

ART MAGAZINE DELAYED

Due to foolishly waiting for material, getting caught in other activities of importance, and undergoing severe physical and nervous strain, issue #2 of Silmé will be a bit late.

All of the material for the magazine is now on hand, and going on stencil; slowly and (I hope) carefully. Publication is slated before the end of May, with any kind of luck.

TRIMBLE MOVE SLATED

5734 Parapet, Long Beach 8, California will be the new home of John & Bjo Trimble, Spindrift, Corflu, and Gypsy Rose Femme-Fanne. This move is due to John's mom, who needs care, and the above address will be effective as of June 16, 1962.

Mathom House will remain at 222 S. Gramercy, as will Jack Harness, Ernie Wheatley, and any other fan who may move in. Fanac here will continue as usual; fanac at the Trimble's is being drastically curtailed to FAPA on John's part and the Art Show on Bjo's.

PAS-tell and Silmé will be moved to the Parapet address, but WESTERCON Art Show material should still be sent to Gramercy Place.

ART MAGAZINE CONTEST FAILS

There was one entry to the contest in Silmé #1, from Eddie Jones. Either artists were not interested in illo-ing Second Stage Lensman, or the idea of a little contest did not fire any imaginations.

It should have been made more clear that the first prize was not going to be a cover, but that the winner was going to be used as a cover; the prizes were to be art materials.

Ronel and Al Lewis, the judges of this contest were agreed that Eddie Jones' illo was excellent, with or without competition, and voted to send him a prize. This is a box of 30 brilliant Japanese oil crayons which LA artists have found interesting to work with.

There will be one more art contest announced (in Silmé #2) and if response to that is no better, the matter will be dropped. Fantasy is the next subject; The Oldest Secret by P. Gordon.

PHOTO SALON INFO

This newest addition to Project Art Show is having its own growing pains. Included in this bulletin is a tentative set of rules, made up with no foreknowledge of the circumstances which probably throw all our good intentions into a cocked hat at the show; we can only try to do our best and hope for full co-operation from participants.

Rumor hath it that detractors are saying that the Photo Salon should be boycotted because of its connection with Chris Moskowitz and her connection with the hassle in NY. This juvenile idea can only be scotched if we all aid in stopping such rumors. All readers of Silmé know that Chris had an active interest in the formation of the Photo Salon, but she offered no more or less in constructive suggestions and ideas than did Ralph Holland, George Scithers, Dick Eney, Art Hayes, Ed Wyman, and several other avid photographers. Chris may be entering the show, and it is to be hoped that every fan-photographer will give her a run for the prizes.

ART MAGAZINE POLICY

The Trimbles cannot pay for their own fanac, much less try to support the Art publications, which is why the rather high sub rate was set. We have had little response from people about this; subbers have quietly paid their money without comment, and the rest of you have refrained from speaking out. \$1.50 for four issues of a magazine for artists plus any issues of the bulletin which are published during that time may or may not be a reasonable price; we still do not know. ONLY TWO FANS HAVE WRITTEN TO SAY THEY WERE NOT INTERESTED - YOU OTHERS?

The first issue of Silmé (a Tengwar word - ref: JRR Tolkien - meaning "Starlight") was sent to possible reviewers, thru FAPA, and to every artist who had shown the slightest interest in PAS. (Unfortunately, we find that a great many people have never gotten their copy; we still have some copies if you will tell us who you are!) This policy will not continue. We will publish only enuf issues for the subbers, and for the few new artists who come onto the scene each time, and no more. SORRY, NO TRADES.

Silmé is for anyone who is interested in fan-art techniques.

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NFFF GREETING CARD CONTEST

Here is a really fun-type contest for non-artists, too, and a chance to win some very nice books or art materials! Contest open to Neffers only, rules will appear in Silmé #2, and in TNFF. Two main divisions; idea (which includes sentiment and/or verse, etc) and design (which may only be a rough sketch to give to an artist). Deadline has not been set yet, so you Neffers - all of you - get busy and join the fun!

ENTRY BLANKS & FEE NEW! TO SHOW

Each time we have an Art Show, it gets bigger and more complicated. Entry blanks are now very necessary to keep track of everything, and no piece of artwork will be allowed in the show without an attached entry form, completely filled out, no matter how good the work may be. Pass the word along; it need only be a "reasonable facsimile", but each piece of work must have its own entry form. It may save your art from being lost.

The entry fee is \$2.00 for 5 or less pieces of work, another \$2.00 for each additional 5. This assures that the NFS artists will pull their share of the load; see Ronel's article for more information.

If anyone thinks we are being unreasonable in this fee, ask around about bigger shows; one fairly standard show here charges \$25.00 to enter (that's just to get your work to the jury) and an additional \$10.00 if it gets hung in the show! It costs \$5.00 per painting for standard "Ladies' Tea" type of shows. Any comment, anyone?

CHICON ART MUST BE MARKED

Nancy Kemp again warns us that our work MUST be clearly marked ART SHOW on the outside of each package, or it will be put in with the auction material.

And Bjo warns all that no attempt will be made to rescue art which has been allowed to go astray because the artist did not pay attention; too much work is going into making this a good show without having to "babysit", too.

1. Follow exhibition rules completely.
2. Send entry form & fee
3. Mark package for "ART SHOW"
4. Send to: Nancy Kemp, 2019 N. Whipple, Chicago 47, Illinois.

OF INTEREST TO ARTISTS

J.V. Warrington, 226 - 48th St., Newport News, Virginia, would like to publish a fanzine with an art contest in it. Interested artists should contact him for more info.

William Spicer, 100 Valencia Rd., Aptos, California, is interested in publishing a comic book and wants to contact any artists who would like to try their hand at this art. He plans an 8 1/2 X 11, 32-page, 3-color cover, litho-offset, b&w interiors. No payment for art, just good practice; but will furnish paper and do all ballooning himself so that the artist need devote his time to artwork, not lettering or page-layout.

Stories will be from 6 to 8 pages long, book issued quarterly. He did not list sub rates.

ANNOTATION TO MIMEO ARTICLE: if stencil shows signs of bulging (so that it will create a "bubble" of white space on the paper because it won't lie flat on the drum) because of heavy artwork shading, reverse the stencil and continue shading, thereby making bubble concave to make full contact with drum.

FREAS ARTWORK FOR SALE

56 b&w illos and 4 covers (mostly from Analog-aSF), with two proof copies for each illo, are now available to interested art buyers. Contact Dirce Archer, 1453 Barnsdale, Pittsburgh 17, Pa, for list and such only if you are willing to pay \$15.00 each for the b&w and \$50.00 for a cover painting. Dirce is a busy woman, and has no time for idle curiosity-seekers. Art not sold before Chicon just may show up there.

BURROUGHS BIBLIOPHILES

have been asked to suggest story lines for the daily and Sunday Tarzan strips, by the artist John Celardo. Anyone with plot-outlines or general suggestions should write their ideas to Bob Hyde, 454 Elaine Dr., Pittsburgh 36, Pa, who will pass them on.

This is mentioned here because PAS-tell goes to an imaginative group who might have a more-than-average interest in writing adventure stories.

JOIN THE CHICON NOW JOIN WESTERCON XV NOW

$$\begin{array}{r} 4+6= \\ -7284 \\ \underline{\quad} \\ 4242 \\ \times 7 \\ \hline \end{array}$$

that commission
snarl by ron ellis

$$3 \div 17 =$$
$$\begin{array}{r} \$13.33 \\ -15\% \\ \hline \end{array}$$



I understand that my old buddy Dick Schultz understands arithmetic even less than I do, and wants to know just what we plan to do about this taxation business. Rather than attempt a wordy explanation, I have worked up some simple (but wordy) examples of how much it costs to enter a PAS exhibition, and how much of the sale price is yours if your work is for sale.

Suppose, Dick, you enter a solid titanium eggplant priced at \$5.00. You have to pay \$2.00 entry fee on it; if it doesn't sell, your two frogskins are ours -- as a non-selling competitor for prizes, you have then helped support the art show. We use the money to help publish this magazine and the bulletins, buy pushpins, and aspirin, and tip bellboys carrying beer. If it does sell, however, PAS takes a neat 75¢ commission off the top--and returns you 75¢ of the entry fee. The result is:

(1) PAS gets a minimum of \$2.00 from each participating artist--that's the minimum fee for five entries or less.

(2) You get the entire sale price immediately after the convention; in the case of the commission percentage being less than the entry fee, no commission is taken.

Now, suppose your entry is a modest \$13.33 worth of free-form fudge (finger-painting, probably), then the commission almost exactly equals the entry fee, and the treasurer is thrown into a dither. Maybe two dithers. He eventually ends up sending you \$13.33 (in pennies, stuck in a jar of fudge), keeping the entry fee/commission because he can't figure out which it is.

Again, PAS gets \$2.00, and you get the entire sale price without commission deducted. In this case, your \$2.00 has been a guarantee against possible sale, because we have to make sure there is some revenue to the organization besides straight commission.

For a third example, suppose the commission on your art exceeds the \$2.00. Say, if you sell a mobile made of chewing-gum for \$40.00, the PAS commission is \$6.00. PAS takes \$6.00 out of the sale price, leaving \$34.00, and then very generously adds to it your entry fee, giving you \$36.00 for your artwork. You have paid \$6.00 in commissions, but how we arrived at that is so confusing that I'll just ask you to accept that your entry fee was returned because of a sale whose commission exceeded it.

Once more, PAS gets at least \$2.00 from each participating artist -- in the case of a big sale, PAS gets only the 15% commission (a lot lower than the 33.3% that professional shows and galleries charge for a sale!), and your entry fee is returned.

Now, this sounds reasonable to me. Doesn't it sound reasonable to you?

This way, everyone who enters helps support the show--this is especially necessary in the case of those artists who very sensibly mark their works NFS to make sure no one can have them for a flat fee.

And it's really a small commission, and nominal entry fee--the usual paintings sell for more than \$13.33, which will be the largest price forwarded without deductions. If it's not for sale, you pay \$2.00 for the display space and the right to compete for a trophy. How about that?

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THREE NEW TROPHIES

...a prize a month from all over...Walter Breen has offered to sponsor a trophy; category not yet decided upon. The Busbys are sponsoring a prize for cartooning, which we hope will now encourage artists to do more "serious" work in this field. Ted White is going to sponsor an award which so far can only be designated as "experimental"; this is a wide-open category for that farOut art you have been wanting to try; go to it!

PHOTO TROPHIES NEEDED

The Photo Salon still needs sponsors for Color photography and Story Series, and possibly one for the experimental in photo work. Interested possible-sponosrs contact Bjo for info; it will not obligate you to pay for a prize in any way. We never announce a trophy sponsor until double-checking does prove beyond doubt that the inquirer will sponsor a prize; until then, it is strictly a matter between them and Bjo.

CATEGORY SELECTION IMPORTANT

Seacon Art Show attendees may remember Ernie Knowles' "Gllgamesh": a large tempera painting of a Eurasian male head with Egyptian-type symbols in the background. It won an honorable mention in Heroic Fantasy, more for the fine artwork than for a portrayal of the legendary god-hero.

PAS did not have a clear category division at the time, and so could hardly have avoided the mistake, but Knowles' painting was judged in the wrong category; it was in reality an illo from a modern SF story, The Time Masters. Ernie did not make this distinction, and so lost a chance to compete in his rightful category, SF Illustration.

I suspect that HH Hendrikson's art suffered from the same misunderstandings, for this work deserved much more attention than it actually got.

It is up to the artist to designate the category in which his work belongs; especially if it is SF Illo or has some reference that the judges should know about beforehand. There may be some doubt, in a few cases, of the artist as to which category might be best; if so, he should indicate that.

WESTERCON ART SHOW

All artists west of the Rockies are eligible to join this show; the entire West Coast. This is a chance to get a few ribbons before going on to the big show at Chicon, and possibly selling a bit so you can afford to hit Chicago yourself!

Bernie Zuber is handling this show; questions, etc, are to be directed to him, c/o Gramercy Pl. Artwork--labelled carefully--is also to be sent here.

There is no entry fee for this show, folks, so what are you waiting for? Ribbons will be awarded.

Deadline: 9 pm, June 29 at the Alexandria Hotel, where you may deliver your work in person and stay to help set up the show.

Entry forms must be filled out, of course, and all PAS rules apply.

You join the Westerccon by sending one dollar to: Box 54207, Terminal Annex, Los Angeles 54, Calif. DO NOT send artwork to the box number!

BORROW BACK YOUR ARTWORK

If it hasn't been shown before, but was good enuf to sell, there is no reason why you cannot borrow your work and enter it in the show. Most owners of artwork are pleased to comply with a request of this sort, and for a nominal 10¢ fee, we will supply a duplicate ribbon for the owner of a prize-winning painting. Fair 'nuf?

TROPHY CONTROVERSY

The pros and cons of a trophy (Too gaudy or not?), plaque (tasteful?), or certificate (not much to show off?) and cash (nothing to show off?) has been hashed over by everyone but the artists! Objections to "bowling-type" trophies, quibbles about plaques, ideas about certificates (the latest thing in big art shows) and practical suggestions about solid cash have brought no response from the very people it will affect!

You trophy-winners, what are you doing with them now? Would you rather have had an-manifestation of a prize? We need your answers (keep it anonymous if you don't wish to sound ungrateful) to build on!

Russell Harrington Cutlery Company, Southbridge, Mass., makes a "Dexter Mat Cutter". But, in case you don't wish to drop \$5.00 on a fist-sized chunk of chrome-and-blade to take most of the care out of cutting a mat, Jack Harness offers these ideas:

IT MAT-TERS TO ME!

Matting does three things for your work: (1) It enhances your art in the same way that a frame aids a painting; giving it "breathing space" and allowing the eye to rest between its travel from the outside world into your artwork. (2) It makes your work easier to hang by making it unnecessary to drill holes thru the painting. (3) It protects your work. In short, matting swings.

Matting is particularly important at the Art Show because it makes your work look professional, raises the level of the Art Show above the church bazaar-and-rummage sale sort of thing, and increases your chance to sell your work. The time you spend (about 15 minutes) learning to mat will be helpful because you will then know how to frame your work for other occasions and will enhance your art collection. (You do collect other people's art, don't you?)

Buy good matting board at an art-supply store; art people call cardboard simply "board". Try, anyway, for something better than shirt cardboard or construction paper. You can ask for "Brownie board", any good Strathmore board; "beaverboard", or any other sturdy board which will hold its own weight without bending or folding; then you have a protective matting for mailing and hanging. Get white or gray or a neutral light colored board rather than a strong color that would detract or interfere with your work. A pebble finish (it looks pinpricked) is preferable to a smooth finish, because it offers less immediate surface to be marred by fingerprints and stacking. Smooth, enamelled (glossy) papers show scratches, rub-marks, and any smudges too quickly to be practical for a show.

To cut the board, you will need a good cutting blade, a straight edge which cannot be damaged by the blade, and a large flat surface well covered with newspapers to protect it. An X-acto knife is the best cutting blade -- the company puts out a special matting blade -- but a single-edge razor will do if you have very strong fingers or a great deal of confidence. If you use a wooden ruler or yardstick with no metal guide, you stand a chance of ruining both the matboard and your ruler with one misguided sweep of blade. A flat bar of steel is not difficult to locate at any junkyard, and the cost -- with haggling -- can be less than \$1.00. A table or the floor may serve as your flat area, but to keep family or landlord relations peaceful, don't forget to protect your working surface with newspaper. Caution on buying bars of metal for your edge; make sure it is a straight edge!

Experiment by cutting off a small section of the board. Use a strong, sure pressure; the fewer strokes you use, the better the cut. A bevelled edge looks better than a straight-up-and-down cut, so try for a nice inclined stroke. (It is also easier to disguise a faltering stroke on a bevelled edge, as the critical eye cannot quickly detect it; a fine case of misdirection, really). And...slice the board completely, don't try to finish the job by bending or ripping along an almost-completed cut. Do it right the first time. Better to overshoot the cut in the corners than to have fuzzy, uneven corners which detracts from the effect.

Decide how wide you want your border to be. Try lining your work up on top of the mat, with the mat margin equal to one third of the shorter dimension of your work (unless it is very narrow, in which case you'll have to trust your eye) and see how it looks. Then experiment with wider and narrower margins until you find the one you want. You are, after all, an artist. Find a pleasing width for the margin. Leave a wider margin at the bottom of the work; for some reason, the eye demands it even when work is hung at precisely eye-level. Remember that even a tiny painting needs at least 2 inch margins, and niggardly margins again will detract from rather than add to your over-all effect.

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Everything else, including spending money, has been simple so far. Now you are going to have to measure carefully both outside and inside dimensions of the mat. If you can intuit the answer, great. Otherwise, measure exactly the net area of the painting that you want to show thru the frame of the mat. (This will teach you to paint important details right up to the edge of the canvasboard, won't it?) Here is your chance to "edit" the painting, to close in the frame of the mat to the exclusion of one side or other of the painting, to focus attention on the real subject matter, or to "lower the ceiling", as it were. All this will tell you how to measure for the inside margins of the mat/frame itself. Check the margin of the frame to see that it looks right for the size of your painting, then put a couple of light pencil dots to mark exactly the end of each line you are going to cut.

Then, applying firm pressure and making sure that the blade is cutting clear thru the board, cut the mat. If you do it wrong, analyze the mistake and do it over or correct it.

Save the "inner" chunk of board for a mat for a smaller painting, or for the painting itself if it's good paper. Even mistakes can be cut just a bit larger for another painting, so matting is seldom a wasteful effort unless you wish it so.

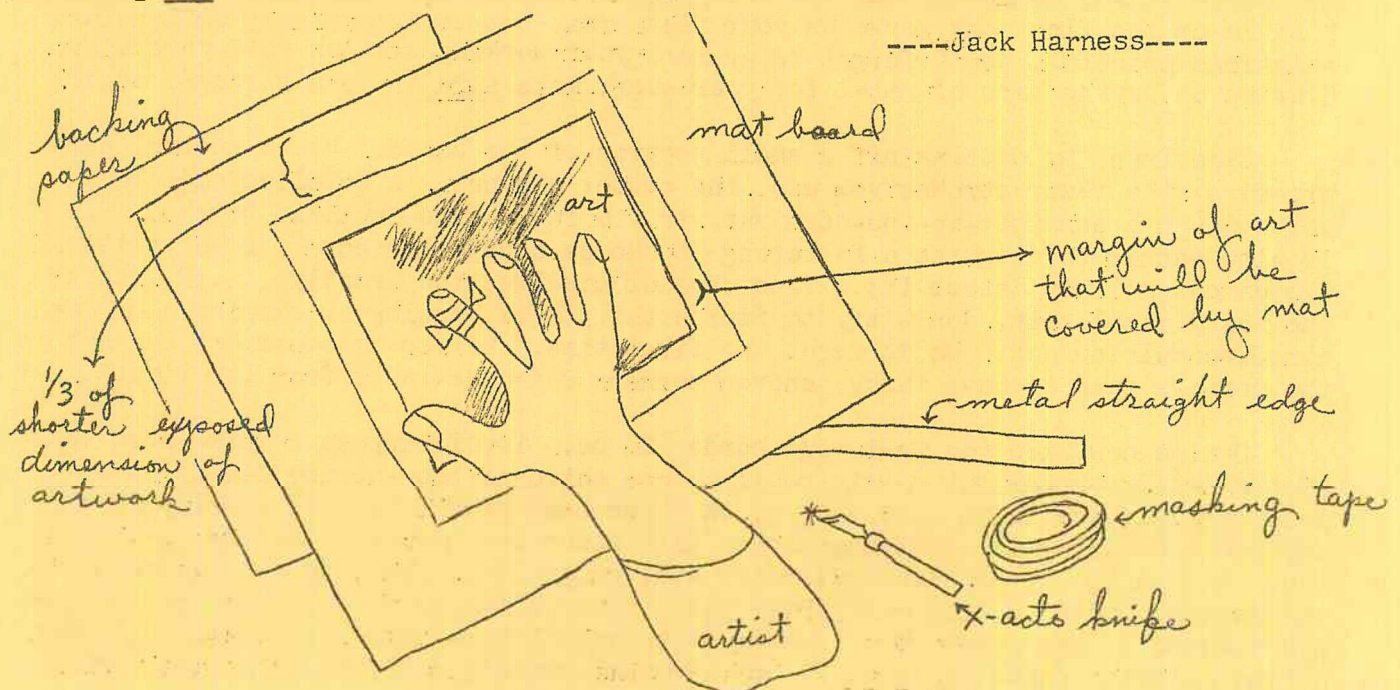
To secure the work to the back of the mat, use masking tape, generally. This works well on masonite, canvasboard, and paper if you do not scimp on the tape. Avoid staples, glue, and the like, as they are untrustworthy in holding your art within its frame of paper or they look sloppy and give that effect to the art.

A piece of strong paper then taped onto the back of the painting and well onto the matting will give purchase for entry tags, hanging tabs, etc., without possibility of damage to the artwork itself. This simply requires a bit more tape and a little time, but adds a final, careful touch to your work.

After you get the basic technique down, you can try, if you insist on it, the additional flourishes such as multiple matting and fine ruled black lines close to the inside margin of the mat. But a simple mat is fine for the Art Show.

Remember that the library has reference works with further information about matting and mounting; if headache persists, there's always Dear Abby to talk to...

-----Jack Harness-----



TO BE ACCEPTED FOR EXHIBITION IN THE THIRD ANNUAL SCIENCE FANTASY ART SHOW

- 1. Artwork must be of a fantasy, fannish, or science-fictional theme.
- 2. All artwork (except on stretched canvas) must be matted or mounted on art cardboard.
- 3. No glass or heavy frames please. Plastic or saran-wrap may be used to protect artwork.
- 4. One entry form or accurate facimile must preceed or accompany each piece of artwork.
- 5. Enclose *entry fee, full return postage and insurance with entry form.

NOW PACKAGE YOUR ARTWORK CAREFULLY SO IT WILL ARRIVE SAFELY:

- 1. Place artwork between two heavy pieces of cardboard. Make sure smaller pieces will not slip out or rub against each other and smudge. Tape around the cardboard carefully and wrap with heavy paper.
- 2. Tape package tightly closed and/or wrap package with string.
- 3. Address the package carefully and put a clear return address on it.
- 4. Insurance both ways through parcel post and express is YOUR responsibility.
- 5. If money to cover postage and insurance is not included, the artwork will not be returned.
- 6. Send the artwork -- AS SOON AS POSSIBLE -- Please

Nancy Kemp
 2019 N. Whipple St.
 Chicago 47, Illinois

- 7. Mark outside of package "ART SHOW" clearly.

READ this page carefully; it may mean the difference between being accepted for the show or not; or the difference between losing a valued piece of work in the mails or having it arrive safely. It is up to YOU!

THERE will be no concessions for artwork that does not fulfill the requirements for the show.

*ENTRY FEE: \$2.00 for 5 or less pieces of work and \$2.00 for each additional 5 pieces of work. There will be no breakdown of entry fees. Entry fees will be refunded if the commision on sales exceeds the fee.

CATEGORIES SO FAR: MOST PROMISING OF SHOW - OUTRE ART - JUDGE'S CHOICE - ASTRONOMICAL - S-F ILLU - FANTASY - CHILDREN'S FANTASY - HEROIC FANTASY - POPULAR VOTE - CARTOONING - EXPERIMENTAL - FELLOWSHIP OF THE RING - OPEN PHOTO SALON: COLOR - B+W - STORY SERIES - EXPERIMENTAL

ARTICLES FOR SILMÉ NEEDED

Is anyone taking a correspondence course in art? How about some info on it: what do you think of it? Techniques: who knows about air brush, or other tools of arts and crafts? Glass-cutting? Silk-screening? Jobs: what does a window-trimmer have to know? a greeting card designer? a cartoonist? what is the market like in LA? Chi? NY? small towns? WHO is doing something interesting in art these days? Any tidbit of news welcomed. Materials: new papers? foriegn paints? fun type goodies that maybe no one else knows about? TELL 'em, why not? Tell us!

PROJECT ART SHOW NOT A CLUB

Some people are still under the impression that PAS is trying to "organize" the artists, when we are really interested in putting on a good art show. We are NOT a group, except in interests, perhaps; all of us are very much individuals (too much so, often!) and will probably never form a fully operating organization. As long as the art show itself can be managed without forcing the artists into regimentation, there is no reason to go to all that extra work. It wouldn't last, anyway,

Project Art Show actually consists of Bjo, director and John Trimble, treasurer, plus Ron Ellik, archivist and arithmatician and Nancy Kemp as this year's Worldcon agent (and the addition of Bernie Zuber as the new Westercon agent). This seems to work out well, with only John going crazy.

POST OFFICE FOUL-UP, AS USUAL

Some of you who subbed did not get Silmé #1 due to my own goof, and I not only apologize, but will send out extra copies for as long as they last to people who missed their issue. But my cards are clearly marked for many fans who never seem to get PAS material; doesn't the PO like fan-art? It was very unnerving to find out--from our own travelling Squirrel--that such stalwart artists as Cawthorn and Jeeves have never gotten any Silmés (I have sent several to Cawthorn alone) and are going on faith and heresay about the art show. Let me know, please, when you hear of a situation like this; and continue to send the names and addresses of new artists, too. They are very important to PAS!

this is PAS-tell, the Project Art Show Bulletin which is going to subber and free-loader alike - FOR THE LAST TIME - in the interests of communication & contacts. How about meeting me halfway? get your art show too!

New Address:
Bjo Trimble
5734 PARAPET
LONG BEACH 8,
CALIFORNIA

British & Overseas Agent:
Ardie Mercer
434/4 NEWARK RD.
N. HYKEHAM, LINCOLN
ENGLAND

SUB -
FREELoader -
(15YRE)
REVIEW -
NEWCOMER -
(11/)

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