

NUMBER 21 OCT 1966

# PAS-TELL



PRIZE WINNERS -- SEVENTH ANNUAL INTERNATIONAL SCIENCE FANTASY ART EXHIBITION

CLEVELAND, OHIO, 1966

JUDGES: John B. Gaughan  
Henry Eichner  
Barbara C. Johnson  
Dian Pelz  
Harry C. Stubbs

SCIENCE FICTION ART

- 1st: John Wilson, "Lower Away"
- 2nd: Yoshio Ikemori, "Metron Suntrio"
- 3rd: Joni Stopa, "Asteroid Belt"

FANTASY ART

- 1st: David Prosser, "Opener Of The Way"[or, an Illo from Lovecraft]
- 2nd: John Wilson, "Hall Of The Damned"
- 3rd: Mario Castillo, "Death Of A Man"

CARTOONING

- 1st: Bob Stewart, "Void Cover," entered by Ted White

SOLID ENTRIES

- 1st: Don Simpson, "At The Mountains Of Madness"
- 2nd: Fred Hollander's Solder Sculpture
- 3rd: Simpson's Stone Carvings

CHILDRENS' ART

- 1st: Bruce Elmer, "Something About The Sea"
- 2nd: Clarke Children, "Mars"
- 3rd: Sandra Skal, "Tigerafosaurus Bird"
- HM; Adrienne Jordan, "Four Horsemen of the Apocalypse"

OPEN AWARDS OF MERIT

- Ron Cobb, "Eraser Eater"
- Works of George Barr
- Works of Jeff Jones

JUDGE'S CHOICES

- Barbi Johnson: Neal MacDonald, Jr., "Battle Of The Thipdars"
- Jack Gaughan: Ron Cobb, "The Pink Eyed Eraser Eater"
- Hank Eichner: George Barr, "The Magician"
- Dian Pelz: Jeff Jones, "The Blue Forest"
- Harry Stubbs: Linda Kalman, "Dragon In Blue"

POPULAR VOTE

- 1st: Jeff Jones, "Stormgatherer"
- 2nd: Neal C. MacDonald, Jr., "The Forgotten Sea Of Mars"
- Tie Vote:
- 3rd: Jeff Jones, "Blue Forest"
- Dave Prosser, "Opener Of The Way"

## Some Impressions of the Tricon Art Show by Bjo

Some of the older artists need to be jolted; the art show is not a static thing, but something which is growing in stature, quality, and just plain inventiveness! By "older", I mean in terms of how long they've been in the shows, not chronological age. It is easy to fall for the "fan art" label, and think that nothing new is being done. Some of you should see the show, who have not been to a convention yet; it would be a shock!

I was pleased to see how much was being bought at the show. And contrary to some bad-mouthing going around, the hucksters and the auction did not suffer very much, either. Kids who are going to buy only comic books are not going to spend their money in the Art Show, and fans who want an original magazine illustration will buy it at auction; nothing changes that. Book collectors still buy books, not art. But those who have been looking for quality art are turning to the Art Show to provide it for them; the auctions cannot [because they are not given the good material] keep up with this demand. Yet I know that that auction at Tricon made money, so they had no worries about the so-called "competition" from sales at the Art Show.

One youngster learned by simple comparison of his own rather unoriginal work [hung in the show, to the amazement of some unthinking people] with the quality around him, that he must work harder to enter the show next year. That lesson was worth everything to him, which is why his work was hung; the show is for the artist's benefit, as well as entertainment for the viewers.

The crafts exhibited seem to show a growing interest in this sort of thing, making us wonder about judging them for themselves. We had glass engraving, solder sculpture [described in the last PAS-tell], plastic work, embroidery, copper, a 3-D block of wood, and various other handcrafted items. We would like to encourage this sort of thing, especially since it has been an increasingly obvious fact that fans are now ready to pay good prices for good work. With a new showcase, fragile items can be protected, which might encourage more in the line of ceramics or work with gem-stones, perhaps.

The Children's Show was a delight and a despair at the same time! Some parents brought art by their children, and then had to be practically wrestled two-falls-out-of-three to get the art entered in the show! Far from it being the cliché problem of every parent thinking his child's art was terrific, we had the strange opposite problem of having parents say, "oh, I don't think Junior is really good enough..." I don't know if this is false modesty, or what. But I hope fan parents get over this phase quickly! The show was simply wonderful, and I was delighted with the pieces that were shown.

The show made some money, which we are going to spend before the next convention, of course. The long-talked-about showcase should be a reality, by NyCon time. And we hope to have less clumsy hangings which weigh less and are easier to transport to and from conventions. Also, a matting and packaging table, where artists can get their work matted for the show [at a price!] and fans with paraphernalia to send home may utilize this service. Next issue of PAS-tell will contain a design for hangings, done by 12-year-old Robin Russell [who should surely go into Industrial Design!]. They are a good basis for everyone to use as a springboard for ideas to incorporate into the new designs for hangings. Anyone who has helped put up the show must have some ideas for improving the situation; so let us know! Even the smallest idea may be added to others to make the whole a better design.



Hank Eichner

I would say that the Art Show was an immense success, both in the variety of the showing, and in the volume of work. The display area was large enough to permit a decent exposure of all the work there. I was amazed, however, at the smallness of the amount of art that could be labelled 'Science Fiction' art; but the quality of the work that was there made up for the lack of quantity. Jack Wilson, whose "Lower Away" got First in the S-F field, showed a good command of his medium. He had several other illos ("The Summons" and "One Man's God") that were good but not quite up to his prize winner. Second place in S-F, Yoshio Ikemori, won with a drawing of beautiful color and design, called "Metro Sutrio". The colors were essentially pastel in shade, and wonderfully handled. Of the Third place S-F winner, Jon Stopa, I can only say that, whatever Liquitex was, and I do not know the medium, he did well by it.

In the field of Fantasy Art, there was almost instantaneous admission among the judges that this was the best of the lot. It was David Prosser's "Opener of the Way". Someone goofed, however, in labelling the story as having been by Lovecraft; Bob Bloch is going to be damned mad. The drawing was fantasy art at its best. Jack Wilson came through in this class also, with the second place "Hall of the Damned", an eerie bit of rendering. Wilson would seem to be equally at home in both S-F and Fantasy art...and know the difference between them. Mario Castillo's "Death of a Man" was a lovely pastel toned design, but somewhere in that design I got lost. Fortunately the other judges seemed to know their way around in it, so it got Third.

The First prize winner in Children's Art has a command of his medium that I find difficult to believe exists in an eleven year old. However, there it was, and it was so far superior to anything else in the category that it is nigh unbelievable. The boy's name is Bruce Elmer, and the drawing was titled "Something About the Sea". Try and see it somewhere, sometime. Jenny Clarke came up with a drawing labelled "Mars"; this was good children's art. Apparently she intended showing some Martian creature and she succeeded very well; her age I know not. Sandra Skal, eleven, took third place with a brilliantly colored creation which she labelled "Tigerafosaurus Bird", and believe you me, it was!

We set up another category called Solid Art, to cover the three-dimensional art being displayed. Again, First prize was far and away superior to everything else there. I don't know how he did it, but the creation called "At the Mountains of Madness" by Donald Paul Simpson was a wondrous thing to behold. Behold it if you can. Fred Hollander's solder creations have to be seen to be believed. I always thought solder was nothing but something to cement two metals together; thanx to Fred for indicating other possible uses.

There was very little in the field of Photography exhibited. I sorely missed the fine fantasy creations in photography of which Walt Daugherty is capable, and in which he excels. Next year, Walt!

A new artist, yclept Jeff Jones, appeared on the scene. His illos indicate magnificent control of many mediums, and his future in the field should be highly successful. He garnered an Open Award. I must also mention a little gem called "Eraser Eater"; seldom have I been taken by so simple an illo. It had a charm and piquantness that I find difficult to describe. Whatever it was that held me also drew the other judges, and we gave it another Open Award. It well deserved it.

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Since I'm a medical artist by profession, you can well understand that when it came to making a Judge's Choice I was fascinated by the almost clinical detail in George Barr's "Magician"...and made it my own personal choice. I never realized that ballpoint pens are capable of such magnificent art; I would very justifiably compare it with the work of Arthur Szyk, the great miniaturist.

All in all, it was a worthwhile experience, and I frankly admit to having a new respect for so-called "Fantasy Art".

--Henry M. Eichner

Harry C. Stubbs

There was as usual a wide spectrum of quality; there was material easy to dismiss from consideration, but there was plenty which made for soul-searching and argument -- establishing Cleveland as an extremely good show in my opinion.

I wonder if we've gone too far in cutting down the number of award categories. I know the reasons, and agree with them, but I would have liked to see more astronomical stuff. I realize I can't prove that the smaller amount of this, or any other specific sort of material is caused by the withdrawal of the relevant categories. Perhaps others with strong tastes might think over the possibility, though -- did you miss your favorite subject?

The physical setup was nice; I applaud the designer of the stands. There could, I suppose, have been more light, but it was sufficient to permit color judgement, and probably only the available-light photo bugs really suffered.

As usual, I tended to be impressed whenever technical competence -- mastery of the medium -- was clearly displayed; possibly I weigh this too highly compared to the more mystically aesthetic aspects of art, and anyone who likes may weigh my opinions accordingly. It seems to me the sine qua non of the business, like the science in science fiction. This is probably why I like Simpson's work so well; he tries, and handles well, so many different media.

I'm about to make a liar of myself, though; the reason for my selection of "Dragon in Blue" as my personal favorite was purely emotional -- I couldn't tell you now what the medium was, even. I just liked to look at it. Even this was not an easy choice, however; I was last, by quite a margin, to get my selection made. I was wavering around like a hydrogen electron in a high rad flux, spending a lot of time looking at Hollander's solder work, particularly at the little "Hyperspatial Tube", which nearly displaced Linda Kalman's dragon.

Incidentally, I find the solder work, and the article on it in PAStell, most fascinating. I think I can see some ways to expand on the technique and perhaps improve its flexibility, but I won't describe them until I've tried them out.

Anyway, the whole show was fun.

--hcs.

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NYCcon III, P. O. Box 367, Gracie Sq. Sta., New York, NY 10028

## Dian Pelz

The summer 1966 art show held at the Cleveland Sheridan was a large and very one-sided show. Due to the current preoccupation of fandom with fantasy literature, the majority of the entries in the show were of a fantasy nature. Although I can find no real fault with this, it is regrettable that there are so few contenders for the SF/Astronomical Award. One of the biggest problems, aside from deciding among the myriad fantasy entries, was that of selecting contenders for the award in cartooning. Of necessity, this is a rather ambiguous category. Technically, a cartoon is a preliminary sketch, in popular usage it is an amusing illustration, done in a stylistic manner, usually in straight black and white. In this case, do the drawings of Jeff Jones fit into the cartoon class, or are they to be considered as fantasy material. A definition of fantasy was once given to me as being that which cannot possibly happen without extensive bending of the natural laws, whereas science-fiction is that which might possibly come to pass with the natural extension of technical progress. Using this as a basis, are drawings of cavemen and dinosaurs fantasy? They reflect things which have taken place. When they are done in an amusing manner, such as "La of Opar", do they fall into the cartoon field? Perhaps somewhere along the line we must revert to the idea that if the art contains a picture of a robot, fantastic machinery, or a rocket ship it is science fiction; and not until then. In this case we immediately run into the countless illustrations of alien beings. Should these be considered fantasy unless there is a rocket ship in the background? Think about these problems for a while and you may see why awards are often given in categories that do not seem to fit the pieces of art singled out for recognition. The awards are given to reward excellence and in many cases the best of the art entered does not fit into the categories established before hand. This is the primary reason that the Open, and Judges Choice awards were established. Without them, the Judges must either twist the categories to fit the art, or attempt to find a category into which the art may be fitted. Faced with the problem of giving the cartooning award, we felt that it best served its purpose when awarded to Ted White for his five page VOID cover, as this was certainly of a cartoon nature, and was easily the most amusing of those done in that style. It was, moreover, excellent in both technique and conception. Due to the fact that a number of artists had entered a tremendous corpus of art which seemed to cover practically all available categories, there was a problem in the separate consideration of their entries. Should large groups like these be judged piece by piece - with an opportunity to garner every award, or should he be given one award for general excellence? In the case of Jeff Jones, whose entries were all of prize winning calibre, this latter course was followed - which cut down drastically on the number of fantasy pieces under consideration for other awards.

Someone once told me that to succeed in the world of art, all you have to do is think of something no one else has ever done before. If not exactly achieving this, I feel that the majority of the entrants in this show were giving it a good try. George Barr, with his fantastic work in colored ball-point pen, Fred Hollander in his creation of almost microscopic solder sculptures, Don Simpson with his unique approach to plastic and stone carving, and George

Metzger with his strange little alphabet block certainly show that fan artists have not forgotten how to think. It was encouraging to see these, and other entries in the solid field, as it shows that more and more artists are considering these mediums. Display of these items, however, was very nearly a disqualifying factor as many of the items were not easily visible. The judges, mostly out of curiosity, took the time to remove the smaller entries from the display case and were rewarded by discovering the high quality of craftsmanship apparent in these tiny works of art. It should be stressed that the artist must be aware of the requirements for the exhibition of his work. The art show cannot be expected to have everything necessary for the display of unusual items, and due to this the artist should be prepared to bring whatever is necessary to display his work to its fullest advantage. In the case of those minute solder sculptures and, in particular, Don Simpson's "At the Mountains of Madness", a showcase with slanted shelves would have been a decided improvement, and could have been built with little effort. Even a small box with a clear top would have been an improvement. Those of you who are interested in entering any solid works of art would do well to visit a local art gallery and see just how such things are displayed.

In some instances the ambiguity of a piece of art counts in its favor - in other cases this very lack of a clear-cut meaning may tend to put it out of the running where awards are concerned. This was true in the case of a heavy impasto entry by Joni Stopa. As an unusual way of illustrating some tropic lilies against a dim jungle background it was being considered as a fantasy entry. However, one of the judges pointed out that it was meant as an illustration of a short story about the survivors of a rocket ship crash. Its only claim to being this illustration rested on the dim outline of a cross in the background - presumably over a grave. It was nice, but not outstanding, as a fantasy illustration; but as a science-fiction illustration it did not seem to be sufficiently derived from the story. This problem of easy recognition is one which faces practically all artists at some time. If an illustration is from a specific story, then it should show a scene from that story, and not one which might be found in any one of a dozen books. It was this very sort of thing which has made artists bypass countless pictures of men and women in slightly odd clothing which rely solely on their titles for recognition.

For my own Judges Choice award, I narrowed my favorites down to four entries. I liked "Ankle Deep in Night" and "Blue Forest", both by Jeff Jones; "Dragon in Blue" by an artist whose name I do not recall, and "Eraser Eater", by Ron Eobb. I eventually rejected the "Eraser Eater" primarily due to the fact that I have seen it a number of times since 1961 and considered it an "old" piece of work. "Ankle Deep in Night" was rejected because I suddenly realized that, shorn of its title, became nothing more than a stylistic picture of a girl standing in a forest. It could not compare with the originality of "Blue Forest" which, without a title would still be an intriguing picture. It made me think of Galahad Glen, and Little People, and magic, and delight - without really showing much at all. It was very hard for me to make up my mind between "Blue Forest" and "Dragon in Blue", and I think the final decision was made because I felt that over a long period of time I would rather look at the representational "Blue Forest", than the partially abstracted "Dragon in Blue". I was both delighted and relieved when it was awarded someone else's Judges Choice.

## Barbi Johnson

I felt that this was a very good show -- lots of variety and many pieces which were not only good science fiction, but good art as well. This was my first time as a judge and I found it a very interesting experience. I was rather startled to find that none of us were violently partisan to anything that the others did not like, too. The keynote was unanimity.

There were two artists whose work was so prolific and overwhelmingly good that it was not fair to the others to lump them in the general judging; we eliminated the problem by giving a blanket award each to Jeff Jones and George Barr. Then we could get down to serious judging of the Fantasy category. We were all so charmed by Cobb's "Eraser Eater" that we gave it its own award, too; it certainly rated more than an Honorable Mention, but there three such solid pieces still remaining after eliminating Barr & Jones that that would have been all we could have given under Fantasy. We were pleased that we had any number of Open Awards we felt were needed.

Prosser's "Opener of the Way" is a fine piece of art -- very moody and evocative. "Hall of the Damned" by Wilson was also lively. I'm a nut on old temples and that sort of thing anyway, but that was beautifully done.

We were all, I think, fascinated by "Death of a Man." Afraid I'm sounding trite, but that was beautifully executed, also.

The selection we had to choose from in the S-F category was considerably smaller as there were no large and overwhelming entries. Wilson's "Lower Away" was solid art and also "technologically" good. "Metron Suntric" by Ikemori was a fascinating thing of double-headed beings and various ditto creatures under a double sun with a spiral -- Hal Clements said what it was, but I forget! "Asteroid Belt" was a pretty good Astronomical piece.

The only Cartooning entry we found worth an award was the many-paged "Void Cover" -- this was not only good cartooning, but had many original ideas.

We were pleased to find so many excellent entries in the solid or 3-D work; the lucite(?) interior carving, "In the Mountains of Madness," is a lovely thing viewed from above or from any side. The stone sculptures were quite fascinating little faces &/or things; my favorite was "Lucky Charm," but the other was quite good, too. We couldn't choose just one. The solder sculptures were all very fascinating.

In Children's Art, "Something About the Sea" in melted crayon was far and away the best. We chose "Mars" for second because of the thought and creativity which went into it (including a small "person" for scale). We hesitated over the last two, but chose "Tigerafosaurus Bird" because this was obviously what the child meant to draw, whereas "Four Horsemen of the Apocalypse" was so abstract as to leave some doubt as to whether this was the original intention of whether someone other than the artist had titled it.

My personal choice of "Battle of the Thipdars" came about since I couldn't interest anyone else in it for an award, and I felt it deserved some recognition for verve, color, and general good impression. I've been attempting some Burroughs art, and know how difficult it can be. I thought this particular piece took an excellent whack at it.



Herein be a complete listing of entries, purchasers, and prices. This idea was abandoned a few years ago due to lack of interest; it will not be done again unless more of you show that it is of any use or interest to you. The name of the purchaser will be in brackets after the artwork title.

### Sales Recap

DAN L. ADKINS, PO Box 516, Radio City Station, NY, NY 10019

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 1. Monster Planet [Kikeli]....\$11.00 | 4. SF Comic Book Page [April]..\$4.00 |
| 2. Battle [Kikeli].....\$32.00        | 5. SF Machines [Ed April]....\$3.00   |
| 3. Meteor Strike [Whelan].....\$10.00 | 6. Survivor [Kikeli].....\$9.00       |

Total art sales: \$69.00 + Sketches: \$10.62 = \$79.62, less 15% commission = \$67.68.

RONALD BALBIN, 5914 Gilbert Ave., Parma, Ohio, 44129

- Broken Continuum...\$25.00 min. bid

GEORGE BARR, 2480 So. 5th East Street, Salt Lake City, Utah 84106

- |  |  |
|--|--|
| 1. Birthday Card/Wayne Christenson..NFS                      | 7. A Nocturnal Nibbler...NFS                         |
| 2. Changling Child [Gold]...\$50.00                          | 8. The Blossoms Are Best..NFS                        |
| 3. Harness the Steed w/the Emerald Eye [Barry Gold]..\$35.00 | 9. Demon of the Dark...\$15. min bid                 |
| 4. Valley of the 4 Winds [Walstead] \$25                     | 10. The Magician [Walstead]..\$75.00                 |
| 5. Alienette...NFS   | 11. The Lonely Merman...NFS                          |
| 6. Hitch-hiker on a Jeweled Asteroid.NFS                     | (#9 was a collaboration with his sister, Nettie Ott) |

Art Sales: \$185.00 + Sketches: \$16.95 = \$201.95, less commission = \$171.66

IRENE BECK, 647 East 47th St., Gary, Indiana 46409

- Shattered Man

JERRY BURGE, 1707 Piper Circle S.E., Atlanta, Georgia 30316

- |                                  |                                    |
|----------------------------------|------------------------------------|
| 1. Imitation...\$15.00 min bid   | 9. Portal.....NFS                  |
| 2. Vision.....NFS                | 10. Pandora [C. Wells]....\$15.00  |
| 3. Saturnienne...NFS             | 11. Depot.....\$15.00 min bid      |
| 4. The Pit [J.Jacobs]....\$15.00 | 12. Engine Room...NFS              |
| 5. Rapport [Jacobs].....\$15.00  | 13. Norhala.....NFS                |
| 6. Acolyte.....NFS               | 14. Communique.....\$15.00 min bid |
| 7. Dejah.....\$15.00 min bid     | 15. Alchemist.....NFS              |
| 8. Echo.....NFS                  |                                    |

Art Sales: \$45.00 (no sketches), less 15% commission = \$38.25 to the artist.

MARIO CASTILLO, 1725 S. Desplaines, Chicago, Illinois 60616

- Death of a Man....NFS...owner: Alex Eisenstein

RON COBB, [no address available]

- The Eraser Eater...NFS...owner: Bjo Trimble

JUANITA COULSON, RR #3, Hartford City, Indiana

- |   |                                   |
|---|-----------------------------------|
| 1. Stars Down There [Mansfield]..\$5.00 | 4. Bird of Fire [Hetska]...\$1.50 |
| 2. Nazgul [Bournes].....\$20.00         | 5. Bargain.....\$1.50 min bid     |
| 3. Black Amanda...\$2.00 min bid        |                                   |

Art sales: \$26.50 + sketches: \$2.00 = \$28.50, less commission = \$24.22

MIKE DOMINA, 11044 S. Tripp Ave., Oak Lawn, Illinois 60453

- |  |                                   |
|--|-----------------------------------|
| 1. Space Port.....\$1.50 min bid                               | 4. The Void [Kingsburg]...\$7.00  |
| 2. Maelstrom.....\$2.00 min bid                                | 5. Untitled #1.....\$2.00 min bid |
| 3. Things With Tendrils, Things<br>with Claws.[Jacobs]..\$2.00 | 6. Untitled #2.....\$2.50 min bid |
|  | 7. Untitled #3.....\$3.00 min bid |

Art Sales: \$9.00 (no sketches), less commission = \$7.65 to the artist.

PAULINE DONNELLY, 2830 Belair Dr., Bowie, Maryland

1. The Horror of Yashenezb Chun (Larths)..[E.L.Couch]...\$6.00

TERRY FAIRBANKS, 3158 West 43rd St., Cleveland, Ohio 44109

- |                    |                                 |
|--------------------|---------------------------------|
| 1. Incredible Hulk | 3. Fright                       |
| 2. Sea Monster     | 4. Capt. America & The Villians |

B. JOSEPH FEKETE, JR., 35792 Center Ridge Rd., North Ridgeville, Ohio

- |                          |                                    |
|--------------------------|------------------------------------|
| 1. Design One...open bid | 3. Red Citadel...NFS               |
| 2. Day-Star...NFS        | 4. Chair [Dr. Patterson]...\$10.00 |

Art sales: \$10.00, less commission = \$8.50 for the artist.

ALEX B. EISENSTEIN, 3030 W. Fargo Ave., Chicago, Illinois 60645

- |                         |                                    |
|-------------------------|------------------------------------|
| 1. Colonel Harlot...NFS | 2. Angel of Death: 2200 A.D....NFS |
|-------------------------|------------------------------------|

RICHARD P. GLASS, Westgate Apt. 102, 6543 El Coligio Rd, Goleta, Calif 93017

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| 1. Gandalf's Stand...\$10.00 min bid  | 3. Bridge Page 7...\$7.50 min bid  |
| 2. 2nd Hall 1st Deep [Holloway]\$5.00 | 4. Bridge page 11...\$7.50 min bid |

Art sales: \$5.00, less commission = \$4.25 to the artist

ADRIENNE HICKS, 202 Riverside Dr., New York, NY

1. Dragon of Ishtar Gate [Gaughan]..\$5.00
2. Matilda, the Bashful Dragon [Dr. Patterson]...\$6.00

Art sales: \$11.00, less commission = \$9.36 to the artist.

FREDERICK HOLLANDER, 1032 Kagawa St., Pacific Palisades, Calif. 90272

- |                                      |                                     |
|--------------------------------------|-------------------------------------|
| 1. Star Bridge...\$7.50 min bid      | 4. Rose for Ecclesiastes..\$8.50 mb |
| 2. The Tower of Madness..\$10.00 mb  | 5. Wounded Pterodactyl..\$5.00 mb   |
| 3. The Eye of Mordor..\$6.00 min bid |                                     |

YOSHIO IKEMORI, c/o Yoshidaso. No.2-2.521, Hirasaku-Cho, Yokosuka, Japan

- |   |   |
|---|---|
| 1. Metron Suntrio (Double Sun)<br>Civilization....\$25.00 min bid | 3. The Merstious Protozoa...\$8.00                |
| 2. The Conference...\$18.00 min bid                               | 4. SF Cartoon: Armageddon...\$10.00               |
|   | 5. Maiden of Lenar City [Blackburn]<br>...\$50.00 |

Art sales: \$50.00, less 15% commission = \$42.50 to the artist.

BARBI JOHNSON, 7546 Farnum Ave., Cleveland, Ohio 54130

- |  |                                   |
|--|-----------------------------------|
| 1. Dahwan Aids Kyllan [Hamlin] \$25.00 | 2. Tars Tarkas [Coriell]..\$25.00 |
|--|-----------------------------------|

Art sales: \$50.00 + sketches:& prints: \$5.40=\$55.40, less 15%=\$47.09

LINDA KALMAN, 125 Sullivan St., NY, NY

1. Dragon in Blue.....NFS

AL JONES, 1126 Roswell Ave., Long Beach, Calif.

- 1. Earth/Fire/Water/Air..[McKnight]...\$5.00

Art sales: \$5.00 + sketch: .10 = \$5.10, less commission: = \$4.33

JEFF JONES, 1811 Valley Dr., Apt. 1, East Point, Georgia 30044

- 1. Stormgatherer [Kelly]...\$85.00
- 2. La of Opar [Grenzke]....\$55.00
- 3. Tarzan [W. Davis].....\$30.00
- 4. John Tyne & the Alien...\$30. mb
- 5. Sabertooth....\$25.00 min bid
- 6. In Search....NFS
- 7. Ankle-Deep in Night...NFS
- 8. Dissolution....\$30.00 min bid
- 9. The Ape-Man....\$50.00 min bid
- 10. John Carter....NFS
- 11. The Blue Forest...NFS
- 12. The Witch King...\$70.00 min bid
- 13. Conan [Brisson]...\$25.00
- 14. The Cave Girl [Aprill]..\$50.00
- 15. Arcturu of the Ages...NFS

Art sales: \$245.00 + sketches: \$1.75= \$246.75, less commission = \$209.74

EIICHI KOJIMA, 2-49-12, Yamato-Cho. Nakano-ku, Tokyo, Japan

- 1. Manna [Nolan Shaw]..\$8.50\*

\*This money has been donated to the art show by the artist: see lettercol.

NEAL MACDONALD, JR., 13 Freeman Ave., Denville, New Jersey

- 1. Battle of the Thipdars...NFS
- 2. Forgotten Sea....NFS
- 3. Thark, Ape, & Warlord...NFS
- 4. Jeddack of Jeddack....NFS
- 5. Tarzan & La....NFS

BLAKE MAXAM, 924 Ontario, Burbank, Calif. 91505

- 1. Gandalf....NFS
- 2. The Wizard....NFS

GEORGE E. METZGER, 4434 Nova Dr., Santa Cruz, Calif.

- 1. Invitation to Dance...\$30.00 mb
- 2. Education....NFS

NETTIE OTT, 709 Colorado St., Salt Lake City, Utah 84116

- 1. Woman's Hat on a Windy Day [Coulson]..\$5.00
- 2. Metallic Man, Gold-Flecked..\$5.00 mb
- 3. Outward Bound...\$10.00 mb
- 4. Neptune's Garden..\$10.00 mb
- 5. Circe of the Autumn Mist.\$10.

Art sales: \$5.00 + sketches: .55 = \$5.55, less commission = \$4.72

DIAN PELZ, Box 100, 308 Westwood Plaza, Los Angeles, Calif.

- 1. Lament for Boromir [Gold]..\$40.00
- 2. Titus in Under-River [Kingsbury] \$5.
- 3. The Rubbledy-Ub-Dub [Flower] \$8.50
- 4. The Bird is on the Wing..\$5. mb
- 5. Herd of Nylons [McKnight] \$5.00
- 6. The Throg [Hollander]..\$4.00

Art sales: \$62.50, less 15% commission to PAS = \$53.12 to the artist.

DAVID E. PROSSER, 1326 Oregon Ave., Steubenville, Ohio 43952

- 1. Cry of Victory [Brisson]..\$50.00
- 2. Wolfgirl [Barry Gold].....\$50.00
- 3. La of Opar [Grenzke].....\$15.50
- 4. Thuvia, of Mars [Trona]...\$16.00
- 5. Duare of Venus [Grenzke]..\$15.50
- 6. Naheelah, the Moon Maid [Kingsburg].....\$16.00
- 7. Illo from Lovecraft...\$125.00 mb
- 8. Pan.....\$100.00 mb
- 9. Eternal Cavalier [Walstead] \$25.

Art sales: \$168.00 + sketches: \$12.45 = \$180.45, less commission = \$153.38.

DONALD SIMPSON, 3177 West 5th St., Los Angeles, Calif. 90005

- |  |  |
|--|--|
| 1. Machineries of Joy...\$100.00 mb    | 13. Head #2.....\$5.00 mb                |
| 2. Dune Wind [Stopa]..\$20.00          | 14. Flashing Colors.....NFS              |
| 3. Lost Midnite...\$20.00 mb           | 15. Agony of the Machine [Shaw] \$21.00  |
| 4. Crenoid Being...\$15.00 min bid     | 16. Ich Komme Von Sternen Hier..\$25. mb |
| 5. The Flagship...[Kingsbury] \$9.00   | 17. Korean Flower.....\$5.00 min bid     |
| 6. At the Mtns of Madness...\$80.00 mb | 18. The Firemen [Flower]..\$4.25         |
| 7. Psychedelic Watch...NFS             | 19. Girl with Green Eyes...\$3.00 mb     |
| 8. Lucky Charm.....NFS                 | 20. The Vortices.....\$3.00 mb           |
| 9. Angry Cat-Man.....NFS               | 21. A Falling Out.....\$5.00 mb          |
| 10. Rlyehan.....\$15.00 mb             | 22. By the West Hall [Jackson] \$4.00    |
| 11. Sirian.....\$3.00 mb               | 23. Siren [Wehrle]..\$15.00              |
| 12. Head #1.....\$5.00 mb              |  |

Art sales: \$ + sketches & prints: \$60.15, less commission = \$

DAVE SKAL, 5127 Claremont Ave., Garfield Heights, Ohio 44125

- |                                  |                                    |
|----------------------------------|------------------------------------|
| 1. Untitled #2 [Siebert]..\$6.50 | 2. Dark Wanderer...\$17.00 min bid |
|----------------------------------|------------------------------------|

Art Sales: \$6.50 + sketches: \$1.85 = \$8.35, less commission = \$7.10

CRISS STINE, 239 N. Kenmore #48, Los Angeles, Calif.

- |   |  |
|---|--|
| 1. Witch's Gift [Wolheim]..\$3.00                 | 8. Siren [Wollheim]...\$2.00           |
| 2. Untitled #2....\$3.00 min bid                  | 9. Willow Sprite.....\$1.00 min bid    |
| 3. Untitled #1....\$3.00 min bid                  | 10. To Reach a Star [Collins]..\$2.00  |
| 4. Ivy Wall [Wollheim]..\$4.00                    | 11. A Fantasy or Three [Wollheim] \$3. |
| 5. Dwellers in the Mirage<br>[Collins].....\$3.00 | 12. Untitled #3....\$2.00 min bid      |
| 6. Unicorn.....\$2.00 min bid                     | 13. Triton's Lair [Wollheim]..\$2.00   |
| 7. & Then I Dreamed [Deckinger] \$3.              | 14. Untitled #4....\$2.00 min bid      |
|   | 15. Untitled #5....\$1.50 min bid      |

Art sales: \$20.00 + sketches: \$6.30 = \$26.30, less commission = \$23.35

JONI STOPA, Wilmot Ski Hills, Wilmot, Wisconsin

- |  |                                 |
|--|---------------------------------|
| 1. Somewhere a Voice [Richardson]..\$10.00 | 3. Red Shift....\$10.00 min bid |
| 2. Asteroid Belt [K. Moore]..\$12.00       |                                 |

Art Sales: \$22.00, less 15% commission = \$18.70 to the artist.

BJO TRIMBLE, 614 Walnut, Santa Cruz, Calif.

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| 1. Orchid Nymph....NFS             | 4. Moon Princess [Hansen]...\$25.00   |
| 2. Changlings [Kingsbury]..\$51.00 | 5. The Silver Cape.....\$5.00 min bid |
| 3. Arthur Pendragon [piper].\$5.00 |                                       |

Art sales: \$81.00 + sketches & prints: \$19.35=\$100.35, less 15% = \$85.30

JOSEPH J. WEHRLE, BR., 539 W. Mahoning St., Punxsutawney, Penna. 15767

- |  |                                       |
|--|---------------------------------------|
| 1. Fawn the Dark-Eyed [Aprill] \$10.   | 4. 4-Panel Fawn Strip [Davis] \$10.00 |
| 2. Fawn & the Reaper [Kingsbury] \$10. | 5. In the Land of Pan [Davis] \$8.50  |
| 3. The King of Zornah..\$15.00 min bid |                                       |

Art sales: \$38.50, less 15% FAS commission = \$32.72 to the artist.

TED WHITE, 337 - 49th St., Brooklyn, New York

- |                                       |
|---------------------------------------|
| 1. Five-Page Cover for VOID #28...NFS |
|---------------------------------------|

14  
GREGG WILLIARD, 70 Webster Pk., Columbus, Ohio

1. Repair Job.....NFS
2. Action, Reaction, Reaction, Reaction...NFS
3. Untitled.....\$2.00 min bid

JOHN WILSON, 45 Park Avenue, Spalding, Lincs., England

1. Hall of the Damned [Beck]..\$12.00
2. Lower Away [Shaw]...\$16.00
3. Elementals [Miller]..\$2.00
4. The Summons [Jackson]..\$8.00
5. One Man's Gods [Chokan]...\$8.00
6. Alien (1)...\$3.00 min bid
7. Alien (2)...\$3.00 min bid

Art sales: \$46.00, less commission = \$39.10 to the artist.

BERNARD A. ZUBER, 1775 N. Las Palmas Ave., Hollywood, Calif. 90028

1. Beauty and the Beast
2. I Live in a Flower - Don't You?
3. Odycean

Sketch sales: \$2.35, less commission = \$2.00 to the artist.

\$

VIRGINIA A. BAUR, 5135 Claremont Blvd., Garfield Hts. Ohio 44125

1. The Tree Eater....\$1.00 min bid

DEBBIE BERNS, c/o 5127 Claremont, Garfield Hts, Ohio 44125

1. Flying Saucer....\$1.00 min bid

THE TWO CLARKE CHILDREN\*, c/o Gina Clarke, 9 Bancroft, Aylmer E., Canada

1. Tom Swift etc....NFS
  2. Mars.....NFS
  3. Rainbow Monsters...NFS
  4. Space Patrol.....NFS
  5. Moon Rocket.....NFS
  6. Lost Ones.....NFS
  7. Men in Outer etc..NFS
- \*who should have been identified on the green sheet, and one for each child

BRUCE ELMER, c/o Anderson, 3 Las Palomas, Orinda, Calif

1. Something about the Sea.....NFS

LAURA FASS, 251 West 102nd Street, New York, NY 10025

1. Autobiography.....NFS

RICHARD GAINES, 336 Olentangy St., Columbus, Ohio 43202

1. Space Age U.S.A.
2. Insect World
3. Imagination
4. Rocket Launching

CAROLYN HILL, 3200 Castleleigh, Beltsville, Maryland 20705

1. The Gingerbread Man & the Sun..NFS
2. Overseer of a World....NFS
3. And Did You Hear About...?..NFS

CHERYL HILL, 3200 Castleleigh, Beltsville, Md. 20705

1. The Green Sea.....NFS

EYDIE KEMP,

1. Coriolanus [H. Beck]...\$4.00 (less commission = \$3.40 to the artist)



ARTHUR C. KYLE, III, "Skylee", RD #4, Potsdam, New York 13676

- 1. Starcake.....NFS

DAVID MORGAN, 4708 Lackawanna St., College Park, Maryland 20740

- 1. Sailing Ship Near Betelgeuse..NFS 5. A Flying Martian...NFS
2. The Toonerville Trolley Lives.NFS 6. The Weather Barn....NFS
3. Tubulare.....NFS 7. Exploring Ahtares III....NFS
4. Mayan Artifact, 1984...NFS

JEFFREY MORGAN, 4708 Lackawanna St., College Park, Md 20740

- 1. Enthome.....NFS 2. The Gingerbread Man Walking on Volcanoes...NFS

JAMES SKAL, 5127 Claremont Blvd., Garfiled Hts., Ohio 44125

- 1. A Zoomorph.....\$1.00 min bid 2. Space in the Future...\$1.00 min bid

SANDRA SKAL, 5127 Claremont Blvd., Garfiled Hts., Ohio 44125

- 1. Tigrifosaurus Bird...\$2.00 mb 2. Spaceship Under the Apple Tree..\$1. mb

DEBRA STOPA, Wilmot Ski Hills, Wilmot, Wisconsin

- 1. Winnie the Pooh.....NFS 2. Devil Dancers.....NFS

KENNY WOOD, 4710 Muskogee, College Park, Maryland 20740

- 1. Super-Nova.....NFS

BRIAN GAUGHAN, PO Box 177, Edgewater, New Jersey

- 1. Star Fighters

This year we had the unusual honor of exhibiting some of Jack B. Gaughan's work in the show. He did not enter the competition, but used the art show as a showcase to sell some of his paintings and charcoal sketches. Perhaps other professional artists will be persuaded to try this idea in the future.

JACK B. GAUGHAN, PO Box 177, Edgewater, New Jersey 07020

- 1. Umzlopoyaas [Brownstein]..\$10.00 6. From "Star Magician"[Haldsmann] \$6.75
2. Legend [Brownstein]...\$10.00 7. Pteranodon [Wollheim]...\$8.00
3. War of the Worlds [Jacks] \$25.00 8. A Lensman [Grenzke]...\$14.00
4. Beastie [Winston]...\$10.00 9. The Yellow King.[Latione]..\$19.00
5. Sword Sorcery [Krulek]..\$9.00

Art sales: \$121.75, less 15% PAS commission = \$103.50 for the artist.

\$

SKETCH-TABLE ONLY: Jan Aldridge: \$1.20, Jim Cawthorne: 45¢, DEA: \$1.60, Mitch Evans: 40¢, Ray Capella: 15¢, Robert Gilbert: 90¢, Cynthia Goldstone: \$3.50, Mario Kwiat: 15¢, Al Lewis: \$13.00, Locke: 15¢, McIntyre: 70¢, Tony Marcus: \$1.00, Helmet Mueller: \$3.00, Diana Paxson: 20¢, Andy Porter: 5¢, N. Roe: 78¢, Rotsler: \$6.70, Randy Scott: \$1.00, Joe Staton: 35¢, SL Thompson: 50¢, Arthur Thompson: \$1.20, Tone: 50¢, Jurgen Wolff: 15¢ NOTICE: The art show does not send out less than \$1.00, so any sum less than that will be applied to a PAS-tell sub or held for not more than one year to be personally collected by the artist! If anyone knows the address of Aldridge, Roe, Tone, SL Thompson, please send it to us; we have no record of them!



# PEOPLE

CYNTHIA GOLDSTONE will be honored at Westercon XX Art Show [July 4th weekend, 1967, Los Angeles] with a special exhibit of her own works, and special attention from the convention. She has accepted the invitation to show her art, so that fans may see Cynthia's non-fantasy works as well as enjoy more of her wonderful talent so often displayed at our shows. For all the years of the show, Mrs. Goldstone's works have been among the most popular and best selling pieces of art. Therefore, it was decided to have this exhibit in her honor. An extra-large room for the art show was selected by the convention committee so that Cynthia would have plenty of room.

\$

STU and REIKO METCHETTE have volunteered to do a service for the Japanese artists who have been having some trouble with the entry forms; they are translating the information into Japanese for them! Also, special notices of particular interest to these very nice artists overseas will also be translated into their own language. This will make everything much easier, since it is our understanding that some of the artists have had to locate translators before fully understanding some of the art show rules and instructions. We hope that this will encourage many more of the Japanese artists to enter the show, for their art has always been enjoyed by fans. A big vote of thanks go to the Metchettes for taking this time away from family and other activities to extend this courtesy to our Japanese friends.

\$

DON and MAGGIE THOMPSON also deserve thanks for their job as Art Show agents for the past Tricon. Along with the cooperation from HOWARD DE VORE, who ran the hucksters room in conjunction with the Art Show, we also thank the Tricon chairman, BEN JASON, for his kindness and helpfulness to the show. The Art Show will share a room with the hucksters anytime Howard is in charge!

\$

PAUL G. HERKART is preparing slides of the art at Westercon IX and at Tricon for sale. Interested parties may contact him at 25 Palmer Square, W., Princeton, New Jersey, 08540. Or write to PAS-tell editorial address. The artists involved will get free copy of their work on 35 mm slide [or, if they prefer, in small color photo; please inform us]. Profits go into the Art Show funds, after Paul takes out his own expenses, of course.

\$

The Art Show would like to thank, in awe, BARRY GOLD, MARK WALSTEAD, N. GRENZKE, and E.B. KINGSBURG, who are turly the Last of the Big-Time Spenders! Between them, these four men spent about \$487.00 at the show!

\$

Thanks to BRANDON LAMONT, who did the calligraphy for our long-awaited certificates of award, spending many hours of volunteer time on the job. And premature thanks to the man who will undoubtedly be hornswoiggled into the task of running the awards off on his multilith, FRED WHITLEDGE.

\$

And a special set of orchids to LUISE PETTI, who is doing my ironing so I can sit here and type these PAS-tell stencils for you! A finer sacrifice cannot be imagined. She also keeps the tea hot and the dishes washed, wowiee!

## LETTERS

Route #1, Box 156, Festus, Missouri 63028

One thing about which I would appreciate suggestions is this: do you know of anyone with the proper photographic apparatus who could make photographic copies of some of the work of Clark Ashton Smith for me? Smith's widow is willing to cooperate (she lives with her husband, Frank Wakefield, in Colfax [California??], I suppose you know) but because one painting loaned me for the Ozarkon was damaged, she has wet feet about loaning any more that require being shipped. Any suggestions would be appreciated.

---Paul J. Willis---

[Well, offer to pay for repairs to the painting, for one thing. If nothing else, it will make her feel better about "fans" in general. Artwork should never be mailed without insuring it, and making very certain that the wrappings are more than a flimsy piece of brown paper and 2-ply kite twine. Artists sending work to the show are constantly making the mistake of thinking that any savings on weight/postage costs (accomplished by not using plenty of cardboard protection) is worthwhile, and occasionally we have an unhappy artist with those few extra pennies saved in postage...and a badly damaged piece of work! I don't offhand know of any photographers close enough to Colfax (wherever that is) to drop in and go to work. However, you might contact Paul Herkart and ask him to give this a try when he's next out here; he has taken some beautiful photos of the art show (for sale) and likes this work.

Incidentally, let us know in plenty of time, next Ozarkon, and we'll see if the artists Out There are interested in exhibiting in another show. Artwork entered in a show not under the auspices of ISFAE (even if it is a "fan" affair) would still be eligible for entry at a worldcon. And speaking of worldcons, how about the rumor that the Deep South is considering a bid for sometime real soon? Remember, tho; L.A. in '68!]

Box 457, Talmadge, California 95481

Creath Thorne asked about layout, so here's my two cents worth. Working on ditto I always use 1" margin on the top and bottom, and 3/4 on the sides. Before I type up the masters I always plan out what I want; drawing guidelines, etc. for illo space and text. To break up the text portion I'll usually use two columns and then switch to across the page. For the illos I base on quarters, varying to half page or 3/4. When this becomes tiresome I'll use circles, two page spreads or fraction thereof, or possibly write the title logos vertically instead of horizontally across the top of the page. If you use your imagination and plan before you master, you'll have an interesting and neat layout. Another good way is to use the layout of a professional magazine as a guide; a good one is Cinema Magazine.

I found the judge's discussions on the art show very interesting, as well as enlightening. I believe what they like to see is new ideas and techniques, rather than polish as the prime ingredient. I wonder how a 3-dimensional water color would go over?

---Steve Kelez---

[Thank you for the ideas on layout. And thank you also for the addresses of artists who might be interested in getting a sample copy of PAS-tell: you have gained 4 free copies of forthcoming PAS-tells (one for each address) for this service. Why not try out the 3-D painting and see?]

5319 Ballard Ave. N.W., Seattle, Washington 98107

19

Speaking of buying art, has anybody ever found a sensible answer to what to do with it after we've bought it?

Usually it shows there is no place where the sketches can be mounted on the spot. It seems to me that a "mounting table" might do good business, especially adjacent to the miscellaneous sketches. I have sketches, India ink drawings, pencil illos, water-colors and even a few oil paintings that never have been properly mounted. Some have been jammed into 5&10-cent store frames and hung helter-skeiter; others are still lying in envelopes.

I have considered trying to mat them myself, infact I got a book from the library telling how it is done. I have an X-Acto knife; a mitering-box; cardboard. Even have saws and tools available for making frames. The one thing I lack, though, is confidence in my own taste when it comes to utilizing all these things. That's why I think a "matting table" ought to go over well; buyers like me could trot right over and have their purchases professionally matted and needn't take them home to languish in desk drawers or get lost in a mass of papers or be awkwardly hung in cheap frames that don't fit.

Of course, once the pictures are properly matted and framed, there is still the problem of what to do with them. The walls in my house are starting to look too crowded for comfort. Pictures take up even more room than books, and goodness knows how quickly a book collection can drive one into thinking in terms of a bigger house. What do people do with art? To make the most of it, I mean, and show it at advantage?

---G.M. Carr---

[To answer your last question, you can arrange artwork in a large (and probably handmade) folder to display to interested visitors. Or you can take down some of the art, pack it away, and hang new art; by this method, you can shift artwork around to give everything a viewing some part of the year, and yet each piece has a newness for being put away. Maybe others will have an idea; several people are big art collectors.

The art show made a bit of money this year, and will invest it in 3 main things; a showcase for fragile 3-D works, revamping the art show hangings, and a matting and packaging table. That will, by the way, take care of any and all profits from this show! We've already got a matting machine, and a paper cutter, both of which will be available at the next con. Also, for those who have auction material, books, costumes, and assorted etcetera to send home, we'll provide packaging.]

1326 Oregon Ave., Steubenville, Ohio 43952

I've been told that the HPL painting took a prize and just wondered if any physical evidence of this was to be made. Seems that there was once much uproar about awards and such, and 'twas much discussed. I see no mention of anything in last PAS-tell and have gotten curious.

---Dave Prosser---

[Hmmm, well...you see, we'd have had some certificates at Tricon, but didn't because of a series of goofs, mistakes, and delays that you'd never believe anyhow. Award certificates, however, will be mailed to all art show winners (including children) as soon as we pry them from the printer. ahahahahaha! All we could do for Tricon was show off the rather jazzy gold seals and imprinter we had made for the awards. As soon as we've got this snag cleared away, we'll have enough awards to last for years, and everyone can relax (it says here) on this point.]



20

c/o Yoshidaso, Hirasaku-Cho, Yokosuka, Japan

How is it with your daughter. We just had a baby girl and we named her Luna, its mean the child of the Sun, Star, and Moon, just complete. My wife and I and children like to become Catholic. Here in Japan all the SF artists and writers don't have any exact belief, but just superstition or nonsense, selfmade religion, so I am sure that I am the only SF artist that believe in God and Christianity. Would you let me know what American SF artists and writers believe in? Please if you don't mind?

---Yoshio Ikemori---

[Congratulations on the birth of your daughter. Luna is a lovely name. I cannot tell you much about the beliefs of American SF fans at all; some of them follow certain cultish or superstitious religions, including astrology, and other types of unusual things. Some even say that they believe in the more ancient religions found in Egypt, or pretend to follow black magic. I believe that this is a search for a truth, even if it seems to be taking an unusual method to do so. I hope that the people who believe in Christianity will take the time to send you the reassurances you've requested. Many people are so secure in their faith that they do not have to make an issue of it, which is why we hear so much more about the superstitions and nonsense than we do about the solid faiths. Perhaps they will speak now.]

Box 516, Radio City Station, New York, NY 10019

The pages of ET CETERA are open to fan and pro alike, but no doubt fans will find it harder to get into than the usual fanzine. There's little use for fillers or such. So a fan not only has to do art, but come up with a feature or major project, like a comic book story, or ERB folio, etc.

I think you have the wrong idea of what an artist is drawing for. I'm certainly not working for CREEPY for the sake of any kids. Most fans I don't care for..they think they know too much. I'm a professional, and a professional draws for one reason...money. As to what magazine or art form; an artist works for those that feature what he likes to draw. And, we don't make money from the kids any more than we draw for kids. We get paid from the publisher. He may make money from the kids or he may lose money. Anyway, the kids get a lot of sweat for that money. The average comic pays \$25.00 a page for pencil and inking. I work 90 hours a week to make \$200. Those kids can't get you hired, but they can get you fired with bad letters.

One nice thing about doing comics, you can think "young". That way, you don't have to grow up. But you still have to be intelligent...like know what everything under the sun looks like at any given period in time. Or at least have it filed somewhere.

---Dan L. Adkins---

[I've been asked by some artists how one breaks into, and carries on, in the comic book field...so how about a full article on the subject?]

5127 Claremont Blvd. Garfield Hts., Ohio 44125

What do you suggest as a minimum bid at the art show?

---Dave Skal---

[A price that wouldn't break your heart if it sold at minimum bid, but low enough to make the game of bidding interesting. People who don't put a min. bid on their art take a chance that we'll put a \$5.00 mb on something they really value at no less than \$15.00. In some cases, we won't place a min, bid, the art won't sell, and the artist is out.]

2480 South 5th East St., Salt Lake City, Utah 84106

I had plans for a big elaborate showing at the Tricon this year, but other commitments have kept me from completing anything. Portrait commissions have been coming in quite steadily for a while now. In fact, a local violinist not only wants a portrait of himself in tux with fiddle, but wants a sort of "still-life" portrait of the instrument itself. It's old and quite valuable. You ever hear of anyone doing violin portraits? And a rather strange fad is going around here. Everyone wants nude portraits, men as well as women. People are suprising friends for birthdays and such with nude drawings. I balked at first, doing such things, but no one seems to attach anything vulgar to it. The pictures are displayed prominently and proudly. [Salt Lake City sounds like a strange town!]

Thank you for the compliment on THE BROKEN SWORD [appearing in Reamy's "Trumpet" fanzine]. I want people to like it, but it's so much fun to do that unless I got a few hundred letters condemning it, I don't really care. The characters in it are all real people, most of them acquaintances of mine. Imric the elf earl was not influenced by Anderson's description. My model looks just like that, with the exception of the pale eyes, and his hair is dark. He is a remarkable little man, little more than 5 feet high, and so thin that on anyone else it would look like emaciation. The fat friar is a heavy-set friend who hasn't quite forgiven me for putting back on the 50 pounds he's worked so hard to lose.

I'm using the strip as a sort of personal record of my likes and dislikes. Friends generally show up favorably and enemies are made to look foolish. The guy I used for Aelfrida's father refuses to acknowledge that he was the model, though everyone has recognized him. The models that are hard to find are the trolls. Personality-wise, I know hundreds, but there aren't too many around who meet Anderson's physical description.

PAS-tell has been coming regularly, thanx. Isn't it about time I send more money or something? I don't want to be considered a freeloader.

---George Barr---

[Just keep writing interesting letters, and send along a stack of sketches now and then, and we'll never consider you a freeloader! Your description of how you work on the BROKEN SWORD comic strip will be of interest to artists who wonder how other artists find their inspirations, and will, perhaps, encourage others to share their ideas with us.]

85 Plum Street, New Brunswick, New Jersey

Liked PAS-tell #20 for the good cover and interesting articles and news. Not because I ever find time to participate in any art show, but find it very interesting to read about it; so there is PAS-tell to fill this interest which is usually overlooked in other zine reports.

Those who contribute to fanzines hardly ever get a pat on the shoulders but it is a very good exercise for the participating artist. If he or she gets mad, because some editor neglects to print his noble efforts, he or she can do two things; give up or try again. For 15 years I tried to make fan editors happy with my sketches (the letters I have received would enlighten any fan artist's heart), then I have heard that their fanzine just folded before they could use the drawing. Oh, it was lots of fun! Drawing for fanzines is still for the birds...or for those who like to draw...or doodle, like me, and forget it as soon as I send it out from the house. None of it is to be taken seriously, but just liked and enjoyed as a hobby.

[Well said!]

---Margaret Dominick (DEA)---

22

5620 Edgewater Blvd., Minneapolis, Minnesota

It was a good idea to have the artists give the helpers a Thank You gift, but I wonder if it will work. There are 42 people on the list you published, and there are I don't know how many more who helped a little but who didn't get their names down. I spent maybe 15 minutes of my time Saturday morning hanging the burlap covers. Do I warrant a sketch by one of the artists? Frankly, I don't think so. There are some people like Bruce, Dian, Ron, and Don who did give up a lot of their time, and ought to get some kind of thank-you. If one were to pare down the list, there might be 15 people who donated a lot of their time. But who is around all of the time to decide who ought to get something? No one. The only solution that comes to my mind would be to have the helpers sign in, and keep track of their hours spent in the art show. But I have my doubts whether this would work, either.

But in any case, it doesn't seem right for people like Don Simpson to donate \$13. worth of art and others nothing. Perhaps some sort of a fund could be set up for the purpose.

Do you suppose you could find someone to do an article on effects to be gotten with a ditto? Color work is elementary, but there are ways to get different shading techniques, or is there anything to give it texture?

---Jean Berman---

[We've had articles on ditto work in earlier PAS-tells, which I'll try to dig out for you. However, anyone who has any suggestions might drop us a line; we'll publish any new ideas, and count them as LOCs, even if they aren't a full article on the subject, fair enough?

We give Don (and any other contributing artist) a discount on his entry fees. Our books aren't what they should be, and we still miss on this, but we're trying. Mainly, the show depends on any volunteer help it can get, and the amount of time put in on the job can't be determined ahead of time, nor can we start making everyone fill out timecards; it wouldn't work out. Your 15 minutes of work put the show forward by that much time; and some artist ambling in to hang his own (and other's) work, even if it takes 5 minutes, has just taken some extra time off the amount of work that the Pelzes, Ron, or the Trimbles have to do. Compounded by all the 15 minutes volunteered here and there....it adds up to that much more time we all have to see the rest of the convention.

So, yes, you deserved a free piece of art as much as anyone there. We didn't keep very good track of our helpers at Tricon, I'm afraid, and many of them got off without being "thanked"; those of you who did not collect a piece of work (or if you know of someone), please contact us. Barbi Johnson volunteered her lovely "Encourager" prints, and my two multilith prints, "Phoenix" and "The Last Unicorn" are also available. Don Simpson (ever faithful) donated his prints "The Machineries of Joy" to the cause. People like Mrs. Jeff Jones, who hung a great deal of the art at Tricon, certainly deserve a very big "thanks", indeed!]

2-49-12 Yamatocho, Nakano-ku, Tokyo, Japan

At ISFAE finish-time, I dedicate my work to ISFAE. I want somebody will receive it or sell my work in the show and use its moneys for ISFAE. I pray, you shall have good show.

---Eiichi Kojima---

[How can we say "thank you" fully for this generosity! How nice of you!]

808 Onslow St., Durham, North Carolina

I am to take my Fantasy Animals to New York this Fall to show them to my sister's publisher - or rather, that is, the Children's Editor at Morrow. If they don't take them, I hope at least they'll have some good suggestions: and if I ever do get it published, I certainly will remember Katwen!

---Isabel Casseres---

[Good luck on your venture! I hope those charming Animals sell. Fans certainly enjoyed them on the covers of GAUL, and with your permission I may reprint those covers for PAS-tell sometime, for the new fans.]

PO Box 177, Edgewater, New Jersey 07020

You two (Trimbles) can never be thanked enough for having made me feel at home nor can you EVER EVER be thanked sufficiently for the work you put in on the project art show. Greatgawdamighty! By now you must KNOW that's a thankless task and must be as accustomed to that as anyone can get, but GAWRSH. A beautiful job, Sir and Ma'am.

---Jack Gaughan---

[Shux, 'tweren't nuthing....but I'll accept your abject gratitude in the name of the Pelzes, and everyone else who helped put up the show, run it, take it down, and generally make it enjoyable for you.]

606 Wellner Rd., Naperville, Illinois 60540

I keep hearing about PASTells, PASTells, PASTells. Seth Johnson keeps telling me to write you and get a copy of PASTell and get into your club and so on. I just got a letter from Jack Gaughan mentioning your publication and the fact that he had written 2 articles for upcoming issues. So it appears I won't be able to get by another day without writing to you asking for a copy of PASTell, attempting to get info on the club and just generally trying to strike up a correspondence with you.

Would you please explain the name? I seem to link PASTells with "pastel" a medium which I seem to get crummy impressions and connotations from. Whenever I think of pastels I think of little old ladies sketching the pretty birds and such.

---Jay MacNeal Kinney---

[So why haven't you also been ordered by the Coulsons to write? Seems they're slipping on the job! Oh weel. There is no club. Tell Seth that, bless him, maybe he'll believe you; there is no club. There is no organization (ask anyone!) to join. The art show has entry forms, and fees to pay, for each individual show. And this zine supposedly helps contact fan artists between shows to give news and so on. That is all. No club. Remember that. Otherwise, it's great to see that Seth is still working for us, because he's been responsible for many neofans entering the show, and we need new blood. But no club, OK?

PAS-tell is a pun. And I wish I hadn't started it. PAS=Project Art Show + "tell" as in giving news, etc. Oh well. Pastels can be very vibrant and living, depending on the technique. Criss Stine entered some odd designs at Tricon, done in pastels, that were striking. I use pastels occasionally (but not for pretty birds, usually) when I do animals, or when I'm sort of "ranging around" for a line or design.

Thank you for the illos. I'll use some as soon as we settle down to working on Real Layout for this zine...real soon now.]



PAStell, the Project Art Show magazine, carrying news and comments about each year's International Science Fantasy Art Exhibition.

Issue #21, for October 1966

TABLE OF CONTENTS:

Cover. . . . . Luise Petti  
(stencilled by Don Simpson)

TRICON Art Show Winners. . . . .p. 3

TRICON Show Report, by Bjo . . . .p. 4

Judge's Report, by Henry Eichner .p. 5

Judge's Report, by Harry Stubbs. .p.6

Judge's Report, by Dian Pelz . . .p. 7

Judge's Report, by Barbi Johnson .p. 9

TRICON Show Sales Recap. . . . .p.10

News &c. . . . . . . . . . .p.16

People . . . . . . . . . . .p.17

Letters. . . . . . . . . . .p.18

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CoA: [Please note these temporary changes]

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