclosed). This system is set up, not as the ideal, but as a simple time tested method that will help art show volunteers avoid many of the wrongs and a lot of excess headaches. There are some things not covered in any system that the director is responsible for. Some of these things can make or break an art show.

1. *If possible, Art Show monies should be kept separate from all other convention monies until after the artists are paid.* It is your responsibility as director to request a separate account for the art show. Art show income does not belong to the convention, but to the artists who are putting their work on consignment with your show. The panel fees and percentage belong to the convention, but it is strongly suggested managers avoid **Co-mingling** artist money with convention money.

2. *The Art Show or Convention is responsible for collecting and paying any sales tax on art sold.* This is NOT the responsibility of the artist, who is putting his work in your show on consignment, but the convention, which is the retailer.

3. *Artists should be paid within 10 days to 4 weeks of the convention,* with 6 weeks being an unusually long delay, although a very large show like a worldcon or Dragon Con may take 90 days or more due to the complexity of the job. Any delay longer than 4 weeks will result in bad feelings (and often bad press) from the artists. The ASFA Quarterly often prints complaints from artists naming shows that have been slow to pay.

4. *Mail-in Art should be carefully logged in and out. It should also be packed for return exactly as it was received, or better.* (I usually require whoever unpacked a given artist to be the one to pack it up again for shipment.)

5. *A copy of the control sheet MUST accompany payment for sold art.* Many artists have individual investors involved in each piece and require an exact record of sales to tally their investors' share. They also need it to double check for math mistakes against inventory. A copy must also accompany art being prepared for mail return. (Thus the 3-part NCR forms). Without this the artist cannot tell if a piece was lost in shipping or actually sold.

SETTING UP THE PEGASUS SYSTEM:

You will need 3 three-hole binders with dividers with customizable tabs.

The ARTISTS BOOK

The Artists Book should be set up with the Main Artists Registration control sheet first, on which are listed the artists and the number of panels/tables, and payment due and received. I usually add a notation as to those pre-paid and those paid at the show. If you are doing registration via computer, put two lists in front, one numerically and one alphabetically. This way you can easily find someone's number from his or her name if necessary. This should be followed with dividers labeled numerically. I use a 100 to 10,000 numbering system for artist numbers, with the hundred's and thousand's place being the artist number and the one's and ten's place being individual piece numbers. I do not usually expect any artist to have more than 99 pieces in an art show. The divider tabs should be numbered: 100, 1000, 2000, 3000, etc, with 10 artist control sheets filed between each divider.

EXAMPLE: The first artist registered would be number 100, and 101 would be the number of that artist's first piece. This way all you need is the piece number to find artist and title.

Another good numbering system is to use a decimal point or dash between the artist number and piece number:

EXAMPLE: artist number 2.00 or 2-00 (equivalent to artist number 200 in the previous numbering system) would have pieces starting at 2.01, or 2-01.

The BUYERS BOOK

The Buyers book may or may not have a control page, but must be also set up numerically for ease in finding particular buyers. At larger shows, I also have them fill out a second card that is filed alphabetically so that I can find their number from their name. If you are using a computer, it can usually do this sort for you.

I use dividers numbered in tens (10, 20, 30 etc. with 10 buyer sheet filed between). As each buyer signs up, they are given an art show information handout (sample included) with their buyer number on it (to help their own memory) while that number is recorded on their sheet.

The PRINT SHOP BOOK

The Print Shop Book usually works better when set up alphabetically, by artists last name, rather than numerically. Each Print Shop control sheet is placed in this book. As print shop pieces are sold, they are tallied in the column opposite the title on that artist's sheet. See ASFA Print Shop Manual (enclosed) for details on print shop operations.

CASH CONTROL

All monies in and out of the Art Show or Print Shop must be recorded on some type of cash control sheet, or on a cash register tape. There should be a separate sheet for each day of operation, with the amount of cash recorded at the start of each business day. This

sheet allows each transaction to be recorded according to amount, type of transaction, and method of payment and allows a sure method of reconciliation if the till is short or long. Everything from artist payments for postage and panel fees (putting the artists number in the slot for Bidder's number on the sheet) to quick sales to auction purchases must be recorded on this sheet and initialed by the person handling the transaction. If you have access to an electronic cash register, it will eliminate the need to do this manually on a sheet, but most conventions cannot afford such luxuries.

LOGISTICS

I recommend that space be sold in units of panels, (and half panels) for 2 dimensional art, and tables (and half tables), for 3 dimensional arts, with some consideration for floor standing sculptures, which are rare. Some shows charge hanging fees by the piece, but this leads to logistics problems since you never really know how much space a particular artists pieces will require using the “by the piece” method. When you sell the actual space, you always know exactly how much space has been sold. I recommend using 4’ x 4’ peg board panels (4’ x 8’ for large bays) as your base unit, though 4’ x 6’ has also been proven to be a successful size. I usually arrange them in linked “H” bays, both for stability and ease of design and navigation. I use wooden peg - board panels, supported on steel poles and legs held together with Kee Klamps (which eliminates the need for threaded ends). The panels are fastened onto the steel framework with cable ties. The art is then hung using peg-board hooks and binder clips. The print shop art is hung on the boards using peg-board magazine rack corners (which allow several copies of a print to be displayed on a panel face out much like a single painting, thus eliminating the need for staff to restock the print shop.

In order to gain more efficient usage of perimeter wall space, I usually place tables around the perimeter of the room against the wall. I then place panels on these tables, at a slight angle so that they are leaning on the wall. The bottom pegboard panels are then tied to the tables so that they cannot slide further forward, and to each other. These provide a cheap and secure hanging space for large or heavy objects, especially in shows where space is at a premium, and 3D art is limited.

Work Areas

It is a good idea to have a secure room available near or adjacent to the main art show room to use for storing packing materials, and for placing pre-and post auction pieces during the actual running of the auction.

The Buyer registration Table, where buyers get their bidder numbers and a copy of the bidding rules, should be located at the main entrance to the show. If awards are by popular choice, the ballots and ballot box should also be on this table. The main control and information desk can be connected to the Buyer registration table, or located elsewhere within the show room, depending on space availability and layout parameters.

Security

The best security is a bonded bag check area at the entrance(s). But most shows are not bonded for bag check and do not want the potential liability for being responsible for other people’s purses and packages. In this case, I recommend a sealed bag system,

wherein the security personnel (usually volunteers) place each purse or bag into a clear plastic bag, with the handles protruding, which is then sealed with colored tape. The cashiers and bidder registration desks should have some of the same colored tape, to reseal bags that are opened in their presence to make payments or get information. This allows the customers to keep control of their own bags, but any bags which have the colored tape missing or torn, are then subject to search by the security team.

Signage

Signs should be posted prominently throughout the show listing the bidding rules. A sign listing the hours of operation and auction should be located at the entrance and at the main control desk. The Buyer registration Area, Sales area (at main control desk), and artist's registration area (also at main control area) should be clearly marked with signage. The print shop should be marked as such with signage that also states that print shop items are priced as marked for immediate sale. Signs that forbid food and drink, smoking, and photography should also be posted throughout the show.

If possible, once the bidding has closed, a sign listing the items going to auction and a separate list of the items that are sold to the bid sheet (not enough bids to make voice auction) should be posted at the control desk, the entrance to the auction room, and a central location at the convention.

Photography

Photography should only be allowed if the photographer is approved by the art show director (such as the press) and is accompanied by a member of the art show staff. Close-ups of individual works should never be allowed even by approved photographers unless the artist is present and grants permission.

Awards

Awards of some kind should be awarded to increase the prestige of the show. Even if only one award, a "Best in Show", is awarded, it still improves the artist's appreciation of the show and the resale value of the winning piece. Awards can be selected using either a panel of judges from the art or publishing industry, or by popular choice of the attendees using ballots. For the actual prizes, ribbons or plaques are best since both can hang on a panel next to a painting or sit on a table next to a sculpture. To enhance the excitement, a cash prize in addition is always a nice incentive, but not required.

Artists Reception

To enhance the image of your art show, it is a good idea to host an Artists reception on the first evening of the show's opening. It should be held within the show (the one time when the no food and drink rule does not apply). I like to give invitations to all the participating artists, all the featured guests at the event, and I usually mail some to art galleries in the area. I do not limit my receptions, but like to make them open to all attendees of the convention, so long as they are willing to register for a bidder number. Some shows do limit their receptions for fear of having the limited food and drink mobbed by fans, but even at the '97 WorldCon, I did not find this to be a problem. It has been my experience that the people who attend the artist reception are all usually serious

art fans who are interested in meeting the artists and buying art. The fans who just want free food usually stick to the parties elsewhere at the conventions. I have yet to find a show that actually had a problem because they opened the reception to all registered buyers.

Sales should be open during the reception. For some people, especially other guests of the event who are not artists, or the gallery owners, this may be the only time they actually make it into the art show room, and you do not want to lose their sale.

Pre-Show Procedure

1. Design your room layout so that you know how much display space you have available. Also make certain you have enough equipment to build it and hang on it.
2. Create a packet containing:
 - Art Show Rules
 - Art Show reservations Form
 - Convention or Event Flyer (if it is not a stand alone art show)
 - ASFA Flyer (optional)
3. Mail this packet to all the potential exhibitors for your show. Check with your local convention art shows, ASFA, or organizations such as Pegasus Management for assistance creating a mailing list of interested artists.
4. Make certain the packet is also available via the Convention's web site, but not until after the initial mailing so that you do not appear to be prejudiced against non-computerized artists.
5. When reservations are returned, log the registrations on the Artist registration Control, then, about 8 weeks before the convention send a packet with:
 - Space confirmation letter: (which should include mail-in information and last minute details such as actual location of show room and schedule for check in, check out, show hours, how to buy a membership in the convention.)
 - Control Sheets (number requested on reservation form) -with the correct artists number written in at the top.
 - Print Shop Control Sheet
 - Bid sheets (if they request more than 12, I usually send a master page of 4 and suggest they make copies.)
 - Colored Dots for the back of each piece.
 - Invitation to reception.
6. Assign space to each artist within the show on a master map. I usually wait until I have most of the reservations in hand so that I can make the assignments beginning with the artists that request large amounts of space and working down to the ones that only need a panel or a half table. Special care should be taken to place the Guests of Honor (if any) in a prime spot. Artist know to have very small items should be assigned where

staff can more easily watch their display space. Make a large copy of the map with the reservations listed on it in the assigned location. Be prepared to make changes at the show in case of conflicts or cancellations.

7. Make placards with each artists name, one for each unit of space they have reserved. These can be placed on the reserved panels during set up to facilitate space location.

8. Gather staff and prepare a staff schedule sign up sheet to cover the show from load in to load out.

MAIL-IN ART:

Mail-in art can be a hassle, but accepting it is often the only way of getting a wide variety of art into a show that might otherwise cater only to local artists. If you decide to accept mail-in art, you will need a receiving location, either your home, office, or a professional shipping and receiving company. You will need to be able to receive both Postal shipments and shipments from other types of shippers such as Federal Express or UPS. You will also need a secure climate-controlled storage area to contain the mail-in art before and after the show, and a way to transport the mail-in art to the show's location on the day of set up, if the secure location is not already on-site. You will also need an area on site to store the empty shipping containers safely, and a place to work to repack the items after the show.

To help alleviate additional problems, here are a few tips:

1. State clearly in the rules that the artists **MUST** use reusable shipping cartons. (Some shows charge the artists if a carton is not suitable for return.)
2. Require the artist to include sufficient return postage to ship **ALL** the art back.
3. Require the artist to specify in writing which service he or she wishes to use (UPS, USPS, Fed Ex) and at what speed (ground, second day air etc.) It is often very difficult to remember after the show, which boxes came via which service, and it is not always obvious by looking at the boxes.
4. Require the artist to specify the amount of insurance or the lack of it required. If there is not enough postage enclosed you can always adjust this number downward.
5. If the artist does not send enough postage, but does have sales, simply take the difference from their sales and include a note explaining it. If they have no sales and underpaid postage (which almost never happens except by accident) send them a bill.
6. If you have a staff, require each staff member to be responsible for their particular mail-in boxes. In other words- the same person who unpacks and hangs an artist should be the one to repack that artist. They should also be certain that each box has the artists name on it. If not-write it on the box in large letters.
7. And finally, if the mail-in art is a hassle you would rather avoid, but could do it with some compensation, go ahead and charge a small extra fee for mail-in privileges. Most artists would rather pay \$5 or so extra than not be able to mail-in at all.

ON SITE ART SHOW OPERATIONS MANUAL

The following is a step by step manual for the people (presumably volunteers) actually running the art desk and is not designed to teach the Director as much as to provide a working reference for these volunteers. It is assumed that everything not covered here has already been or will be seen to by the Director (such as payment arrangements, set up and take down, layout plans, space assignments, mail-in art postage, etc.). Pegasus is willing to assist you in planning and arranging these things

CHECK IN ARTISTS

At this point there should be a floor plan in the front of the artists book with all pre-assigned spaces marked, followed by a reservation sheet (see sample) with assigned numbers for each pre-registered artist and a record of space reserved and payment received.

1) PRE-REGISTERED ARTISTS:

1. Find the artist's name on pre-registered list in the front of the Artist Book. If the control information has been sent, that space will be dated appropriately on the sign in sheet, if not, his or her control sheet should be in a separate box or notebook with the artist number on it. (The director should pre prepare all pre-registration control sheets)
2. Give the artist his or her control sheet(s) (if the artist does not already have them) and put a check in the control sheet column on the registration page.
3. Give the Artist any additional bid sheets that are needed.
4. Give the artist one COLORED STICKER for each piece of art that the artist has up FOR SALE. Explain that these stickers are to go on the back of each piece that is for sale, with the PIECE NUMBER on the top half of the sticker. The bottom half of the sticker is reserved for the buyer number of the person who actually buys the piece. These stickers are to keep the record straight in case of lost or miss marked bid sheets. Not for sale pieces do not need a sticker.
5. Check the list to see if the artist has pre-paid their space, if not payment should be made at this time unless they get special permission from the Director.
6. Find the artist's name on the Art Room map in the front of the Artist Book, (The Director should always prepare a map of the art room layout and label all pre-assigned spaces.) Then show the artist where his or her space is located, and where the hanging supplies are located. The artist or agent may hang his or her own work. Tell artist to ask for assistance when work has been hung so that the artist may have the paperwork checked.

(See *When Work has been Hung or Set*, page 9)

2) WALK IN REGISTRATION:

1. Check Art room assignment map to be certain the amount of space requested is still available.
2. Write the artist's (and agent's if applicable) name on Artist list next to the next available artist number. Write in the amount of space requested. (T for table and P for Panel).
3. Take a blank control sheet(s) from control sheet box and put the artist's number on

the top. (This is the number in front of the name on the Artist list.)

4. Show the artist how to number his or her pieces using the Artist number. (EX: Artist number 2000 would start their sheet with piece number 2001, then 2002, etc.)

5. Give the artist the control sheet(s) and bid sheets.

6. Give the artist a COLORED STICKER for each piece that is for sale. (See rule 4 Check In sec. 1, *Pre-Registered Artists* for details on use of stickers).

7. Take payment for the space requested, (Directors rules should list space fees applicable)

8. Find an open space on Art Room map, then write the artist's name in the space to prevent double booking. Show the artist how to locate his or her space, and the hanging supplies. Tell the artist to check back in when the work is hung.

(See *When Work Has Been Hung or Set* sec 3 of Check In)

3) *WHEN WORK HAS BEEN HUNG or SET:*

1. Check to be sure all pieces hung or set are listed correctly on the control sheet, and that all pieces have a bid sheet attached with the piece number clearly marked and the bid sheet correctly filled out. (Be certain each sheet is marked Pro or Amateur, Print or Original, etc.)

2. Be sure all pieces that are for sale have a sticker on the back with the corresponding piece number on the top half.

3. Be sure all not for sale pieces are clearly marked NFS across the bid sheet.

4. Be sure the control sheet(s) is (are) completely filled out (except for buyers, of course.) and verify the total number of pieces. There is a place on each control sheet in front of each piece title marked "IN" and "OUT", put a check mark in the "IN" space as you check each piece, then sign YOUR NAME or INITIALS in the space marked "Checked in By:"

5. Give the artist the bottom (Pink) copy of the control sheet as his (her) hanging receipt. Tell them that this receipt must be presented at checkout time in order to reclaim the art. *Do not tear this copy off if the artist has mailed their art*, this will be returned with the returned art.

6. File the completed control sheet in the Artist Book numerically.

BUYER REGISTRATION:

ALL BUYERS MUST GET A BUYER NUMBER BEFORE BIDDING ON ART!

1. Give the prospective buyer a buyer sheet from the box, and ask them to fill out the top section. If using the second sheet, ask them to fill it out as well.

2. When the prospective buyer returns the completed sheet (s) to you, give them a folded Art Show Information handout (these should be pre-numbered) from the stack and write THAT NUMBER on the top of their buyer sheet (s). Explain that this number is their BIDDER NUMBER and is to be used when writing bids on bid sheets as well as during the auction for purposes of easy identification. Suggest that they read the handout.

3. File the buyer sheet in the Buyer Book in NUMERIC ORDER., other sheet should be placed in alphabetical order in a file box.

4. Give Buyer any Ballot if the attendees are judging for awards.

SALES:

There are two or three prices on each bid sheet, the minimum bid, the immediate purchase or "Quick Sale" price, and the After Auction price (which is optional). All of these prices (or any that you decide to use) are BEFORE TAX PRICES. Once a piece has a bid, it is no longer eligible for immediate purchase. Pieces without bids on the sheet may be purchased outright (without going to auction) at any time at the "Quick Sale" price. Once a piece has a bid, that piece either goes to auction, or if it lacks enough bids to reach auction, it goes to the highest written bid on the bid sheet. After the close of bidding the remaining pieces are available at the After Auction Price, if you choose to have one. For shows that do not, the Quick sale price is used. The procedure for After Auction Sales is the same as for Quick Sales.

HANDLING QUICK SALES

If a buyer wishes assistance in making a quick sale:

1. Make sure there are no bids previous to the Quick Sale on the piece.
2. Write the buyers name and number on the bottom of the bid sheet and use a COLORED marker to mark it SOLD across the bid sheet.
3. Put the buyer's number on the bottom half of the green sticker on the back of the piece.
4. Pull the buyer's sheet and record the piece number, artist, and quick sale price in the proper spaces.
5. Ask the buyer if he wishes to pick up the piece at this time and pay for it; pick it up after the auction and pay for it then; or pay for it now and pick it up later. If he will pay later, you need only record the purchase for later collection and log it on the artist's sheet as Q.S. to the buyer.
6. If the buyer wishes to pay for it at this time, collect the money, (cash or check, if payment is by Visa or MasterCard, send the buyer to the Dealer or person handling credit card purchases for you, and have him bring the receipt back for verification). If it is before the auction, write him a separate receipt, telling him he may have the master receipt after the auction in the hopes that he will find something to purchase there as well. If it is after the auction, give him the bottom carbon of the buyer's sheet. Replace the buyer's sheet in the book.
7. If the buyer does not wish to take the piece, but pays for it, write Piece Not Collected next to the Paid column on the buyer's sheet.
8. Be certain to pull the artist's sheet, log the proper piece as Quick Sold in the Q.S. column and record the buyer and his number.
9. BE CERTAIN TO INITIAL ALL SALES

TRACKING BIDS and SALES:

TO AVOID MISSING SALES or AUCTION PIECES:

1. Use a specific COLORED MARKER (I prefer green) to mark all bid sheets that have enough bids for auction to make certain they are pulled. (This mark should be fairly inconspicuous to all but art staff, so as not to discourage further bidding.)

2. Check for any Quick Sales that have not been recorded. If found, mark the buyer number on the bottom of the bid sheet, the back of the green sticker, and use a COLORED MARKER to write SOLD across the bid sheet. Then record the sale on the buyer's sheet and on the artist's sheet. DO NOT MARK IT PAID unless the buyer pays for it.

PRE-AUCTION SWEEP This is only necessary at larger shows that have more than 2 bids to auction.

1. At the pre-announced time for the close of bidding, start at one end of the room (or both ends if you have enough help) and begin working through all pieces.

Auction items: The items with enough bids to go to auction should be marked with a large A (but do not obscure the leading bidder or his bid!) I like to use a green marker for this.

Items with too few bids for auction: circle the winning bid. If that person is waiting for the sweep, they can then take the piece and go to the cashier to have it recorded and sold. I like to use red for this. It is optional to allow the winners of these non- auction pieces to pick them up and pay for them at this time.

Items with no bids should have the bidder lines marked through with a slash to indicate that no bids can be made. It is also sometimes good to circle the After Auction price so that buyers understand which price the item is now selling for. I usually use black marker for this. It is less likely to cause new buyers to shy away from the piece believing it is sold.

2. After all buyers have exited, all pieces marked for auction should be removed and taken to either the auction room, or a pre-auction preparation area.
3. All pieces with winning bids not going to auction, must be recorded in a list, preferably sorted by Buyer number, and put on the Buyers Sheet so that the Buyers know they have won the bids when they come to check out. If pieces are left unclaimed, they usually come from this group of bid sheet purchases that did not make it to auction.

SEE AUCTION MANUAL page 13 for other sales details

CHECKING OUT:

CHECK OUT: ARTISTS

1. When the artist is ready to check out, pull his master sheet and verify sales by putting a check mark in the "OUT" column for all those pieces remaining (this can be done from remaining bid sheets) and making sure all missing pieces are marked as sold on the control sheets. (If a discrepancy occurs, cross check with the buyers book to find if someone has forgotten to record a quick sale, this sometimes happens if the desk is not adequately manned during busy hours). Have the artist sign the control sheet to verify that he has all pieces not sold.

2. Mark through sold pieces on the artist's receipt (given at check in) so that security can verify the number of pieces leaving the show.

3. Tell the artist that checks will be mailed (preferably within 10 days) and that the final receipt, as well as a list of buyers if requested, will accompany their check. If the

artist has no sales, you may give artist the yellow copy and file the original in the artist book.

4. If an artist must have his money now, contact the Director for special dispensations. (It should be a real emergency)
5. Mail-in ARTIST should be checked out by the person packing them. The Pink copy of their control sheet should then be put into the box with the art that is to be returned.

CHECK OUT: BUYERS

1. Pull buyer's sheet from book. Also check to see if the buyer had any bids on items that did not make it to auction. Use the list created in step 3 of the pre-auction sweep (page 12). Add these to the total to be sold.

2. Total the purchases to find amount due. (If payment is by Visa or MasterCard, some shows add 6% surcharge. This is especially necessary for cases where the art show does not have their own credit card account. This keeps the dealer from suffering hardship when the card companies take their percentage. Even when the show has its own, it is difficult to take a 5% hit when you are only making 10% for the show.)

3. Take payment, if Visa or MasterCard, send buyer to person handling Credit Card purchases. Credit Card procedures vary from company to company.

4. Mark buyers sheet Paid and SIGN NAME or INITIALS in space marked "Payment Received By:" Give bottom copy to buyer as receipt.

5. Give the buyer the pieces he purchased, checking carefully to be certain the piece numbers match those on the buyers sheet, or send the buyer to the secure room with his receipt where the volunteer guarding it will give him his purchases. If a discrepancy occurs, cross check against the artist's sheet.

The Buyer must have a receipt to take art out of the art show! Security should stop anyone with art who does not have a buyers receipt or an artists receipt.

AUCTION MANUAL

AUCTION SYSTEM:

Requires at least two tables, one for control paperwork and cashier, and one for sold art. although a separate room for storing sold art is preferable. Stage should be set with tables and chairs to make a multilevel display area for the art to be auctioned. There should be a drink station for auctioneers and chairs off to the side for runners waiting to run art. (See notes at end concerning computerization of auction)

AUCTION CONTROL TABLE:

Each mentioned below is a station to be manned by a staffer. Only the most competent people should be used on the control table.

AUCTION CONTROL SHEET- This sheet is a simple tally sheet for recording the piece numbers, selling price, and buyer numbers of each piece as it goes up for auction. This is the master sheet from which both the ARTIST and BUYERS book information is taken from. This sheet also gives quick reference to number of pieces and total auction sales.

ARTISTS BOOK- Set up numerically so that the book can be opened to easily record sales of each artist's piece as they happen. If the pace is too fast, use the Artists Control Sheet (above) to double-check Numbers and prices.

BUYERS BOOK- For recording each sale by Buyer number as it happens so that buyers can check out at any time and have an accurate record of their purchases with no wait. Use Auction Control Sheet (above) for back up if the pace gets too fast.

SOLD ART STATION- No special paperwork- this station is for taking sold art from runner and recording buyer number and price on its bid sheet and buyer number on the sticker on back. Piece is then placed in secure area or room reserved for sold art, preferably by buyer number.

CASHIER- No special paperwork- when Buyer wish to pay out at auction, takes buyer sheet from buyer's book (verifies with ACS that it is up to date with current state of auction) and handles payment. (May wish separate person to handle Credit Card Purchases if show is using Credit) Receipt is then given to Buyer to take to check out security at Sold Art AREA. If the art show is open during the auction, the Cashier may be in the Art Show room, in which case Buyers are directed to take the copy of their sheet to the cashier.

SOLD ART AREA- No special paperwork-*SECURE AREA-* Checks buyer receipt after buyer has paid for purchases and gives buyer his purchased pieces.

Note: may have to send runner for quick sale and bid purchases from main show if they were not already picked up. Should have two people or a radio.

OTHER PERSONNEL:

SET PERSON to keep the art display for the auction well stocked for the auctioneers, as well as making sure there is not a glut of any one artist visible at any one time.

AUCTIONEERS- usually it is best to have two auctioneers so that each can take time to choose the next piece they will auction. At least one of them should be experienced in convention auctioneering.

RUNNERS- several, these people carry the pieces, while they are being auctioned, through the audience to allow the prospective buyers a chance to get a good look at each piece. These people should be trained to hold art safely while making certain that all interested bidders get a chance to clearly see the piece.

Auction should last between one and four hours. If your auction lasts less than an hour, you probably need to lower the number of bids to auction for the next one. If it lasts more than four hours, you need to raise the number of bids to auction, add a second auction on another day, or get faster auctioneers.

LARGE AUCTIONS:

In the case of very large auction, (over 150 pieces) it is good to break the auction into sections and post each section and its time somewhere easily accessible so that buyers do not have to wait through the whole auction for their piece. This does require making a list of each and every auction piece and separating the sections, but it wins points with busy buyers.

NOTES:

We have now designed a partially computerized system for the Auction Tally and Buyers Sales that will work with almost any standard Data Base Program. If you are interested in computerizing your show, contact Pegasus for details. We do not recommend completely computerizing the show, as the data entry time required to list each and every piece of art in the computer is usually personnel prohibitive and has been known to burn out staffers at an alarming rate. Our partially computerized system has many of the same benefits with only a fraction of the data entry time. There is also at least one piece of commercial software that has been used successfully with the Pegasus system.

FOR PRINT SHOP INFO:

SEE ATTACHED MANUAL FOR ASFA PRINT SHOP

ASFA PRINT SHOP MANUAL

As used at several World Cons including ConFrancisco and LoneStarCon 2

This system requires the three part NCR Print shop control sheets for each artist, but does not require special bid or price stickers so long as the required information is on each print.

1. REGISTERING ARTISTS:

Each artist should be assigned a number. (First one is 100, second will be 200, and so on). And will pay the appropriate fee (If any). These artists will be entered into the registration sheet of the Print Shop Control book, marked paid, and their fees will be logged into cash control.

2. ARTIST CHECK IN:

All pre-registered artists should have a number already assigned to them on the sheet in the front of the artist book. All others will be registered as above. First check to see if that artist is listed, if so, give him his artist number (100), his print shop control sheet, price labels, and explain that each title has a number (1,2 etc.). If the artist is not listed, assign him or her the next open number and write their name (and agent where applicable) on the list.

When the artist has completed paperwork (see notes on paperwork), help them find an appropriate place for their prints, then CHECK OFF each entry on their control sheet, counting all prints to be sure the numbers tally. When the artist is checked in, SIGN the SHEET and give them the PINK copy ONLY. (For Mail-in artists, leave the Pink copy attached until the remaining art is packed at check out). Artist are usually allowed to bring their own stands or bins, but you are not required to use them if they do not fit in well.

Mark the artist as IN on the ARTIST LIST.

PAPERWORK NOTES:

CONTROL SHEET: Matted and un-matted versions of a title must be listed separately. Title, Price per and number of copies must be very clear on the sheet. Artist's complete address is very important .Be certain the 10% has been filled in the commission blank. Be certain the amount of fee paid is marked at the top of the sheet.

PRICE LABELS: Artist may use their own price labels, so long as the labels on the DISPLAY COPIES are clearly visible on the front. **All prints must have the Title, Artist, and Price clearly labeled** somewhere on the piece, but it may be on the back. Artists may use price labels on every piece, but are not required to so long as the information is on the print or it's packaging.

ALL art must be mounted, matted, wrapped or rolled; we cannot accept any unprotected prints.

2. SELLING PRINTS:

RECEIPT BOOKS: When a buyer wishes to purchase art, the sale **must** be recorded in a 3-part RECEIPT BOOK (there may be several in use at one time). Each of these RECEIPT BOOKS should be numbered to reduce the chance of losing one. To record a purchase, write the TITLE, ARTIST, PIECE NO. (if listed) MATTED or UN-MATTED,

and the PRICE. THIS IS IMPORTANT as this information is needed to correctly record the sale for the artist. It is usually necessary to collect SALES TAX and there should be a tax table available. The BUYER'S NAME and DRIVERS LICENSE (if paying by check) must be recorded on the top of the receipt. When the money has been collected, **give the buyer the 1st CARBON COPY.** Put the WHITE ORIGINAL on the two-pronged TALLY CLIPBOARD until the sale has been tallied on the artist's control sheet. DO NOT worry about tallying anything on the control sheets. This can be done later. Leave the bottom carbon in the book.

The purchase should be placed in a plastic bag, with receipt taped or stapled to it, and handed to buyer.

COLLECTING MONEY- The Senior Staffers should approve and verify all transactions, as they are responsible for the money. A cash control sheet will be maintained in the cash area. I usually accept cash, checks (ID supplied during buyer registration), money orders, and travelers checks. I sometimes accept credit cards. There should be a cash pick up at the end of each day. At this time the cash control sheet and the actual cash and checks should be reconciled.

3. RECORDING SALES:

DO NOT ATTEMPT TO RECORD SALES IN THE CONTROL BOOK WHILE HANDLING THE BUYER, or if there are a lot of people waiting to be handled. This can be done during a lull or by another staffer who is not busy. The purpose of the two-pronged tally board is to hold sales records until they can be tallied so that there is no confusion over what has and has not been entered into the book during a rush.

When you are ready to record a sale on the artist's sheet, first take the top receipt from the Tally Board. Use the information on the sales receipt to record the prints sold in the artist book using the Tally method. (A hash mark for each print of that title sold). **When you have recorded a sale, SIGN YOUR NAME** at the bottom of the receipt. Place it in the RECEIPT BAG or Box for later verification. ONLY UNRECORDED SALES should REMAIN ON THE TALLY BOARD.

4. ARTIST CHECK OUT:

Pull artist sheet. Place pink copy (from artist) under sheet. Count with artist to verify that the number sold and to return is correct on each print. If correct, have artist sign "received by," you sign "checked out by". Return the pink copy to the artist. **DO NOT GIVE OUT YELLOW COPY of CONTROL SHEET-** this should be sent out later with the checks. CHECKS should usually be issued in 2 to 6 weeks. If, when reconciling during checkout, tally is incorrect, numbers can be double checked with receipts in the books and cash control.

END