

Bjo Wells: Editor
980 $\frac{1}{2}$ White Knoll Drive
Los Angeles 12, California, USA

Published at least once a month.
Sent to fan artists, interested parties, and certain fanzines for review and comment.

PAS-tell 2

The policy listed above will go into effect with this issue; so we should have at least four or five more issues of PAS-tell before the PITTCON. We will have to work out some sort of thing about paying for this; should it only go to members of the fan artists' group? Right now, of course, the main idea is LOTS of publicity; and to this end, PAS-tell goes to LOTS of fans.

There should be some explanation made to those who have been chafing at the bit as to the delay between publications. I said I'd publish as soon as I had a few letters; what I should have said was that I'd publish as soon as I had anything to tell you about the situation. Until yesterday, I had nothing but talk and more talk to report; while most of you were really waiting for facts that you could act on. Here they are; so everyone get busy!

After writing to Dirce, the hotel, and everywhere I could think of and getting negative answers; I began to think that you would have to take your chances and send the artwork out here. Then JONI CORNELL wrote. She lives about 20 miles from Pittsburgh, has a cool, dry storage room that locks, and a willing husband who will help her go down and collect large packages. She says she'll take the responsibility of deciding whether to open a package if it looks damaged and determining whether the post office is liable and following thru with the proper actions. Otherwise, she will store the unopened packages and let the judging committee open them. OUR FIRST MAJOR PROBLEM IS SOLVED; we now have a place to which we send the artwork! Not only that, but Joni has offered to fix dinner for the committee and let them judge the pictures there before taking them to the hotel. How this will work out in actual practice, we can't tell, but it's a nice shot. So, start sending stuff; Joni will drop you a card telling you that your package arrived.

JONI CORNELL,
Building 10, Apt. 109,
MONESSEN, PENNSYLVANIA

There will be some pointers on how to mail your artwork later this issue. First, it has agreed by most everyone returning the questionnaires that artwork should be matted. The size of matt depends on you; but usually anything under 2 inches all around looks as if you shouldn't have bothered. Ordinary Brownie board or cheap Strathmore will do; and white matting isn't necessary if colored matting seems more effective to you. We will not matt anything for you (mainly because our matts look as if they'd been cut by tooth) and because we won't have time. Oil paintings on canvas-board can be matted while stretched canvases should simply have strips of wood or other material around the edges to finish off the raw look. (A good trick here is that gummy-backed "veneer" they put out for do-it-yourselfers to finish off the edges of plywood furniture. Costs a dollar or so, and a wide choice of "wood" finishes.) Make your art ready for a SHOW, and show it off right!

PLEASE. No frames, no glass. If you want to put a plastic sheet around your art, for protection, do so (tho you should know that the reflection off plastic is bad, and Saran-wrap looks messy). But DO matt your artwork; it does so much for it!

Mailing: Take a cardboard box apart, or simply collapse it and trim off excess flaps. Scotch-tape yourself a little portfolio of this, and put your art inside. This will help keep the edges of your matts from being bent, and protect the artwork. Then wrap the whole thing (after securing the cardboard so that the art does not slide out of its holder) in strong brown paper. (If it's small artwork, heavy shopping bags are just dandy.) Make sure in any case that the package can't be bent, or the PO will find it out. Remember that you are trying to foil the evilest, most devious minds this side of Moriarty; the greatest destructive force since the Marines hit the South Pacific; the United States Post Office.

There are two ways to take care of the insurance and postage to get it back to you; either send it along in another envelope, or include it in the package. Leave the package open when you take it down to weight it, and when you know how much the postage and insurance will cost, simply put that amount (in stamps) inside the package in its own envelope.

ALL POSTAGE AND INSURANCE, TO AND FROM THE SHOW, WILL BE PAID BY THE SENDER. We ought to make some sort of provision for artw ork that might show up without return postage; perhaps the art then belongs to the art group? In any case, don't give us problems, this time; just include the postage, OK?

Now that we're past that first hurdle, let's review the questionnaire. Since the subject of eligiblity has come up, and some artists might feel shy about sending artwork until they know where they stand, here is the word on that: Send the art.

Look, this first show is a precedent-setter in itself; we can't have hard-and-fast rules all at once. If you're interested enuff to send your stuff (at least for this first time) then you deserve to be considered eligible for the show. We'll trim the group down to fine points and rules later; the important thing of the moment is to get this first show on. When we've that experience behind us is the time to think over what should be ruled in or out for the next show; then is the time to remember the mistakes, the crazy things that unexpectedly came up, the things we should be wary of repeating, and the things that should be changed.

If we spend all our time now, with absolutely no experience, worrying about things that might or might not happen; we'll never get anywhere. It's impossible to LIVE and worry about all the things that might happen; we simply can't be afraid of making a few honest mistakes.

ONWARD. Here are the people who have so far sent in their questionnaire; Seth Johnson, Steve Stiles, Stan Woolston, Tim Dumont, Bernie Zuber, Dirce Archer, Nancy Share, Rotsler, Andy Reiss, Robert Lee, Plato Jones, George Barr, Gregg Trendeine, Richard Bergeron, Juanita Coulson, L. Garcone, George Scathers, Belle Dietz, Terry Jeeves, Leslie Gerber, Jack H₂rness, Aliza Wren, Ray Nelson, Joni Cornell, Ted White, and Bjo. Letters and notes came in from Karen Anderson, Margaret Dominick, Ralph Holland, Clayton Hamlin, Dave Prosser, Kathy Bernstein, J. Brian Donahue, Judy Glad, Gini Campana, Janie Lamb, Alma Hill, Bill Pearson, and Ron Ellik.

There will be some of you who will be getting the aforementioned questionnaire in this mailing. Don't panic; just fill it out and send it in, please. We simply didn't have your address before this; or some other reason that I'm sure you can figure out. THOSE OF YOU WHO ARE HOLDING THE QUESTIONAIRES: WHY? SEND 'EM IN!!

DEADLINE for response to make sure you get PAS-tell #3, is APRIL 15, 1960. If I've heard nothing from you by this date; 'BYE!! Overseas fans get some leeway, of course!

Everyone is in agreement that the art group can function without NFFF sponsorship.

Of course, there were different answers to "do you plan to attend the PITTCON?" and most of you seem willing enough to help the Project Art Show, if you only knew what to do. Well, you willing ones wait over there while we unscramble this; and you'll find that there's SOMETHING you can do; just watch.

On the idea of a portfolio of mimeo'd artwork, there were 17 YESSES, 3 MAYBES, 2 NOs, one "depends on the production", one "would prefer multilith", one YES "if at fanzine prices" and one "do you think people would buy?". So, RALPH HOLLAND, it looks as if the idea would go over. Take it from here, prof! Suggested copies range from 40 thru to 300. Of those who expressed an opinion, it went: 40, 40 or 50, 50, 50, 50, 50, 50, 75, 100, 100, 200, 300. Page count, from the same group went: 30 to 50, as many as possible, one each from each artist, what's needed, 20, 20, 25, 20 to 25, 50, 20, 40, 20, one page per artist. On the subject of price, the ideas were just as varying: \$1.00, 1.00 up; depending, 50¢, depends on labor, ?, 1.00 to \$1.50. 50 medium-priced portfolios would sell better than 25 higher ones, 25¢, 1.00, 50¢, fanzine price or so, 50¢ or 1.00, 1.00. And on the subject of subjects, opinion ranged from "free reign" to "sex" but everyone agreed that some sort of subject would make the portfolios more interesting. Some suggestions have been to put out a portfolio of one artist's work, with autobiography and introduction. This is an idea to work on, but we haven't much time before that convention is on us; so it might be one to shelve for a later date. UNLESS someone out there wants to take on the job of getting an artist's works together, getting him to work up some new art, and publishing it. Fine. I'll co-operate with anyone on this point. Let us know.

Other subject matter suggested is one theme interpreted by the represented artists (this would appeal to folks who could build up a collection of fan art of various favorite science-fiction, fantasy and gannish themes. Still another idea is a collection of cover art; either contemporary, or copies of some of the old fanzine art. Sort of a collection of the best years of fandom; it's art and artists. Of today's cover and interior art, perhaps you can help Ralph by sending him suggestions of artwork and artists that have impressed you.

The main reason for using art that has already been published, in the portfolios is to avoid bothering the artist with another request for artwork just when he's trying to do some work for the show. Future portfolios can arrange things better.

ATTENTION, ARTISTS WHO CONTRIBUTED TO THE SHANGRI-L'AFFAIRES XMAS ISSUE: If you do not say anything, I will act on the assumption that it is permissible to use that artwork again in a portfolio; with proceeds going to the art group. FAIR 'NUFF?

On the subject of officers for Project Art Show and the Fan Artists, there was an overwhelming vote for Bjo for dictator pro tem. (What have you done?) Actually, this means that you have someone to blame if something goes wrong. No? Also, if something comes up that needs a decision immediately; I'll make it and you can hit me later if it was a bad decision. Other suggestions for officers (especially if this idea gets beyond the PITTCON show) is for treasurer, of course, a secretary, corresponding secretary, president or dictator for a certain term (say, one year, or thru one show), show chairman; in other words, a group that can be held responsible. Suggest that the group (not meaning this coming show, tho it would be nice if it could go into effect that quickly) think over the idea of; a President/Show Chairman, a Secretary/Treasurer, a Corresponding Secretary and an Editor (of whatever means of communication we use). The last two offices might be combined, but if they aren't, I suggest that the two fans live near enough to each other to make easy contact, since letters will form an integral part of the communication for some time; and should always be a part of the official organ. Discuss this, and methods of election of officers, please.

NOW, WE HAVE A PLACE TO SEND THE ARTWORK: Who is to be the selection committee?

On prizes and awards, the vote is divided in all directions. Some think that solid cash is the most desirable prize, while others want a trophy of some kind, while others think that both would be nice. The breakdown is this; Cash prize: 3 votes, Trophy prize: 12 votes, either: 4 votes. And one vote for no prize at all.

The reasoning behind this last vote is because, according to the voter, it is a foregone conclusion that the one who will win will be winning because of more experience. What chance, for instance, does a 16-year-old have against a guy who's 30? The good artist will have enough of a reward by being the one whose paintings fetch a top price.

The fault in this line of reasoning is that the 30-year-old will also sell more or higher and leave the 16-year-old still out in the cold.

Actually, we are going to have to have some kind of classifications, but off-hand, I can't state them. DISCUSSION, anyone?

Back to the trophy idea. It's interesting to note that of the voters (in case some of you can count, and notice that all of the votes don't add up to the questionnaires returned; remember that not ALL of the questions on each paper were answered.) that voted for cash, are all artists; the ones who voted for either are 3 artists, and the ones who voted for trophy are among the most active of fan artists. Seems to indicate that the artists are much more interested in egoboo from the show; with the possibility of collecting some cash from a buyer of the art.

concerning the number of paintings the artists might submit for selection for the exhibit, the numbers range from only 1 or 2 paintings to 5 or 10! This is fine, for the more paintings we have to choose from, the better a show we can assure the rest of the convention. (of course, Joni's storage closet may get sort of full, but...) I don't think there should be a limit set on the number of pictures that an artist may submit to the selection committee.

We are assured also of a wide variety of media and viewpoints, for sure!

On the mail-order raffle; the question was badly stated. I should have explained the idea more clearly. The idea is to gather some artwork (donated, of course) that we put up for raffle and let fans who would not attend the con buy tickets for the artwork. We draw tickets at the con, and after that's over, send the prizes to the winners. It's a way to get a treasury started for the art group, and let some of the stay-at-homes get a chance to get some good art for very little. Since it is a raffle, and therefore not everyone will win, we can't charge too much for the tickets. Yet, it is also some good art we'll be sending out, and we ought to charge something better than 25¢ a ticket.

Rotsler suggests that we have, say, 10 pieces of art. We list them, and describe them. The ticket-buyers send in with their money, the order in which they'd select the prizes. We send off the first ticket's first choice, and so on. Then, if we are charging a good price for the tickets, he suggests that maybe everyone could get something; like a small portfolio or something of some value for his trouble. Rotsler suits the action by offering an original wire sculpture for one of the raffle prizes! Can some of you other artists meet this?

We have to have some sort of decision on the raffle bit by next month; and since we need a variety of artwork, I can't very well make this decision for you. I am donating an 18 X 14 tempera fantasy painting, which we will have photo'd for distribution to prospective raffle-ticket buyers.

Oh, yes; the legality of it all. Well, there's no hard and fast rule either for or against, is all I can get from the local idiots at the PO. Seems there's some sort of protection in being a non-profit organization and all that; and they don't break out the rule-book until we start making several thousands and they aren't getting a cut, or something. Anyway, if nobody finks, we're in.

There are some states that frown on gambling and raffles and such like; but it is the resident's duty to know this, not ours. In which case, we trust you to be honest.

The catalogue, which may be the wrong word, was accepted a good idea; listing names, addresses of each artist and giving some facts about him. In this way, even the people who didn't buy, or the ones who want to see more of a certain artists' work, has the information about him handy when they go home. It could be made into a nice souvenir, with good layout and interesting information. So now, we've got to get another questionnaire ready! Whooof!

The next PITTCON progress report ad has already been sent in. If you have anything to say/criticize/discuss about it or the previous ad, please do so. The next ad after that will have more information for the casual reader, but right now, I didn't think we had much to say except that we could use help.

We will have a display table, and posters in several of the rooms. How many of you artists will help make up some posters? We'll need about 6 or 7 at least; not too big, but effective enough to get the people in the bar interested enough to leave the liquor for a few moments and look at the artwork on display.

The display table will handle selling the artwork, giving information, and selling the portfolios. We need volunteers to handle this table in shifts.

About participating in the show, we have mostly "yes" and "of course", with a few "possibly, if there's no other way" and one "no". So we'll be minus one artist, at least, and while it's too bad, I don't feel that the one person is all that valuable that he can't go along with the group; that we have to hold the show for him. It's too bad we can't have insurance, but I explained that in the first PAS-tell, and all I've been able to find out since has confirmed my original information. Sorry, but that's the way it is.

You can, and should, insure the art thru the mails. But that is your responsibility, both mailing to and from the convention.

Once at the convention, every precaution shall be taken to protect the artwork. No extra people will be allowed to be present when the art is hung, not even the selection panel, unless they are helping. If at all possible, we will have safe-guards besides the regular methods of hanging the art. And, of course, there will be at least two people in the room at all times to watch over the art while it is on display. As I mentioned before, in one way or another, we'll have the paintings locked away. Only a very unreasonable person would demand more; when they know we can't do more!

About dues; the median seems to be \$3.00. The voting on this went: \$1.00 - 3 votes, \$1.00 to \$2.00 - 4 votes, \$3.00 - 2 votes, \$3.00 to \$5.00 - 3 votes, \$5.00 - 4 votes. Other considerations were that we should charge artists more than other members, and vice versa. Two voters think we ought to charge a show fee and have no dues, and one voter wants to know why funds are necessary.

Terry Jeeves points out that the expense of participating from overseas will be expensive, and that money values are different over there.

Now, one thing I found out about is that non-artists in an art group are usually known as "supporting members" since they are in the group for the fun, and because they are interested in forwarding the cause of art and they want to be known as patrons of the arts and other such reasons. In this case, as you will find by checking with your local art league, the supporting member does just that he is charged more for his membership in the group than the artist.

There are two suggestions along this line that merit discussion; one of them being that we charge the supporting member a dollar or so more than the artist, and give him (along with his subscription of the group magazine) a portfolio of the works of all the artists in the group. In this way, he can show off who he is "supporting" and have something nice to remind him of the worthiness of the project. Another suggestion, this time for the artists, is that they be allowed to pay all or part of their dues with artwork. This artwork could then become the property of the group, to use in future raffles, sell, or simply build up a backlog of each member's talents to display at future cons. Supporting members, especially if they are paying more for their memberships, could also be given first chance at any art up for sale, or given slight discounts, or something like. Overseas members might consider that art-payment idea. Also, perhaps both artists and supporting members from overseas could pay one dollar, respectively, less than stateside members. How does that sound?

REMEMBER, IT'S YOUR MONEY: YOU SHOULD MAKE THE DECISIONS ON THIS; I suggest that dues for artists be \$3.00 per year, for supporting members, \$4.00 a year, in the USA. Artists overseas, \$2.00 per year, and supporting members, \$3.00. This money would go toward paying for the group magazine, portfolios, catalogs, setting up shows, postage for various things, and defraying expenses at cons; like ads in progress reports and program booklets, paying for display tables, arranging methods of hanging the art, and such like. Each member would be entitled to all issues of the magazine, bulletins and other forms of group communication. And, perhaps, the portfolio with examples of the participating artist's works, if we can work this out.

The show fee idea was pretty well scotched.

That we should set some minimum prices is obvious; the votes seemed to favor letting the dues pay for the art group and any necessary percentage that must be taken from the art sales to go to the convention, if they demand it. I'm sure they will want a certain percentage; after all, conventions have to make a little money, too. Just how much is to be settled; but it will amount to a small "tax" probably, on each piece of art sold. I'm not sure how else we could work this, and will welcome ideas.

Now, most of the artists admit that they wouldn't know what to charge for their work or how the market might be at a convention. As someone said, "Think you'll find some artists will put a more than inflated value on their work. Heck, they love it, so it's natural. You should have some way to control this." Well, if the artist is willing to sell; really sell anything, then he'll have to listen to some reason about the price of his work. If he's not interested in selling, he can either display in the Not For Sale section; or he will likely put a terribly high price on it to show how much he values his own works and all that. If it is too high a price, he will be only showing off and declaring his contempt for all these little peasants around him who are willing to "prostitute" their art for pennies, compared to what he is asking. There's nothing you can do about this kind of person; they will show up in every art show, and unusually, the serious art-lovers and serious artists just let them have their fun and ignore them! It's the only democratic way, for you can't put their work in the Not For Sale section else they'll scream that you are taking away their chance to sell something. Great la vie. We all will have to learn that there are these types around, that's all.

Howsomever, for the artist who swings the other way, and doesn't know just how high or low he can go without selling too low; and yet without scaring away a sale; we should set a minimum for all paintings.

YOU CAN ALSO SEND STUFF THAT IS VERY DEFINITEY NOT FOR SALE: WE WILL DISPLAY THAT IN A SPECIAL SECTION possibly in the NFFF room, altho that is not settled, yet, as far as I know. PLEASE, INDICATE THIS, IF YOU SEND ART IN THAT CAN BE SOLD ALONG WITH ART NOT-FOR-SALE, TO AVIOD MISTAKES!

So, the voting on minimum prices went: Oils, \$5.00, \$10.00, \$25.00. \$35.00 One the others, it went: \$5.00 for all other media, \$5.00 for watercolor, \$2.00 for inks, \$5.00 for pastels. \$5.00 to \$8.00 for watercolor, \$1.50 for inks, \$2.00 to \$5.00 for the rest. As George Barr puts it, "I favor a minimum price, but I'd hate to set it. In Salt Lake it's hard to buy a good watercolor for less than \$35. or an oil for less than \$75. I've sold watercolors for \$15. plus, and oils for \$35. on up. But from what I hear, fans don't as a rule pay that kind of prices."

HOW TRUE!

yet we can't simply give the stuff away. UNDERSTAND, setting a minimum price doesn't mean that you have to stick to that; it is simply a method from which you can judge the worth of your picture. It's up to you from that point on. You could have a fine, big watercolor on display that you're asking, fairly, \$35.00 for and find someone who really likes it so well that you'd rather it go to him rather than anyone. So you and he get together and figure out how much he could afford, and settle on that. There's no law against this, nor should there be.

This minimum price is for the artist who has a nice little watercolor out there that he rather likes; he hasn't ever sold much, mainly giving his stuff away to friends and relatives. So now a guy walks by, likes the little watercolor, sees the scared look on the artists' face when he has to at last come to grips with the grim reality of setting a price on his work. So the guy says, "Well, it's a small picture, and I only want it for a gift, and what do you say to...oh. a buck, fifty?" Embarrassed to admit that he can't even evaluate his own work (and most artists can't), he accepts the offer, and someone walks off with a tidy 3 or 4 dollar savings and a nice bit of art. Does this scene sound familiar to anyone?

So, back to suggestions and KEEPING IN MIND THAT THERE WILL BE EXCEPTIONS, how about \$10.00 minimum for oils, \$8.00 for watercolors, and colored inks, and pastels, \$4.00 for pencils, pen & inks, and other black & whites? Of course, very small watercolors or other colored pictures might be set at \$4 or \$5, also. And very large artwork or very intricate or detailed work should be higher than the minimum/

Don't get me wrong on this previous mention of someone setting a high price on his work to be snobbish; if your work is worth \$100.00 or more, then by all means, say so. Remember, if the art doesn't sell then, but you would rather hold out for your price, there's always the possibility that someone will remember your stuff after the con, when he has more money to spend.

A magazine devoted to art, it would seem, would be welcomed with glad cries. George Schuthers, however, worries; "I can think of a valid reason for not having art fanzine. It is my present opinion that "fandom", in its present - "we're not interested in SF" - state, is doing science fiction no good at all. Greatest damage is that "fandom's" relatively poor standard of writing combined with its rather large volume of publication is effectively trapping a lot of people who would otherwise be working towards professional - both in the sense of getting paid and being good - quality writing. And my reason for not having an art fanzine stems from the fear that such a zine would draw off the artistic talent that is available into what may become an ingrown, somewhat stagnant "fandom" of its own. It seems to me that the overall field of science-fiction-and fantasy-writing-and-art is rather badly - and unhealthily - frggmented at present. If an art fanzine can serve to bring the mess closer together, well and good. But if not...."

Well, we really didn't intend to draw art talent away from the regular fanzines; we really meant to aim a magazine toward the fan artist's needs, interests, and special problems. J. Brian Donahue ~~(not Bill Donaho: sorry)~~ has the right idea when he says, "The idea is to put out a hand-book type fanzine telling all about the methods and special effects possible with the various media by which fanzines are reproduced. Solicite a dozen or so experts in each media and let them compile their thots on the subject. Get editors to tell their own desires in the ways they want art sent to them. Sort of a guide to young neoseditors and aspiring fan artists, who want to do a good job of presenting their work (and that of others). Go the whole gamut of reproducing techniques, from hecto thru ditto, color mimeo to multilith and photo-offset. Just an idea I had....maybe, if I feel I could aspire to such a thing, I'll try it during the summer and sell said zine at the PITTCON....we'll see."

If you don't do it, Brian, someone will, eventually; but meanwhile, this subject should be goog for several articles in a fan art magazine.

Gregg Trendaine sees this magazine as "leading to the further development of potential professional talent as well as the enlightenment of the art acene to those interested in the art world."

Other reasons ranged from Barr's "give me one good reason why not?" to Rotsler's "I like pictures" and Woolston's "for the vicarious thrill".

So, we have something that a lot of people would like to see get started. I think some of the more experienced artists could be a lot of help to the beginnss in something as simple as an open forum in each issue. Let the neos ask questions in one issue and be answered in the next. We could even use initials, if you're shy about letting others know that you don't know something.

At any rate, I suggest we get together on this; you artists and interested parties who would like to see this magazine come about.

Opinions of every kind could be aired, and your artwork could be presented, too; especially something in a new style or yours, or a bit too off-trail for the fanzines, or something mundane (in the fannish sense) that has merit and should have an audience. For the magazine, I think the Gestetner will do nicely, with a few pages, occasionally in multilith, or photo-offset, or any other media that is necessary for that particular art.

We could have a critics corner, and someone to keep track of the new stuff in art and art materials. We are in a better position to be personal to each subscriber than a big, commercial magazine, and I don't think we ought to miss this chance.

On suggestions for a name for this group, we got: FanArt, Fanartist's League, Artists of Fandom, Fantasy Artists Guild, PAS, Fantasy Artisans, Fanart, Inc., Knights of Bjo's Table (ok, Rotsler, cut it out!), Fanartisty, Project Fanart, and StF-FanArt. It seems to be a draw for a name that has "fan" and "art" in it.

Aside from one suggestion to copy LIFE magazine as much as possible, PAS-tell seems to be filling its purpose well enuff to get amazingly little criticism; or has everyone fallen asleep out there? Deadlines will be announced; the next one, to repeat myself for those of you who will not read all of this zine and then write grotched letters about something I mentioned that you drew the wrong conclusion about because you didn't read it all; is, once a month: or by the 15th of April at the very latest. I'd really like to hear from you before that, so I can tell who is in this group or not. When I find out, I will publish the list. (Now will that pesky one quit writing to everyone and asking who is in the group? Everyone will know just as soon as I do. Happy?)

Send letters, money, and ideas to me long before the April 15th date, please. We don't have to have membership dues until we get a voice on what they ought to be, but at least let us know if you want to be a member of the group. And use your voice on these matter, too. PLEASE.

It's no fun being absolute dictator; it gets too lonely!

I'll try to figure a better format of PAS-tell in the intervening time, if I can. Sorry about the practically non-stop typing, but I'm trying to tell you all sorts of things at once, and yet keep postage and like that down.

DEADLINE FOR ARTWORK TO ARRIVE AT THE PITTCON (OR, RATHER, JONI CORNELL'S): September 1, 1960. Any later than that, and we'll not guarantee it will be included even in the selection of displays. It is the individual's responsibility to find out postage and express travelling times.

Put a small sticker (and make sure it's glued tightly) on the back of EACH painting with your name, address, and indication of whether it's to be sold or not. If it is to be sold, you don't have to say so; just put your price on it. ALL ARTWORK MUST HAVE IDENTIFICATION. If the art has a title, please include that.

The question was brought up about displaying art that you own, but did not paint yourself. These paintings would be for display in the NFS section, of course. Well, IF the artist is a member of the group, and IF he consents, then I suppose it would be OK to submit these paintings to the selection committee, too.

While we mention the selection committee, we have a letter on the subject, from Ted White, who says, "I would enjoy displaying my paintings at a convention, but I don't want them raffled, and I'd prefer to pick my own and be reasonably sure they'd be displayed--that is, I don't want to have to send someone a selection from which he'll choose. If my paintings are to represent me, they might as well represent my taste in selection as well.

Thinking about this, I'd say your best bet (obviating the need for judges and all that) would be to accept blank applications from artists, and allow them a set number of paintings--or set a total area to be filled, which they could fill in any manner they choose--and leave the rest up to them. So a poor artist fills his space with trash....so what? It reflects strictly on him, and I should think most artists would want to best represent themselves with good stuff.

If you are going to set this thing up as a permanent organization, I'd suggest holding expenses and "dues" etc. to a bare minimum. I know that I, for one, haven't a lot of time--much less money--to waste on a self-interested organization--it would work much better as a service group with a nominal leader (yourself), through which individuals could act. Your only expenses need be for this bulletin thing, and I think a way could be found to handle that without sweat."

((Obviously, Ted has never participated in an art exhibit of any kind, or he wouldn't be so naive about what we are going to do. This is not going to be a side-walk display, handled (and PAID for) by the individual artist for his own benefit. This is an exhibition of fan art; comprised of many artists, and displaying selections of each style of art. In this wise, it is almost impossible for the individual artist to see the show as a whole and select the one or more of his own works that would add to the show and not detract. A display of bad taste would reflect not only on the artist, but the people who organized the show, and the convention that allowed such things.

No exhibition of art would allow such a

thing; and I think it silly of Ted to think that simply because we are new at this job, we should do a bad job of it. Other artists submit their works to selection committees made up of people who are trying to design the entire show as one pleasing unit. Professional artists don't mind having their work looked over and displayed by the exhibition to which they send samples of their work. If they do have a grouch about an pēce of work that they think should have gotten more notice, they are certainly free to point this out to the committee; and many have done so, in other shows.

As mentioned in pricing artwork, so is it true that many artists cannot pick out any particular piece of art that should be displayed in a show; this is why he will send several of his favorites to the show for others to do the selecting.

I like the way Ted suggests that I be leader of a very non-profit "service organization" where I do all the work and benefit him without any work or monetary outlay on his part. This kind of attitude is very strange. I could understand a very busy professional person saying that he would like to exhibit, but could not volunteer to do any of the work on the show. And I can understand some of the art students (who are always short of cash, it seems; boy, do I know!) wanting to either help with setting up the show or using some of their artwork as a medium of exchange instead of money. But I cannot understand the attitude of "I'll maybe send you some art to display if you do it my way, and don't trouble me about any details or ask for money; just send me the cash as soon as you sell my art". Too bad we couldn't all have it that way.

As I've already pointed out earlier, there will be expenses and we will need money. Somehow, the Post Office is unwilling to accept sweat as a substitute for stamps for this bulletin thing.))

THE RAINBOW EFFECT OF PAS-tell COMES TO YOU THRU THE COURTESY OF SHANGRI-L'AFFAIRES, AND THE LEFT-OVER GESTETNER PAPER (real class, huh?) FROM ITS XMAS ART ISSUE. IN EXCHANGE, we'll say here that copies of #47 and the art issue are still available, mailed to you in envelopes, for 50¢ (for both zines: a bargain in artwork alone!).

The question has come up about selling the artwork. I mentioned last time that a check with Forry Ackerman showed that anyone buying artwork did not buy the publication rights to same. That would have to be arranged between the artist and buyer. Forry has promised us some little stickers that say something about this in an official way; we can put them on the back of the artwork.

Since we have agreed on giving a prize or two; whom do you suggest for the judges? Rick Sneary suggests "I think (the Award-winners) should be selected by a Jury of experts. But also a popularity poll, with voting slips and a box--but no award except the old one of egoboo."

((This would be easy to do, as you could give voting slips to fans as they came in the door, along with the catalog))

Rick also says "I would think almost anyone was eligible,--who--well, say any that has done artwork for fanzines. This would include Emsh, Bok, Freas, etc.... But it might be stipulated that the work had to be something that they had not sold professionally. I doubt that they would 'show' but it would be nice not to rule them out just because they were pros."

((If we had classes or some form of dividing the art into beginning and experienced classes, this could work out, I guess.))

ANOTHER QUESTION: What about one section (we already have two; displayed for sale, and not for sale.) for a sort of "rotating" display, where the artwork is put up only for a day, and sold off. This is possible, for often the type of artwork that would be chosen for an exhibition is not the type to win all the popular votes or sell quickly. Some of the smaller art could sell fast, likely, if it were shown.

Alma Hill Appreciation page

Special thanks, in behalf of the Fan Art formation and the struggling art show, go to Alma Hill who believes in giving folks a helping hand instead of a doubtful stare! She realizes that while I could not publish much but speculations and theories; and was hesitant to do only that until I had at least a few things settled (like WHERE to send the art for this first show), the folks out there who didn't realize this were getting impatient. So, she formed a sort of question-sheet, or quadzine, or whatever, called Fanartifacts (oh, I wish I'd said that!) which is desgged to ask questions, bring up ideas, and get fans started talking. It's a good idea, and several people have written directly to me as a result of being interested in the project thru this zine.

I don't at present know how many people get this zine, but you could drop a note to Alma Hill, Lee, Maine and ask her about it; especially if you are getting fidgetty about things. It's interesting and brings up questions that should be answered before we ever get a stable group started.

Alma also sends stamps, loads of encouraging words, and understanding, which is muchly appreciated at this time. Three cheers and a tiger for Alma!

The idea seems to be that if no one hears from ME, the Project Art Show will wither away; but if I have nothing concrete to say about the show, why waste all that time? And if I have something to say, of any interest; or if someone else has something to say, I'll publish it. As I've said several times, we now go on a schedule to simply impart ideas and information. BUT until I got any answers from someone about where we could send the artwork, I was stopped.

Alma is right; the first art show will be a sort of crash program. It can hardly be anything else! But we'll learn from that one, and the next one, and finally it will be a matter of course. Let's hope! Anyway, if you're expecting perfection on this first effort, you are wide open for a disappointment. If you want to just consider the effort, the fun, and the good it can do you and fandom, then we'd like to have you on our side.

CLAYTON HAMLIN wants to know about sending stuff from his collection of Tim Dumont and Dave Prosser works, and if some of them could be black-and-whites.

((Yes, on both counts, if the artists agree. In most shows, it is the artist who borrows the pictures back from the owner to submit it for exhibition, but it doesn't really matter just who sends it in. Understand, the pictures will have to be submitted--even for the Not For Sale display--to the selection committee. The same rules for display apply; no frames or glass, matted artwork, name and address and NFS on the back, title of picture, AND return postage and insurance fees.))

At the moment, mainly because he lives only three blocks away, Bruce Pelz has just now become treasurer pro tem (or at least until I hear from Barbi Johnson). This is a surprise to him, but I am exercising my dictatorial powers. Monies thus recieved add up to \$34.98, not including a whole sheet of stamps from GM Carr and Alma Hill. People are turning out to be amazingly generous; and some even insist that no egoboo be involved at all. So a quiet "thank you" to the Kind Soul who donated \$10.00 to the cause. Others sending in money include Stan Woolston, Dave Prosser, Margaret Dominack, BRToskey, Clayton Hamlin, George Scithers, Raðph Hollang, GM CARR, Richard Bergeron, Belle Dietz, Alma Hill, and Tim Dumont. IF ANYONE ELSE SENT IN MONEY, PLEASE NOTIFY ME***THE POST OFFICE HAS BEEN GOOFING OFF IN A BIG WAY LATELY. Very seriously, we have had mail returned that had no reason for being so returned; and after a hassle with the PO, they admitted as such! We have gotten mail that was postmarked "JUN 1960" and had letters arrive, neatly torn in half. IF YOU WERE NOT LISTED ABOVE, PLEASE NOTIFY ME IMMEDIATELY!

Speaking of nice people who keep talking about Project Art Show, and keep things going nicely, I will mention CLAYTON HAMLIN. He puts out Fanart Quadzine, and can be reached at 28 Earle Ave., Bangor, Maine. He is trying to help out with gathering artwork for the mimeo'd portfolios. You might contact him if you have any ideas.

How about someone coming up with an ensignia or design that the Fan Artists can use as identification? Let's hear from you "arty-type fellas" on this, huh?

We now have a letter from a young artist who will subscribe to the magazine devoted to fan art and artists ONLY if it doesn't go against the artistic ideas he has! This is a very immature attitude, for if you can't stomach a difference of opinion on something which is most of your life's interest, then you are really in trouble. That difference of opinion is very important; it keeps you from getting into a rut, from stagnating in your own viewpoint, and from getting complacent about it. A difference of opinion means that you learn to see another perspective of the same problem, it shows more than one outlook on the subject, and most important, it may open an entirely unsuspected method of interpreting your own thoughts on the idea! I think, after looking at it from this point of view, this artist will understand how important it is to have attitudes that do go against his own artistic ideas.

Letter from Bill Pearson says, "Forgive for not filling out the questionnaire. Makes me dizzy.

An organizational claustrophobic? Now I've been called everything. Don't blow any fuses....."

((You're forgiven, tho I'm summat puzzled that you survived mal de mer long enuff to read to the very end and supply me with 12 names and addresses in spite of it; enclosed in your copy of this bulletin will be an aspirin in the hopes that you will manage better this time. And thanx for the names!

You haven't been called everything.....yet.))

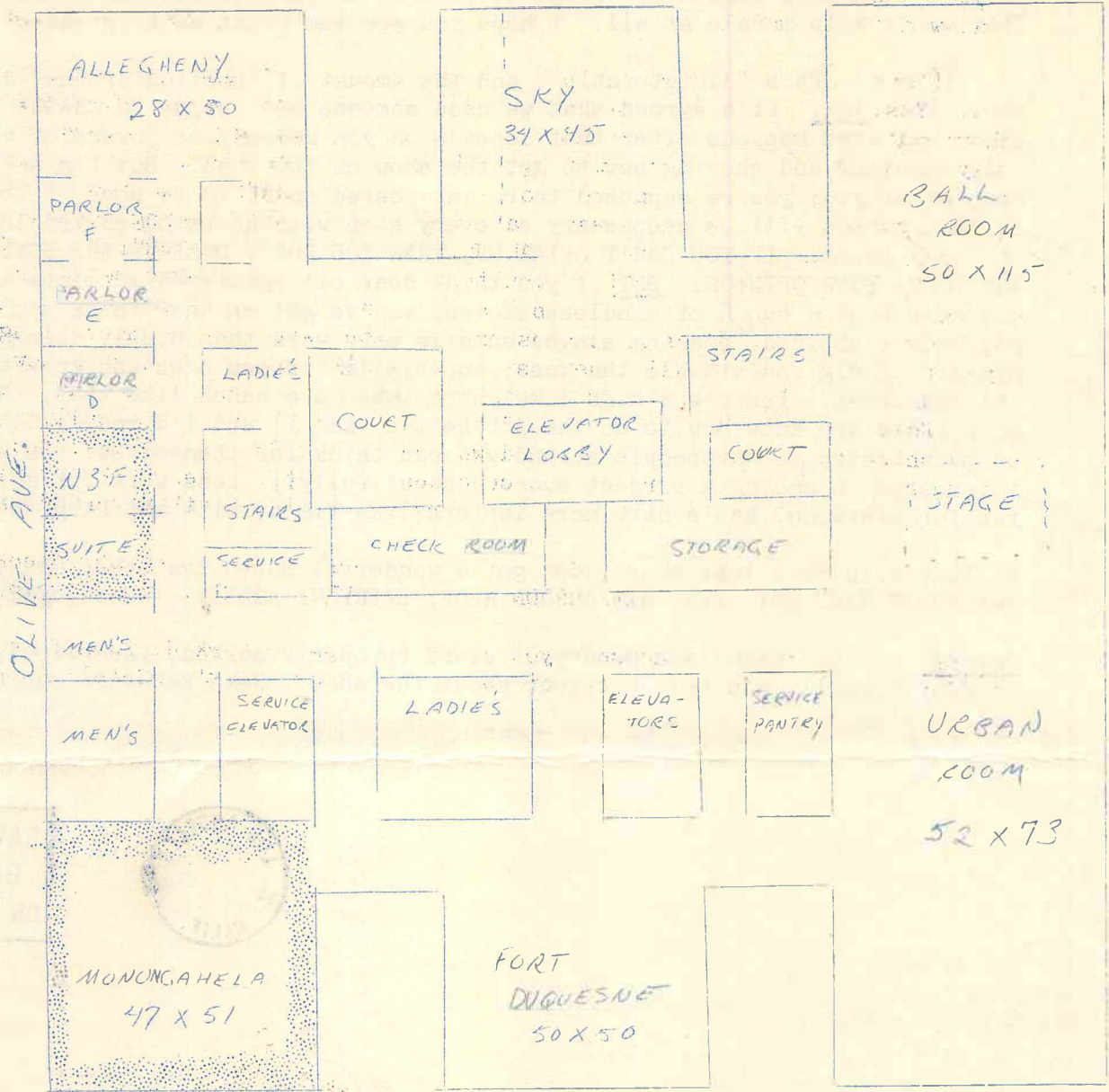
SPECIAL NOTICE DEPT: People interested in Tolkien's Lord of the Ring series should contact Ted Johnstone at 1503 Rollin, South Pasadena, California; they are forming a sort of fantasy Baker Street Irregular group and want to hear from you.

Someone suggested giving art materials or mimeo equipment (like stylus and shading plates) as prizes, or making up a special package as one of the raffle prizes. How does this idea sound?

Oh, yes...IN CASE OF ACCIDENT: Some of the worriers have been hard at work wondering just what would happen to the project if I got sick or was in another accident (thanks). They seem flatteringly under the impression that the whole show would collapse if I wasn't around. This is not only impossible, unless YOU let it happen, but I have Taken Steps to Take Care of the probability (I don't trust to luck anymore, myself). The Fan Hill Mob, comprised of Ernie Wheatley, Bruce Pelz, and John Trimble know as much as I do about the whole situation, and could, with Your Faithful Dictator dictating from bed and/or traction, apprise the rest of you of what should be going on. OK? Happy? I'm not, for I don't even like to think of it! (But I have to, since I still go three times a week for physical therapy and traction, for I'm still having trouble from the accident last July). Also, by the time the show comes up, most of you will either be dropped out of it or be dinterested enuff in it to see to it that PAS goes on without me, or anyone else! At least, I hope so. So, rest assured, someone (or three, in this case) is being trained to "take over" in an emergency. I hope this settles everyone's mind?

I'm looking forward to having a meeting at the PITTCON and talking over getting the Fanart group really going so that we don't need a dictator for the next show!

WM. PENN WAY



GRANT ST.

PENN-SHERATON ... SEVENTEENTH FLOOR PLAN Traced by Bjo, girl map-copier. According to the plans, the Monongahela (where'd they get that name?) Room holds 300 people for a meeting, 250 for a banquet. Guess that sounds large anuff.

Kind words and wise from Tim Dumont; " I would suggest that this dictator deal be taken lightly. Undoubtedly you are the most qualified person to act as our liaison with the congom, and I trust your judgement to carry us through this venture successfully; but I don't think we should be prepared to dump all our problems onto your back and have nothing further to do with the government of the organization. If we're going to pay dues to maintain this thing, then I feel we should have and exercise the power of the vote. You can pull us through on minor routine details, but we should all have a voice in matters which involve a great deal of finality or on matters of policy. We need your executive abilities, but I don't think any of us want to feel that we are being used or shoved around. We

want a leader, surely, but we don't want to feel that we're just "helping out", or that it is a hard-earned privilege to be able to participate in the Fanartists. That won't help morale at all. I hope you see the point as I intended it."

((Amen! This "dictatorship", and the amount of "shoving around" depends on you. Yes, you. It's agreed that we need someone who is just IN CHARGE for this first show; but what happens after that depends on you using your powers of vote. I'm only shouting and shoving now to get the show on the road. But I'm not going to keep after you; you're supposed to be interested enuff to do some of the work and thinking which will be necessary at every step without being shoved into a decision on every point. IF YOU CAN'T SPEAK UP, THEN YOU DON'T DESERVE THE POWER TO VOTE AND VOICE YOUR OPINION. BUT if you think dear ol' power-mad me likes to be a dictator over a bunch of mindless slaves, you've got another think coming. In case you hadn't noticed, bossing slaves entails more work than simply doing the job myself. I dig individuals the most; especially verbose ones who know what they're talking about. There's a high likelihood that in a bunch like that, there will be more folks who know how to do the job better than I; and I'd really like that! It's so much better to have people around who can think for themselves; and who are really interested in seeing a project succeed beautifully!; Less work for me, and more fun for everyone. Let's have more letters like Tim's; with matching enthusiasm!))

In line with this last thot; just got a wonderful motto the other week, which reads: "WE DON'T WANT ANY 'YES' MEN AROUND HERE, EVERYONE AGREE?" We enjoyed it loads.

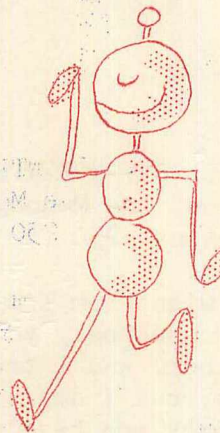
Onward! Write; paint and send your stuff (properly marked, identified, and packaged) to Joni Cornell, and tell everyone about the show. Next PAS-tell out April 15!



I hate to say this, because the P.O. will anyway — but, return to:

Bjo
980 1/2 WHITE KNOLL DR.
LOS ANGELES 12,
CALIF.

But, please, only after you've tried — I mean really tried — to deliver it. O.K.?



TO: ANDY REISS
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HOW DARING OF YOU
TO BE SO DIFFERENT!