

PAS-tell V2 N1



HOORAY FOR HOWARD JUNGHANEL!

It is a rare man who will turn all of his power tools over to a bunch of people he's never met before. Howard did that, and more; he spent a weekend showing Al Lewis, Steve Tolliver, Jock Root, Ron Ellik, and John how to make jigs to cut down the work, and freely loaned power saws, drills, and other such devices. The Trimbles are very fortunate in having a neighbor like Howard. Project Art Show owes him much, for tool rental and lost time would have cost much more than the drill we are replacing for him. He is not interested in SF, or very much in art; but he likes to build, and for that, we are all very grateful!

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AND A VOTE OF THANKS TO THE OTHERS, WHO BUILT THE ART SHOW HANGINGS; INCLUDING THOSE MENTIONED ABOVE & ED MESKYS, FRED PATTEN, AND MIKE JUNGHANEL FOR THE LOAN OF HIS LITTLE RED WAGON. \*THANK\*!

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PAS HANGINGS TO BE AT DISCON

We had hoped to unveil the new art show hangings, gift of Westercon XV, at Chicon. But they were not finished in time for leisurely travel across country, and we could not afford any of the guaranteed "hurry up" freight prices. Paul and Ellie Turner kindly offered to transport them on their luggage allowance, but the railway would not accept two 200 pound boxes and a 7 feet long crate as "luggage".

Faced with having to discard the pegboard, because of its weight, we searched for a lighter, yet fully suitable material on which artwork could be hung. John sells to a local company which deals in jute products, and they had a lot of specially-woven burlap material which had some defects and could not be sold. They have GIVEN it to the art show! We'd like to thank them by name, but since they are supposed to burn such material it would not do to give them too much publicity; at their specific request. This very nice company has saved PAS quite a bit of money, and so THANK! Look for the hangings at DISCON, 1963!

1963 WESTERCON ART SHOW

Will be handled by Jessie Clinton, 11 West Edith Ave., Los Altos, Calif. All artists who live west of the Rockies, send your artwork to Jessie. Don't forget to fill out entry forms!

Join the Westercon, send \$1.00 to Alva Rogers, 5243 Rahlves Drive, Castro Valley, Calif; join the fun!

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1963 PROJECT ART SHOW, DISCON

Dick Eney, 417 Ft. Hunt Road, Alexandria, Virginia is the agent to whom you send your work for this show. Include entry form and fee, return postage and insurance or work will not be admitted to show. Rules and categories are listed elsewhere.

Photographers, send work to Eney, following rules as stated, please.

Join the 21st World Science Fiction Convention in Washington DC, over Labor Day weekend, 1963. Send \$2.00 to Bill Evans, Box 36, Mount Ranier, Maryland for progress reports, etc.

All artists should support the conventions; they certainly have done plenty for us! Without their full co-operation, we could not have an art show at all. Display rooms cost \$\$\$, and PAS gets one for free, each time!

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SHANGRI-L'AFFAIRES CLEANS HOUSE

The LASFS club 00 has changed its editor, again; back to Al Lewis. Ron Ellik handles all subs and address lists, John Trimble is on lettercol, and an all-out attempt is being made to bring everything up to date. Fred Patten, editor of Salamander, found Sal quite enuf to handle. All old artwork was given out to active fans in the area who would use it right away or sent back to the artist.

If you sent something to Shaggy and have not heard of it or seen it in print in a local zine, let me know. I have kept only a very small backlog of artwork. Shaggy now NEEDS good art; and this time any work which is not used will be promptly returned. Used art nets artist a contributor's copy.

WESTERCON ART SHOW

The first Westercon art show, held over June 30 & July 1, 1962 in the Alexandria Hotel, Los Angeles, was a great success in spectator reaction. Almost all of the Big Names in writers, editors and fans saw the show, and commented favorably, on the quality of fan artwork.

Bernie Zuber directed the show, with assistance in hanging artwork from Mike Hinge, Luan Meatheringham, Adrienne Martine, and assorted other fans who wandered in and stayed to help. Gail Daniels typed cards for the show, late into the evening (or possibly early into the morn). Ed Wyman ran all sorts of extra errands for the show. Ann Chamberlain took in the money from the sketchtable, and kept track of sales, tho she had the NFFF table, and some extra fanzine sales to look after, also. Many thanks to all for the aid!

Judges for the show were Adrienne Martine, Wally Weber, and Anthony Boucher. With only an outline of categories with which to work, they gave ribbons in all standard Project Art Show categories, plus one new one that they felt was deserved; Most Improved, which went to Karen Anderson in first place, and Blake Maxam in second.

No trophies were given in the show, simply ribbons, but these had been printed in blue using the Westercon XV symbol, and were quite stunning. Don Fitch did them for us on his letterpress, donating his time and materials.

First places in each category were: Outré Art, Cynthia Goldstone. Most Promising, Mike Hinge. Children's Fantasy, Bjo. Tolkien Art, Karen Anderson. Heroic Fantasy, Don Simpson. Fantasy, Cynthia Goldstone. SF Illo, Morris Dollens. Cartoon, Louis Lista. Astronomical Art, Dollens. Popular Vote, Bjo.

Other Artists entered in the show were Fritz Leiber, Ernie Knowles, Luan Meatheringham, George Barr, Shirley Reid, Alva Rogers, Burt Shonberg, and Dennis Smith.

It was a small show, but the quality was there. Avram Davidson saw the show, and was particularly taken with Hinge's work. Everyone expressed hopes that more local artists who did not enter would take some pride in showing their work next year in the Bay Area.

The show brought in \$94.50 for the artists, \$14.18 in commissions for Project Art Show. We paid out \$10.00 in expenses for muslin and pins to hang the show, plus check and receipt books, postage, and other expenses. Profit for the 1962 Westercon show: \$4.18. That's better than the profit from the Pittcon art show; there were no commissions at all, there!

WALLY WEBER, Westercon art show judge, says: "To begin with, there is no substitute for qualified judges. I must sheepishly admit I don't know what should constitute a "qualified" judge, or where one might find them. I have the uneasy feeling that anyone with the knowledge and taste to be a good judge will probably also be an artist with an entry in the show, thereby being unavailable as a judge. All I say is that a qualified judge is one who can tell good art from bad art, whatever that might mean.

It would help to have what rules there are available in printed form, which would also cover such questions as; are the judges allowed to invent new categories, and what percentage of the bribes collected from the artists should go to the convention committee? Also, select the judges far enough in advance so that they could spend a day making up their minds before meeting and making the final determination, not to mention the additional time it would give for bribe-collecting. I hope these suggestions will be of use."

"What expenses does PAS have," inquired the White Knight, "to justify entry fees at all?" "It's a case of dibs and dabs, here and there," said the Red Queen, "very difficult to explain the reasons why...."

TREASURER'S REPORT

Project Art Show has three sources of revenue -- not counting outright donations, which are hardly to be counted upon as regular monies -- in subs to PAS-tell, entry fees to the art show, and commissions from sales. These sources are small, and not necessarily very steady or predictable.

Working with Seacon Art Show money, and subs, we spent some few dollars in postage, receipt books and 3x5 cards. For the Westercon XV show, \$10.00 was spent in hangings, pins, masking tape, paper, and more 3x5 cards (these are used for identification cards on each painting, addresses, reminders, etc.). If Don Fitch had not printed the prize cards for free, expenses would have doubled, for printing inks and papers are not cheap.

At Chicon III, we ran into a new problem; the push-pins (\$8.00 or so of 'em) could not be used, so \$4.65 of masking tape and supplies had to be bought. Also, more 3x5 cards, receipt books, notebooks, matboard, razors, and some analysis pads. Score: \$11.00. Add that to the \$.80 it cost Juanita to send out the entry blanks to encourage artists. Then tote up costs of ad in the program booklet and extra postage...and at no time has anyone taken much-earned gas money, telephone bills, or labor costs out of the PAS treasury!

The average issue of PAS-tell runs \$16.00 in paper, inks, postage, and all the miscellaneous that makes up a fanzine. At six issues per year, that runs to some \$90.00. With \$54.00 in the treasury, we aren't going to make it unless we get some more subbers. Yet we can't afford to raise prices on the subscribers, either, or we wouldn't have any at all. Al Lewis donated paper, ink and stencils for Silmé 2, which saved us from going into debt before the Chicon show. And I figure that one large or two closely-spaced but imperative issues of PAS-tell will wipe us out right now, and we'll be operating in the red for the rest of the year.

But there are more expenses to list! Bank charges, checks, returned PAS-tells, raised postal rates...all of these are taking only dimes out of the treasury, but how many times will it take for these dimes to add up?

Westercon XV gave us hangings for our art shows, and for that we thank them. But PAS has to move them to the site of the convention each year; which will cost about \$35.00 a trip (one way). In this era of small cars, it is almost impossible to carry fans and an extra 100 pounds of uprights (especially since the boxes are 6'2" long!), and we cannot always depend on getting them to a convention for free. Where is that money coming from?

It is very easy to sit back and be unhappy with Project Art Show because it does not handle things correctly. I wish I could do it, too! But the plain facts are that we are doing the best we can, in spite of mistakes, and moving slowly to avoid making a drastic error which would harm PAS. I don't take things as seriously as Bjo, who is crushed by the delay and aimless figuring this mathematical business with returning entry fees has caused. And it's not even her fault, for she can't add her way out of a wet paper bag, but she's feeling guilty about it, just the same. I would like very much to see better books kept, and less confusion on this whole problem. I feel that it can come about only if PAS has a solid bank account, and more co-operation. Bjo did not start out to be an art agent, y'know.

FAN ART SHOW AWARDS - 1962

Ralph Holland Memorial Award for Most Promising Artist - sponsored by NSF

1. Juanita Coulson
2. Joe Sanders

Astronomical Art Award - sponsored by Los Angeles Science Fantasy Society

1. "Planet X" by Eichi Kojima
2. "Fantasy Planet" by Arthur Thompson

Science Fiction Illustration - sponsored by Forrest J. Ackerman

1. "Genocide" by George Barr
 2. "Village Scene" by Arthur Thompson
 3. "Landfall" by Arthur Thompson
- Hon. Men. "Star-Maker's Toy" by Karen Anderson

Fantasy - sponsored by Richard H. Eney

1. "Preists. from the Idol" by George Metzger
 2. "Flying City" by Don Simpson
 3. "Fantasy Planet" by Arthur Thompson
- Hon. Men. "The Sermon" by Cynthia Goldstone
Hon. Men. "They Bite" by Cynthia Goldstone
Hon. Men. "Incantation at Carce" by Don Simpson

Children's Fantasy - sponsored by GAUL

1. "Dragon" by Judith Ann Lawrence
- Hon. Men. "Inventive One" by Louis Lista
Hon. Men. "Circus" by Barbi Johnson

Heroic Fantasy - sponsored by The Hyborian Legion

1. "Home From the Hunt" by Jerry Burge
 2. "Princess of Mars" by Larry Ivie
 3. "Tarzan of the Apes" by Larry Ivie
- Hon. Men. "Conference at Kvarsh Nar" by Martha Fischer

Popular Vote Award - sponsored by Pittsburg Science Fiction Association

1. "Hecate" by George Barr
2. "Field of Pelennor" by Jim Cawthorn
3. "Rima" by Bjo Trimble

Outré Art - sponsored by Famous Monsters of Filmland

1. Yugoth Group by Fritz Leiber
 2. "Hexensabat" by Judith Ann Lawrence
 3. "Moondog" by Cynthia Goldstone
- Hon. Men. "Night Watchman" by Luan Meatheringham

Fellowship of the Ring Award

1. "Field of Pelennor" by Jim Cawthorn
 2. "Gandalf" by Larry Ivie
- Hon. Men. "Bridge at Kazad-Dumm" by Don Simpson

Experimental Art - sponsored by Ted White

1. "Man in Topological Space" by Eichi Kojima
 2. "Dragon Master" by Juanita Coulson
 3. "High Crusade" by George Metzger
- Hon. Men. "Rima" by Bjo Trimble

Open Award - sponsored by Walter Breen

1. Goblets by Don Simpson

Cartooning - sponsored by F.M. and E. Busby

1. "Welcoming Committee" by Arthur Thompson
2. Group by Ryotaro Mizuno

Judge's Choice - sponsored by Dave and Ruth Kyle

1. Picture Frames by Larry Ivie
2. Work of Don Simpson

CHICON SHOW COMMENTS

Pogo has the right idea, it should be Christmas at least once a month. But some of us are lucky; we get a Christmas at least twice a year; once in December, and once on Labor Day, when we open all those goodies and set up the art show! Everyone looks for an excuse to visit the art show room, to get a preview of what is going up, and who sent what, and to participate in the most fun we've had since about our 12th Christmas or thereabouts...

There were two sides to the show, this year. We lost some money and some artwork. But the show grows, and with it grows the interest and enthusiastic support of fans and pros. And each time, we learn by the mistakes.

Eddie Jones' artwork is still lost somewhere in the unpacked crates of Trimble household goods. We offer apologies and will enter it in next year's show, but no amount of searching discovered the art in time for the Chicon III show. This was a case of having relatives help too much.

Louis Lista's prize-winning cartoon, "The Inventive One" was up for bid, and sold. But whoever was on the desk did not keep book on it (the only piece of art to which this mistake happened) and we have no record of who bought it or how much it sold for. Restitution for this will not come out of PAS-tell funds, for John feels that he should have kept closer books. We feel very badly about this, and hope that eventually it all gets cleared.

How people helped! Don Studebaker, Bill Mallardi, Larry Kafka, Steve Schultheis, Juanita Coulson, Bill Evans, Ruth Berman, Bill Bowers, Al Lewis, Ron Ellik, Virginia Schultheis, Dick Schultz, Adrienne Martine, Jock Root, Bob Pavlat, Ernie Wheatley, Larry Ivie, Steve Stiles, Bruce Pelz and many, many others whose names I've misplaced at the moment gave of their time and money and skills to see that Project Art Show got on the walls, collected monies, kept books (except for once), ran errands, cut mats, and stood guard. There is no THANK YOU quite adequate for these selfless workers!

But no thanks to the Pick-Congress hotel! We were assured by some sort of "assistant" manager type that there was only one key to the room, and it was all quite safe. So, being hicks, we left the money box in the art show room. The next morning, it was gone, along with about \$51.00 in cash and checks. We reported it to someone else who was some sort of manager (tho all during the con, we never once saw any of these well-dressed gentlemen coing any kind of "managing"; the halls in our wing were never even swept, nor were new towels brought into our rooms, even after complaints). This man intimated that we were pretty stupid to leave a money box in a room which had several keys, most of them in the hands of janitors! Goodie. He wondered if anyone at the con had anything to do with the robbery, but I pointed out that it was impossible. There was a typer in full view, a table full of art, and no fan that I knew of could have passed up the chance!

On being informed of the other manager's assurances, this one put on a lovely act; with eye afire, and nostrils flaring, he declared that if we could identify the man who told us that the room was safe, that man would be fired on the spot! Good show, man! Of course, we both knew that the minute the robbery had been reported, the man of assuring promises had been told to take the weekend off, and we would not see him again while the con was in that hotel. So much for general tactics.

A lawyer who was registered at the con (Earl, who was that?) listened to the tale, and sadly informed us that we had no legal recourse to get

the money back. Seems that the hotel would have been liable if any of the art had been stolen, but not cash, even after promising safety. We were grateful for the time this lawyer took in PAS's behalf, and thank him.

So, Mr. Albert, Mr. Pick, and Mr. Congress: you now know exactly why I will never spend any time in one of your hotels, nor will I (personally) have anything to do with setting up an art show in one of your hotels. Most especially will I hold in fond memory, as we left the hotel for the last time, all of your bellhops standing around the desk, loudly complaining about how cheap SF fans were, and how glad they were to see us all leave...yes.

Meanwhile, several people came forth with donations to the PAS treasury, among them Joy Sanderson, Tom Seidman, and Fritz Leiber. Later, we were to find that Don Franson and a few enthusiastic youngsters had been passing a paper cup around; it was emptied twice before my dazed eyes. It was very obvious that fandom was backing Project Art Show to the hilt, and would not let it die for lack of funds. We were very pleased and touched.

The next day, the money box was found, wrapped in a nice black orlon sweater (which I now wish I'd been quick enuf to claim!). Of course the cash was gone, but either the checks were too small to bother with, or the thief never found them under the tray. So in all, PAS lost \$39.75 to the petty sneak who had a key to the room. Donations amounted to \$19.45, and we sincerely thank everyone who gave up sandwiches, mint magazines, and that extra piece of change which might have changed the auction; it was wonderful.

I wonder if we did not make a mistake in letting the English artists (and all other overseas artists, for that matter) send their work unmatted. Jim Cauthorn's fabulous Tolkien inks were so creased by the crushed roll of cardboard in which they arrived that no amount of careful pressing would get them straight again. They will have to be done professionally at a book-binders. (Jim, the PO just doesn't like you!) Either the art should be mailed in a big roll, where there is no danger of the innermost roll getting crushed or rolled too tightly, or some sort of extra "buffer" should be inserted in the roll to keep the art from folding in on itself. Any ideas?

Ron Ellik was given the job of helping price some of the artwork, and so we were both responsible for a drastic mistake against ATom. Ron priced the work (see entry and sales) as cartoons, and they were sold almost before he'd finished marking the prices on the cards. We were taken completely by surprise on these, and feel that ATom was underpriced too much. We apologize, and promise that it won't happen again. We took the coward's way out for the rest of the unpriced work, and put it all up for bid, after ATom!

The sketch table did well. It is becoming more and more popular as neo-faneds are discovering that here is a supply of good art, and even if they must pay for it, it is work they simply could not obtain ordinarily. Also, much of the sketch table material is worth hanging on your walls, and is a price which any fan can afford. Artists who make prelim sketches, who do color sketches, or small vignettes, should consider picking up some extra cash by sending their work in to the sketch table. No entry fee, and a commission is not charged on each sketch, but on complete sales.

George Barr's sketches were gone within half an hour, and almost started a fight at the table. Gregg Trend put down some colored pencil on black paper sketches at \$1.00 and \$2.00 each, and they sold quickly; he made \$ 34.00 from the sketch table alone! And I thot he was high priced, too! Just goes to show...fans are hungry for good work. Where are your sketches, now? Remember, it's only 324 sketching days until Discon! Start early!

A combined listing of entries, sales, buyers and media used, for the information of artists and prospective buyers of yet unsold artwork. Addresses are listed for each artist so that they may be contacted in person, for any artwork, specially commissioned or not. Starred (*) work won a prize, a (b) before the price means "bid", not a pre-set price, a name in parentheses just after the title means that author inspired the illo, a name after the price of the work denotes the buyer of same. Project Art Show collected 15% commission of all artwork sold, sketches being totalled by the artist and the commission subtracted, rather than from individual sketches. No commission was taken from sketch sales under \$1.00.

About the entry fee/commission problem; it looked very simple at first, but it has taken John and Ron over a month to get things in any semblance of order, and even now it makes very little, if any, sense. According to the original idea, the person's sales, minus commission, if the commission was more than the entry fee, would regain the fee. If PAS got some sort of profit from each artist in the show, it seemed only fair. As it turned out, they subtracted the 15% commission from the sales, and if the commission was less than \$2.00, only a percentage of the entry fee would be returned! Now, I'm going to show you what is happening, even tho I hate to admit that it was all a mistake, and we simply can't go on this way! It has certainly cost us more in time, energy and fruitless bookkeeping to run PAS this way!

The only constructive suggestion has been to alter the entry fee, perhaps, but by all means keep it, whether or not there are sales. It will cost us more in stamps and checks and receipts to send out 60¢ or \$1.45 than it will profit the artist in getting this money! All monies over \$1.00 have been sent out at this writing. If, on checking the entries and sales, you are one who has a sketch sale or returned entry fee percentage of less than \$1.00, and you have not gotten it by this mailing, please drop us a card. I would prefer to simply apply all this to PAS-tell subs, but the real reason you haven't gotten it is that small change is very easy to misplace in keeping books, and these books have really been given a going-over, recently!

We have a couple of people who have shown us that the sketch table needs much better care. After this, no sketches will be accepted for the table unless the artist has them numbered, and registered the numbers and his own name and address with the person caring for the art show room at the time. Also, we need more information about disposal of unsold sketches. Artists should indicate clearly -- preferably in a note, attached to the sketches, or in the same envelope -- if the sketches are to be sent to a faned or back to the artist, or what. Right now, I have quite a collection of good sketches, which are beginning to pile up (please note that any sketches which have been sent to PAS and show up in local publications have been bought, unless arrangements were made with the artist). If the artwork is to be sent on to a friend, either the artist or the faned should provide adequate postage, for this is one of the running expenses of PAS.

John is now working on instructions for people who take care of the sales table for PAS, giving operating procedure and such valuable information. If anyone who has "stood guard" in an art show has any suggestions, let him know.

TROPHY DONORS & WINNERS: What did you think of the new, smaller trophies? We want some reaction on these, for we like them, and will most certainly buy them again next year unless there is agitation against them. I know the Popular Vote trophy met with disapproval, but that will not happen again; I'd like to know if PSFA would be interested in a somewhat fancier model of those smaller trophies? It's the best I can do in "trophies of taste"!

CHICON ENTRIES and SALES

KAREN ANDERSON, 3 Las Palomas, Orinda, California

Piebald Hippogriff.....oil.....fantasy.....\$25.00
The Noise of a Nameless Sea.."open.....\$20.00
Isildur's Bane.....oil crayon.....Tolkien.....NFS
Star Maker's Toy*.....oil.....SF illo.....NFS
Elbereth....."Tolkien.....NFS

GEORGE BARR, 2480 S. 5th East St., Salt Lake City 6, Utah

Hecate*.....oil.....fantasy.....NFS
Follow the Leader...w/color & pencil..SF illo.....NFS
Genocide*....." " " ..SF illo.....NFS
Held By Sea & Sand.....pencil...open.....NFS
sketches.....\$2.35.
commission.....\$0.35

JERRY BURGE, 1707 Piper Circle SE, Atlanta 16, Georgia

Home From the Hunt*.....oil.....heroic.....NFS

JIM CAWTHORN, 4 Wolseley St., Gateshead 8, County Durham, England

At the Black Gate....pen & ink.....Tolkien.....(b)\$15.00 (Chuck Hansen)
Field of Pelennor...." " "(b)\$18.00 (" ")
total....\$33.00
no entry fee; overseas art....commission.....\$ 5.00
sketch.....\$ 0.10
total to artist..\$28.10

CROSS HATCH (drawings left on sketch table, no address, no way to pay artist)

sketches.....\$0.75
no commission

JUANITA COULSON*, Route #3, Wabash, Indiana

Lorelei.....oil.....Experimental....\$3.50 (Peggy McKnight)
Dragon Master*(Jack Vance)...oil.....SF illo.....\$5.00 (Jock Root)
Disarmament Conference....."Experimental....\$2.00
"For The Love of God, Montessor" (Poe)..c/pencil....\$2.00
Witch Boy (Dark of the Moon)..oil.....fantasy.....owner: Bev de Weese
total....\$8.50
commission.....\$1.28
artist gets \$7.22, plus \$1.28 refunded from entry fee.....total: \$8.50
PAS gets \$1.28 commission plus \$.72 kept from entry fee.....total: \$2.00

ED CURTIS, RD #2, Saegertown, Pennsylvania

Frodo.....plaster figurine.....Tolkien.....\$5.00 each when ready

ESTHER ELAINE (Hauser), 1717 N. McVicker Ave., Chicago 39, Illinois

Space Theme #1.....oil.....open.....\$72.00

TIM JACKSON, 172 S. Diamond Mill, RD #2, New Lebanon, Ohio

The Black Rider.....pen & ink.....Tolkien.....NFS
Bilbo Baggins.....oil....."....."

TERRY JEEVES, 30 Thompson Rd., Ecclesall, Sheffield 11, Yorks., England

Power Failure.....tempera.....SF illo.....(b)\$7.50 (R. Grossfeld)
Golden Tower.....".....".....(b)open
Exploration Crew.....".....".....(b)\$4.25 (Bill Osten)
commission.....\$1.77

BARBI JOHNSON, 7546 Farnum Ave., Cleveland 30, Ohio

The Encourager Emerges....gouache....child fantasy...\$35.00 (Bruce Pelz)
Rodeo.....".....".....\$20.00
Siesta.....".....".....\$20.00
Circus*.....".....".....\$35.00
commission.....\$ 5.25

artist gets \$29.75, plus \$2.00 returned entry fee.....total: \$31.75
PAS gets \$5.25 commission

EDDIE JONES,

Conan the Cimmerian....ink, pencil...heroic.....(b)\$4.50 (L. Kafka)
Invasion.....tempera.....SF illo....." \$4.00 (Maring Jones)
Survey.....".....SF illo....." \$6.50 (Mike Domina)
Another Viewpoint.....".....experimental.. " \$10.00 (Betty Kujawa)
commssion.....\$ 3.75

LAWRENCE KAFKA, 4418 Bruner Ave., Bronx 66, New York

Map of Aquilonia.....c/inks.....heroic.....(b)\$3.50 (Bruce Pelz)
commission.....\$.43

artist gets \$3.07, plus 43% refunded from entry fee.....total:\$3.50
PAS gets \$1.57 from entry fee, plus 43% commission.....total:\$2.00

ERNIE KNOWLES, 3977 Audrie, Las Vegas, Nevada

sketches.....\$2.00
commission.....\$.30

EIICHI KOJIMA, 441, Yamato-cho, Nakano-ku, Tokyo, Japan

Planetary Monster.....tempera...SF illo.....\$30.00
Planetary Man & Saucer....."....."....."
Man in Topological Space*.. ".....Experimental....."
Planet X*.....".....Astronomical....."

JUDITH LAWRENCE, 151 E. 81st St., New York 28, New York

Procession.....pen & ink.....fantasy.....NFS
Visit.....pastels.....fantasy.....\$85.00
Sagesse.....ink.....outré.....\$40.00
It's Been a Long Time...photostat...fantasy.....\$10.00
Sketches.....pen & ink.....fantasy.....\$20.00
Hexensabat*.....".....".....\$15.00
Practice of Relativity.. ".....open.....\$NFS
Dragon*.....ink & w/color...child fantasy.....\$10.00
Flower Study.....pencil.....fantasy.....NFS

LUISE PETTY, 4580-B College Dr., San Diego 15, California

Seana.....oil.....fantasy.....NFS
Swan Lake..... "fantasy.....\$25.00
Gandalf and the Balrog.. "Tolkien.....\$25.00

DAVE PROSSER, 1326 Oregon Ave., Stuebenville, Ohio

Invictus.....ink.....heroic.....\$10.00 (Durk Pearson)
Guardian.....tempera.....outré.....\$12.00
Pan.....c/pencil, conte.....ineligible.....\$65.00
Throne of Talara.....c/ink.....fantasy.....\$12.00 (JG Jacobs)
The Forest (DH Keller).....ink.....fantasy.....\$25.00
Vigil..... "fantasy.....\$10.00
Viking.....w/color, tempera.....heroic.....\$35.00
The Uninvited.....ink.....fantasy.....\$10.00
Tarzan (1).....c/pencil.....heroic.....\$8.50
The Altar of La (2).. " "\$8.50 (Ben Jason)
The Red Planet Sleeps (1).. " "2/\$15.00 (Olson)
After The Battle (2)..... " "
Rococo Romance I.....ink.....ineligible.....pi:..\$20.00
Rococo Romance II..... "fantasy.....
Dear Devil.....oil.....SF illo.....owner: Marijane Johnson
commission.....\$ 6.80

artist gets \$38.70, plus \$6.00 returned entry fee, to total.....\$44.70

PAS gets \$6.80 commission
sketches.....\$1.45
commission.....\$.22

WILLIAM ROTSLER, 623 Westbourne Dr., Los Angeles, California

sketches.....\$0.95

JOE SANDERS*, 1101 Indian Hill, Claremont, California

People-Shaped Creature.....oil.....outré.....NFS
Martian Landscape.....w/color.....astronomical.....NFS
Cyclops (The King Don't Care).casein..fantasy.....NFS
Who Durst Defy the Omnipotent to Arms...ink..fantasy.NFS

RANDY SCOTT, 3248 Porter Lane, Ventura, California

sketch.....50¢

RICHARD SCHULTZ, 19159 Helen, Detroit 34, Michigan

The Master of Sound....copper.....fantasy.....\$3.00 (Lew Grant)
The Last Muse.....woodcarving.fantasy.....\$6.00
commission.....\$.45

artist gets \$2.55, plus 45¢ returned entry fee.....total:\$3.00
PAS gets 45¢ commission, and \$1.55 kept from entry fee....total:\$2.00

S*P*E*C*I*A*L ENTRY: For display and sale, ineligible for competition:

CLARK ASHTON SMITH (artwork owned by Fritz Leiber)

Dragon.....tempera.....(b)\$20.00 (Bill Evans)
commission.....\$ 3.00

DONALD SIMPSON (PFC)*; RA 19 722 950, Co. B, EUSA Sig LL Bn, APO 460,
San Francisco, California

Encounter.....c/pencil.....fantasy.....\$6.00 (C. Hansen)
Space Galleon.....pencil.....fantasy.....\$5.00 (Jock Root)
Earth Fire..... " "\$7.50 (Wagner)
The Sea Creatures I...w/color,pencil.. "\$6.00
The Sea Creatures II.. " " .. "\$6.50
Star Light, Star Bright...w/color...fantasy.....\$5.00 (Larry Shaw)
House Call.....c/pencil...outré.....\$5.00 (Wagner)
The Flying City*..... " ...fantasy.....(b)\$7.50 (Burce Pelz)
The Bridge at Kazad-Dum*.. " ...Tolkien.....(b)\$8.00 (Pat Kennedy)
Wyvyrn.....glass.....fantasy.....owner: A. Martine
Griffin in Depth*.....glass.....outré.....NFS
Pegasus in Glass*..... "fantasy.....NFS
Drachenhelm.....sculptmetal.....heroic.....owner: Bruce Pelz
The Griffin & The Unicorn...pencil...cartoon.....owners: the Trimbles
Enchantment at Carcæ*.....enamels..heroic.....owner: Rick Sneary
commission.....\$5.91
artist gets \$33.34, plus \$5.91 returned entry fee, to total....\$39.25
PAS gets \$5.91 commission, plus 9¢ kept from entry fee, total..\$ 6.00
sketches.....\$0.75

ARTHUR THOMSON, 17 Brockham House, Brockham Dr., London SW 2, England

Fantasy Planet**.....tempera.....fantasy.....\$2.50 (Fred Patten)
Village Scene*..... "SF illo.....\$2.00 (Bill Evans)
First Contact..... "SF illo.....\$5.00 (Ed Meskys)
Landfall..... "SF illo.....\$5.00 (J. Trimble)
The Mercenary.....c/pencil, ink.....fantasy.....\$3.00 (Dick Eney)
Welcoming Committee*..... "cartoon.....\$3.00 (Don Thompson)
commission.....\$3.08

GREGG TREND, 20051 Regent Dr., Detroit 5, Michigan

Pause 10 Seconds for Re-phase..oil...open.....\$20.00
sketches.....\$39.15
commission.....\$ 5.87

BJO TRIMBLE, 5734 Parapet St., Long Beach 8, California

Dream House.....tempera.....child fantasy...owner: Forrest Ackerman
Rima(Green Mansions)*. "fantasy.....(b)25.00 (J. Caughran)
commission.....\$ 3.75
artist decided to fling caution to the winds and forget entry fee refund!
sketches.....\$4.25
commission.....\$.64

BERNARD ZUBER, 1775 N. Las Palmas Ave., Hollywood 28, California

Set of illos from Fritz Leiber's "A Bit of the Dark World":
The Darkness Engulf's Franz...scratchboard..fantasy.....\$10.00
Vicki Imprisoned..... " ...fantasy.....\$10.00
Black Dawn at the Window.... " ...fantasy.....\$10.00
The Vampire & His Castle..tempera...outré.....\$20.00
Reception Committee!..... "fantasy.....\$20.00
sketches.....\$4.80
commission.....\$.72

CORRECTIONS, ADDITIONS, etc., WILL BE MADE IN NEXT ISSUE OF PAS-tell, IF
POINTED OUT OR NOTICED IN TIME. APOLOGIES IN ADVANCE FOR MISTAKES...Bjo.

CHICON ENTRIES & SALES : PHOTO SALON

The first annual (we hope!) Photo Salon of Project Art Show had three entries. Most of the problem was that photo rules were not out in time to assure and encourage fan photographers. Next year should be better.

It was decided to award no prizes at Chicon III, as there was no competition, and the photos entered were good, but not good enuf for a trophy. We were unprepared for awarding ribbons this year, but Discon will have both ribbons and trophies for the Photo Salon.

RON ELLIK, 1825 Greenfield Ave., Los Angeles 25, California

Brainwave.....color.....Experimental....\$3.50

BRUCE PELZ, 738 S. Mariposa, Apt. 107, Los Angeles 5, California

Cinderella's Castle...color.....fantasy.....\$2.00 (Ruth Berman)
Essence of Pittcon.... "story.....\$2.00 (Marion Bradley)
commission.....\$.60

photographer gets \$3.40, plus 60% refunded from entry fee, total:\$4.00
PAS gets 60% commission, plus \$1.40 kept from entry fee, to total \$2.00

\$\$ End of report on entries and sales \$\$

RE: STUDIO ARTS

Last year, one James Mentzer, 437 Donner Avenue, Monessen, Pennsylvania, placed an ad in Silmé #1 concerning his shop, Studio Arts.

We now have good reason to believe that Mr. Mentzer has not acted in the best interests of the artists who answered that ad, and we suggest that anyone who sends materials to Studio Arts from this point on, does so at his own risk entirely.

Anyone who has already sent material to Studio Arts, or to James Mentzer, please contact Sjo Trimble for information concerning taking action to regain said materials or the monetary value thereof. Keep carbons of all letters, and gather together any correspondence you may have exchanged with either James Mentzer, Carolyn Brown or Joni Cornell concerning Studio Arts. These letters will aid us all if action must be taken.

Joni Cornell is not implicated by us as acting in bad faith, in fact, she has done much to try to regain the artists' work and set things aright.

If you have dealt with Studio Arts or its personnel in any way, please contact me; we wish to gather all material concerning this matter.

LETTERS...

FED WHITE, 339 - 49th St., Brooklyn 20, New York As far as having my article in an "unpretty" zine, I don't object so long as it is readable. There's always a double risk you run in an article like that: on the one hand you may be writing at a far too elementary level for some people, while on the other you may be assuming too much previous knowledge for others. Oh well. I'm much more interested in seeing my articles appear than I am in their being laid out fancily. Okay?

I think the art show has improved yearly by leaps and bounds. If I don't try to get something into next year's show I'd better not bother; I'd be hopelessly outclassed.

I have something which won't be on conventional matting or framing, which would not be at all effective. Would the art show allow it? Another problem is that most of my work is abstract or semi-abstract; it would certainly fall into the Experimental category. Is this fair, if I am sponsoring the trophy? Should I disqualify myself or hope that the judges will have the sense not to award my own trophy to me (fat chance)?

[[Keep the articles coming; reaction is good on them. Thank for the kind words...all of them. Matting or mounting a painting is necessary to show off the work; to "window" it and hide ragged edges, etc. Experimental art is rather out of the realm of "regular" art and illustration, and if it appears to have a finished look to it (filling the purpose of a mat or mounting of some kind) then I would say it will probably be allowed. This is a new question, and therefore can only really be answered at Discon.

Putting the name of the donor on the trophy is for egoboo, and to let the artist know who put up the money for the prize. As you know, it in no way gives the donor any power in the judging and awarding of these trophies. Precedent has already been set; the director of Project Art Show enters the show for prizes. Also, Chris Moskowitz is not barred from the black-and-white photography category, even tho her local club is sponsoring the award. I think that if Ted White, artist, was awarded a prize in Experimental Art which five judges sincerely thought he'd earned, it should not matter who is sponsoring the trophy, should it? That is one reason for five judges.]]

SETH JOHNSON, 339 Stiles St., Vaux Hall, New Jersey. Received Silmé today urging everyone to get their artwork in in time for the Chicon. Seems to me its DISCON you should have been urging people to send artwork to. In any case it was a beautiful magazine.

Thanks for printing my letter. My idea had been to set up one person as contact point for faneds and artists. No artwork would change hands at this point, all that would happen would be that artists would be sent a mimeod list of faneds needing artwork, while the faneds would be sent a list of fanartists with the time to do special artwork, with the problem of contact solved for both parties. I'd be willing to do the corresponding part of this deal if someone would do the duplicating of address lists. It might be far better for some coast fan to take on since he would have closer contact with you and PAS-tell.

It would be of service to neofaneds to have those technical articles saved up and reprinted between covers about once a year. Wish Ted White would have mentioned names and addresses of commercial Gestafax operators in New York, though. Dave Keil for one queried about this and I couldn't help him.

Seth Johnson [cont.] You also requested work and cooperation. I've been offering this right along but so far you haven't indicated any way in which I could help. I don't publish or do much in the way of writing articles and the like, or doubt if I ever would in view of my manifold deficiencies in grammar and punctuation. However, it's good enough for letter, so my fanac is and remains corresponding and personal contact type fanac. Within these limitations you have only to ask and I'll willingly help.

And just by the way N3F has recruited a teen age girl whom I suspect has the makings of a fanartist. She has a habit of drawing some charming little letterheads in her personal correspondence, mostly with ballpoints, but it seems to my artistically uneducated eye that all she needs is some encouragement and information to really get started. The name is Irene Larson, 38 Dacotah Ave., Oakland, New Jersey. I'm not too sure of my own capacity in developing such a person into a fanartist, but possibly you could find a guardian angel to guide her to art fandom.

[[Reaction is in favor of getting new faneds and new artists together; so let the ideas develope, and we'll see what can happen.

Yes, that Silmé was very late. The reason being that I went into the hospital right after it was published (no connection, however) with an inflamed esophagus, and didn't get it mailed out before the Chicon. Sorry.

Everyone seems to think that the technical articles should be made into one book. The stencils are being saved, and anyone who wishes to take on this job has permission of the writers and myself. Volunteers?

I'm going to send all old back issues of PAS-tell to you for the Fan-zine Clearing House (I'll try to update the addresses, but check them, please) because I've found that even back issues will excite interest and questions. You send them out to neofans whom you think would enjoy them and possibly become a fan artist. You have done just fine, so far; you have introduced more new artists to Project Art Show than any other fan. Keep that up, and you'll be a great help to the show!

I'll send PAS-tell to Irene, but you might write her and fill in the spaces, too. Don't worry about being artistic or not. It's fandom that you'll have to explain, not the art show. Many new people are pretty unnerved by it all, when they wander into this mess by way of a convention progress report ad, for instance.

There is an idea for a one-sheeter to send out with inquiries; what to expect from fandom, and what fandom expects from fan artists. Anyone?

You asked about the cover. The little girl is about 3 years old, and, in spite of the very odd name, a real child. I sketched the original illo from a photo, not from the little girl, for she never stands still long enuf!!!

ED MESKYS, Theor Div, Bldg 162, LRL, Box 808, Livermore, Calif. It would be a good idea to hold on to the TEW article stencils for a handbook on duplicating. I won't ask for them myself because, even tho Igd like to pub such a book, I'm not too trustworthy for getting things out on time. Instructions on how to use Zip-tone I found most useful.

Opening a service such as Seth describes would be entirely too much work. Perhaps you could arrange with the N3F Mss Buro to handle it?

[[Trust you are happy with the new numbering. It will be your job to drop me a card every two months and tell me the next number! Handbook idea for sale!

There has been a great amount of antipathy toward Mss bureau; if such a service were set up to get artists and editors together, it would have to be something apart from any group, I think. It would be too much for me!]]

GEORGE BARR, 2480 South 5th East St., Salt Lake City 6, Utah After writing my last letter, I re-read the carbon copy and immediately regretted sending it. I meant everything I said, but realized that the manner in which it was said could lead to a great deal of misinterpretation. I won't deny that some of those comments hurt, but I'm not sorry at all that you published the judge's reports. I imagine it took a bit of courage to publish them, knowing that to a certain extent, you would be held responsible for them. I tried to express my feelings at the way the judges so blatantly admitted awarding prizes which they did not feel were deserved. It was so much a shirking and denial of their accepted responsibility that prompted my remarks, not my injured ego. I'm gratified to learn that you also did not quite approve. I'd worried that perhaps I was being too childish in my complaints.

[[I was gratified and delighted that someone finally spoke out about the reports! The reasons behind publishing them are to acquaint you who are being judged with the judges and their viewpoints. That's only fair. I can only hope that the people who undertake this job each time do so with no preconceived notions about any one artist or style, but this cannot always be so. The judges can give their viewpoints, and stand to defend them if they must; the right to voice an opinion is still ours, so use it!

Naturally, judge's decisions must be accepted as final, or there would be no use in having judges at all. But we are certainly always free to question the reasons and opinions behind each decision, and should do so.]]

EDDIE JONES, 72 Antonio St., Bootle 20, Lancs., England. No doubt you are up to your neck still with the art show finances and trying to get a newszine out, but if you have a spare moment I would be very interested in receiving some news. Like, how did my artwork go, etc, etc, etc????????????????????????????????

All this news may be in print and on its way to me this very moment, if so, disregard this card, but please keep me in touch with the art scene in the U.S.



[[Patience, you mad, impetuous boy! Here we are, with all kinds of news!]]

JIM CAWTHORN, 4 Wolseley St., Gateshead 8, County Durham, England. You did it again!

In addition to the Silmé and PAS-tell forwarded by Archie Mercer, I have now received Shangri-L'Affaires, A Sales Pitch to Sponsor etc., and Melange. Also have G. Scither's copy of Silmé, so I'm now looking around for a fan-artist to pass the spare copy to. But I'm sticking to my arrangement of having Scithers as a staging-post, passing PAS material to me. We may have fooled the California Post Office a couple of times, but I don't intend to force my luck.

[[For some reason, the FO seems to pick only on you; the others in England get their copies! We'll try sending a bundle for Mercer to remail, and see if that works, otherwise, revert to the Scithers-to-Cawthorn bit. Okay?

I hope you are satisfied with the arrangements we made about pricing your work at the show. We put it up for bid, and...see the Chicon show report for details. When doubtful, I'm for letting the buyers decide the price, for fear of under-pricing too much and cheating the artist. Fans asked for your work at the sketch-table, too, but all we had was used (in fanzines) artwork by you; they really wanted new stuff, tho they bought!]]

RYOTARO MIZUNO, 307, Higashi Oizumi, Nerima-ku, Tokyo, Japan Although I offer my work for sale, I do not wish to include return postage and insurance rates are steeper here than in America. A sale would make the postage price (Enormous by our standards!) worthwhile. However, I am satisfied to just bring a Japanese viewpoint to US FANTASY FANS.

[[With this generous viewpoint, we were very happy to send some well earned prizes back to Japan to this fine cartoonist and to the other Japanese entrant, Eiichi Kojima. The cartoons are of such professional quality, I am sending them to some magazines for possible sales, so let's all wish!

Ryotaro and Eiichi both fully matted their artwork before mailing it, which certainly raised postal prices considerably. Perhaps if we matted the art for them after it arrived in the States, they could send twice as much fine art for the same price in stamps. We did that for the British artists, and they paid for the mat-board. STEVE SCHULTHEIS gave his time to mat artwork for us, and thanx! Consider this next time, Ryotaro?

Also, overseas artists do not have to pay an entry fee, for it is expensive enuf to get artwork all the way over here without extra expenses like that. We want to encourage overseas artists as much as possible.]]

BOB SMITH, 1 Amenities Unit, Victoria Barracks, Sydney, NSW Australia

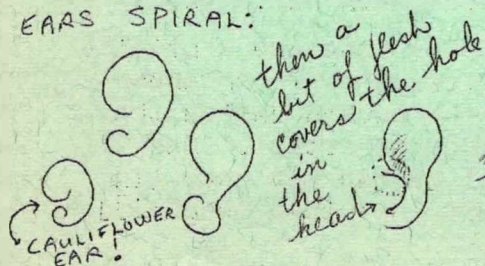
I just received a copy of your PAS-tell, which is nice....but for some inexplicable reason it comes from Roy Tackett. What gives? This is the first time I've seen PAS-tell, although I have been meaning to write for a copy for some time. Yeah, I know you've heard that before, but believe me I would have gotten around to it sooner or later. I mean, not considering myself an "artist", fan or otherwise, doesn't mean that I'm not interested. You wouldn't call my doodling "art" would you? This doesn't mean that I don't get that "itch", because I do - ofteh - but all I seem able to draw is "faces" - and I never get the ears right on them. (Anybody in your gang know how to draw ears....?)

[[Yeah, yeah...when would you get around to it? That boat you were in was pretty crowded, you know; there must be dozens more out there, thinking that someday, now....they'll really get around to writing in....and they are the ones who get upset when there are no back issues of PAS-tell, too.

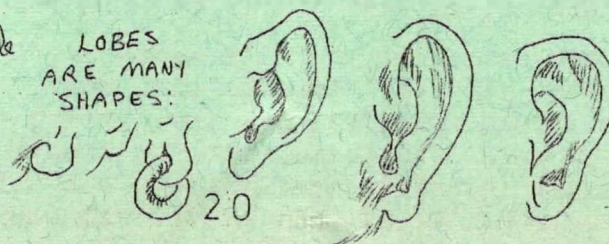
Nobody has to be a Da Vinci to get in the groove, around here. All anyone has to do is be interested and get that "itch" long enuf to turn out some artwork! The Cartooning prizes went to England, Japan, and California this year; why not put Australia in the running? (You folks did a lovely job in the Cup races, and we were very proud of you all and the Gretel!)

Ears are simpler than hands, for they can't move anywhere, or be any other shape than what they are at the moment of observation. Look at ears. I don't mean just see them; I mean observe. If you have a mathematical sort of mind, think that "ideal" ears (not counting unusual, deformed, or outsized ears) have their tops just about level with the brow and their lobes about level with the nostril, give or take a bit each way. Now:

EARS SPIRAL:



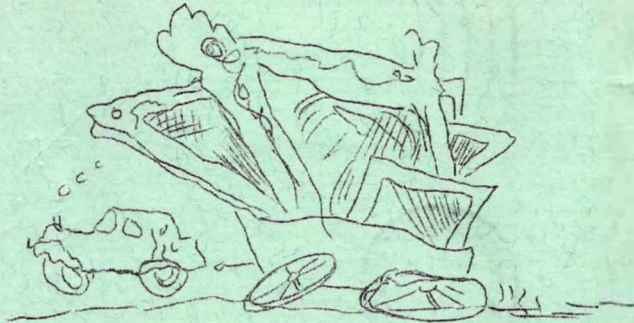
LOBES ARE MANY SHAPES:



ears are trumpet-shaped, in effect....

LARRY IVIE, 31 West 76th St., New York 23, New York

Gee, I hate to be a trouble-maker, who turns people's hair gray. But I am afraid I am heading in that direction...Chicago that is...with an armload of paintings that might just be too large, too heavy, and too everything to do a thing with. This is just a warning, so that you can be prepared to throw me out...and to let you know I understand, if that must be the case.



The main trouble lies with two oil paintings, of a Tolkien nature, in which the paintings and the frames are integrally entwined -- the larger one being approximately 35" X 31" and weighing 9 pounds.

With luck (plus \$2 and 5 pictures and 5 entry blanks) I should arrive sometime Friday.

Then, again, the trailer required to carry these things might break down, and I may never arrive.

(You can keep your fingers crossed!)

[[This happy artist supplied us with a whole new problem; in a show where frames are not allowed, how do you bar the frames if they are the works of art? We didn't, of course, but only because there were some sturdy easels available! Otherwise....(grrrrr!\$)

With the new hangings, we won't have to bar frames any longer, but I do not think glass should be mailed, so that will still have to be removed for acceptance into the show. The rule against frames was because of our problems in finding hangings sturdy enuf to hold anything that heavy.



Sword-and-Sorcery fans loved your work, Larry. I wish some of it had been for sale, or that you'd had some "hoo-ha" type sketches for the table; PAS could use commissions like that! Tho I'm not a fanatically avid fan of Burroughs, I really like the big one with the Princess of Mars, and would give it house room any day (as would several dozen others!) How 'bout Discon?]]

BEVERLY HENNEN, PO Box 1134, Houghton, Washington

Perhaps I'm too late in writing and can never get in your good graces but I'll try anyway. I'm sending a check for \$1.50.

Perhaps I could tell you of some of my art interests. I'm working in Seattle at the Athletic Supply Company, doing art work. I make all the lay-outs for silk screening. We screen football, baseball, and basketball jerseys and our biggest job is screening and flocking designs on Bowling shirts. I also run a machine that embroiders names on the shirts.

[[You found the right way to get into my good graces; subscribe to PAS-tell! Maybe we should get rates on shirts which say "Project Art Show" or "LA Once More in 64" on them. Or a simple "FIJAGH" in black flocking on yellow? This is one of the most novel methods of using art in commercial form!

Now how about entering the Discon show, or the Westercon show next year?]]

PAS-tell

Volume II, Number 1 October, 1962

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HOO-RAY for Nancy Kemp!

Here, where everyone will be sure to see it; where it is uncluttered with other PAS news and info and editorializings, is a clear-cut, sincere, with-love-and-much-gratitude type of inadequate sort of

Thank You!

to NANCY KEMP, who was our Chicon Art Show agent. She kept our records, made notes, collected monies and artwork, and kept things on the ball with a smile and lots of hard work. A simple "thank" really doesn't mean much, in the face of taking on a job like that, but it's the best we can do. Until you're better paid, Nancy, thank you very much for the wonderful job you did for Project Art Show and for each individual artist in the show. We owe you much for taking this job on, for freely accepting the responsibility for it, and for carrying thru with that thankless job.

Bjo

PAS-tell
 Bjo Trimble
 5734 Parapet St.,
 Long Beach 8, California

- Subscriber
- Review
- Your name is mentioned, for more issues, please sub.
- For some reason, your name is on our list as a "possible Interested Party"; are you?

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