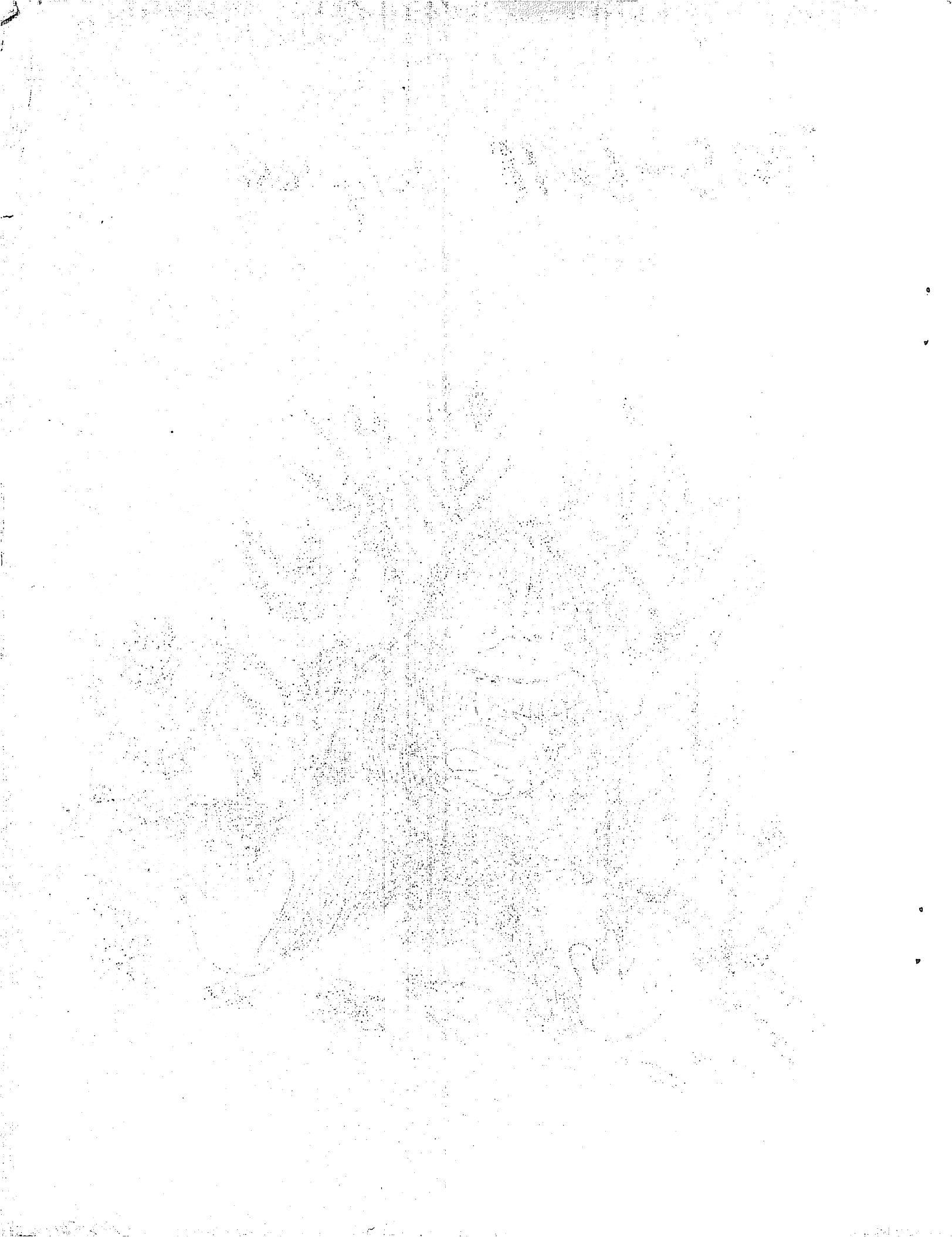


PAS-tell July '64





Volume 4, Number 3, Issue 16 (how's that, you fanzine collectors? Go mad!)

This is the July, 1964 issue of

*AS-tell*

a magazine devoted to Project Art Show, fan art, and other art interests.

Published by: Bjo Trimble, 5571 Belgrave Ave., Garden Grove, Calif., 92641

Assisted by Al Lewis (mimeographer) and Sylvia Dees (stenciller), THANKS!

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SOME ART SHOW REMINDERS:

Al Lewis will be the agent at Pacificon II, as the Trimbles do not plan to be there. He will set up the art show on Thursday, September 3rd, so if you do not have your artwork in on time it won't get hung. Unless time is very pressing, best to send your work to me NOW, or certainly have it in my hands by August 31 at the latest. Sending art to the con will be risky; hotels do not often hold packages for people (or at least our experience has shown that they are not enthusiastic about it) and in many cases it will languish in the hotel offices until someone remembers to mention it to Al. This may be as he is checking out! The Pacificon committee will not take this job on.

There is a good reason for wanting your artwork sent here. We can then make cards out for them, etc, ahead of time. It will save us a good deal of time and assure a smoother-run art show. Send artwork before that deadline to the address above. Don't forget to follow all entry rules; we crack down harder each year on people who violate them, especially when these infractions begin to cost us money, time, energy or frustrated workers.

Our grateful thanks to those who copy the entry forms correctly when they make facsimiles, and to those who have helped at past shows, and to those artists whose co-operations and enthusiasm keep this show going. Good luck, all!

*Pacificon II - Sept 4, 5, 6, 7 - 1964*  
**ART SHOW DEADLINE: AUG 31**  
*Send art to Bjo!*

# Editorial — by Bjo (whom else?)

Perhaps I'm being unreasonable about this, but I truly expect my readers to actually READ this zine. Questions are certainly in order if I've forgotten anything, or haven't made a subject quite clear, but it is getting a bit boring to get questions concerning something which was in the last issue of PAS—tell when it was there before you in the first place. I haven't the time to answer letters like this, and a surly reply from me to "read the blinkin' zine" would probably start all kinds of bad feelings. Please check and see if the matter hasn't been covered in these pages before writing?

And while we are about it, let's speak about postage. It costs money to send letters, and even more money to return artwork sent for criticism or for the sketch table. I have mentioned several times that unless return postage is sent, sketches will not be returned. At this point we are up to the gunnells in sketches (about a 3-year accumulation) and I am going to start disposing of them to either the Manuscript Bureau of the N3F or to editors of fanzines. It is not up to me to write to you, asking for postage money; it is up to you to decide that you want to get your own work back, and send stamps or cash. It would be very considerate of you to let me know, one way or the other, whether or not you care what happens to your work, for I am just conscientious enough to worry about it (else I wouldn't have all this stuff still on hand; I'd have gotten rid of it long ago, right?).

Now that the grouchy part is over.....the Trimble baby is eminently due, and at present much energy is being spent by John and by Al Lewis in repainting a "nursery". We'll let you know when the baby arrives, never fear! Aside from a need to sleep almost 12 to 14 hours and swollen ankles (from the heat, not pre-eclampsia), I'm doing just fine. But the next fan who calls me "Little Mother", "Bulgey", "Lumpy" or "Hello, Fat Pregnant Lady" is going to get it!

Speaking of sketches awhile back up there, we are ready to try something new; photos on the sketch table. Al Lewis has an assortment of home-developed candid he has taken at various fannish functions, and possibly other fan-photographers do, too. At any rate, some of these will be placed on the sketch table, so here is your chance to buy Solacon and LASFS Hallowe'en party photos. Photos are priced from 10¢ for dark or imperfect shots to 35¢ for some pretty nifty shots of the Solacon Fashion Show. There may be a larger assortment by con@time, too, if other fans decide to try the idea.

My abjectest apologies to Steve Stiles for not living up to his fine article on ditto work. That cover suffered from several problems, the least of which was an ancient machine and old, dry master carbons. The biggest of the problems was that I'd never done work like that before, and while it is quite simple to do, it is also obvious that abstract layout is not a strong point of mine.

The Pres-Type example enclosed in this issue is courtesy of Duplicating Supply who will be glad to furnish a larger catalog of typefaces for free. This stuff seems to be very good, without the cracking off which occurs when using some other types of lettering such as this. You can even put letters over each other without lifting off the first letters from the paper. Try it. The type comes in 15x17" sheets, often containing two or more complete alphabets (including extras of all the vowels) for \$2.00 a sheet. If you have to do any kind of paste-up or headings for electronic stencils, etc, this stuff is ideal. You can buy it from DupSupply, plus postage.

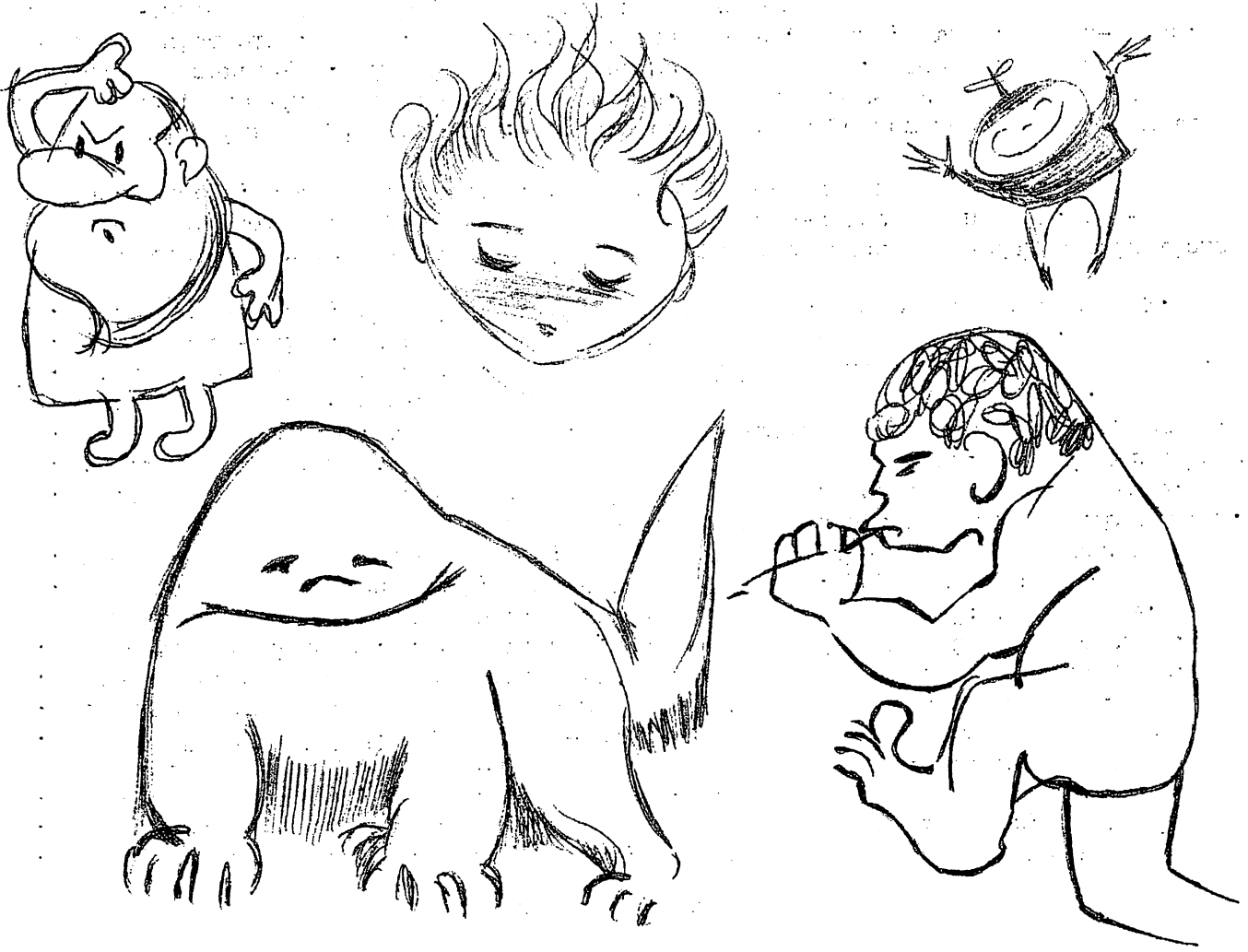
Some ambitious shutterbugs want to try for 3-D work. Arrangements are being made now for a viewer, and this might work into another photo salon feature if there is enough interest. This is 3-D color slides, and can be shots of actual things or experimental work done on the slides; send in what you have, and if there is enough for competition, we'll award prizes, too.

More and more info is being gathered concerning making our own medallions. It looks better every time; and we think that by '66 convention we may have something ready of our very own designs, especially for our special needs. Start thinking of designs to submit which would make good bas-relief small medallions for trophy plaques. We'll announce a contest for same very soon.

Anyone knowing about any former fan-art clubs such as The Fantasy Artisans, of knowing of any members, what they are doing now, their addresses, etc, let me know. I am trying to gather information concerning all clubs devoted to fan art, past and present. This is for a future article, of course. Any present-day fan art clubs might send me full information on their members, who they are, what they do, how the club got started, what is done at meetings, etc.

And that, I think, about covers the field for this time. Let's fill that nice big room at the Pacificon II (Leamington Hotel, Oakland; write PO Box 261, Fairmont Station, El Cerrito for full information about the con itself) with all kinds of goodies. Don't forget the special prize this year; a first edition book for the best ERBurroughs illustration.

-----Bjo Trimble-----



# 6 A QUIZ JUST FOR FUN

In honor of Shakespeare's 400th birthday or whatever, here is a quiz on Elizabethan colors. Can you identify, or even guess, what color these names belonged to? Many of these colors were mentioned in Shakespeare's plays, and some were allowed only to actors and royalty (so much purple cloth per season was allotted to a theatre, for use in actors playing nobility, for instance).

- |                   |                    |                 |
|-------------------|--------------------|-----------------|
| 1. Watchet        | 7. Rat's Colour    | 13. Gingerline  |
| 2. Catherine Pear | 8. Tawny           | 14. Maiden-hair |
| 3. Abraham        | 9. Maiden's Blush  | 15. Cane-colour |
| 4. Poppingay      | 10. Couleur de Roy | 16. Horse-flesh |
| 5. Goose-turd     | 11. Carnation      | 17. Whey        |
| 6. Willow         | 12. Stammel        | 18. Murray      |

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When Henry IV was dying, Henry V visited him in his chamber to claim the crown, even before the king was dead. Hal wore a watchet velvet gown, trimmed with silver eyelet holes all over, with the needles still hanging, one for each hole. This was a joke at his father (both the colour of the gown and the needles) for all schoolboys were given one needle at the start of each year, and they had to account for it at the end of the term; this was supposed to teach them thriftiness and thoughtfulness. Hal was still annoyed at being treated like a child.

Plain blue was the shade worn by the common people, including orphans, and servants, and beadsles of hospitals and prisons, from 13th to 16th Centuries.

Or this fine lady's toilette: a gown of primrose yellow satin trimmed with silver lace, and silver hose worn underneath. (Yellow hose or footwear meant jealousy in marriage). A bride's gown was described thus: the gowns were decorated with blue, peach, and tawny for the favors, flame, straw, grass-green, and milk-white for the knots, and gold for the garters.

Popular colour-schemes to wear in those days were such wonderful combinations as this description of a young gallant's outfit: Sea-water green suit, ash-coloured cloaks, watchet stockings, and poppingay feathers for the cap.

1. A pale or light blue tending to green, meaning "feigned steadfastness"
2. Russet-red used usually in describing beards; an unpopular color, for villains
3. Swarthy black-brown, also known as Abram, often called Auburn erroneously.
4. The color of a parrot; blue-green with a touch of yellow, favorite of dandies.
5. Called "Merde d'oise", a yellowish-green used on stage for unpleasant effect.
6. A sombre green. A knot of willow ribbons meant that one was forsaken.
7. Dull grey, about half black and half white, seldom worn except by the poor.
8. Also "Lion's Gabbour", a yellowish-tan used mostly for liveries or mourning.
9. A damask rose worn by gallants, also known simply as "Blush"; a dark hue.
10. Also known as "French Corn"; a bright tawny yellow, popular at court.
11. Russet-reddish with yellow tones; supposed to resemble raw flesh, started out being associated with young love, but a more questionable meaning later.
12. A slight variation of scarlet; a vivid red with more of yellow than purple.
13. "Zinzolin" in French; a reddish hue with slight violet tones, not ginger colour.
14. Very popular colour; a bright tan, used with orange, white and ash grey dress.
15. Darker than straw-colour; a pale yellow used mostly as a hair colour.
16. Bronze shade as a bay horse, very popular with gallants, used often on stage.
17. Pale bluish-white, usually used as beards for elderly men on stage.
18. Dull purplish-red, also "Mulberry"; used rarely but correctly in heraldry.

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# A GRABBAG OF INFO

by  
Cynthia  
Goldstone

Technique  
tips on paper  
towel art, interesting Surfaces  
to paint on, and monotypes

Just why anyone would want to go out of his way to paint on paper towels I can't imagine; however, I'll confess it's lots of fun, and for what it's worth the following tips might help if you feel like trying it.

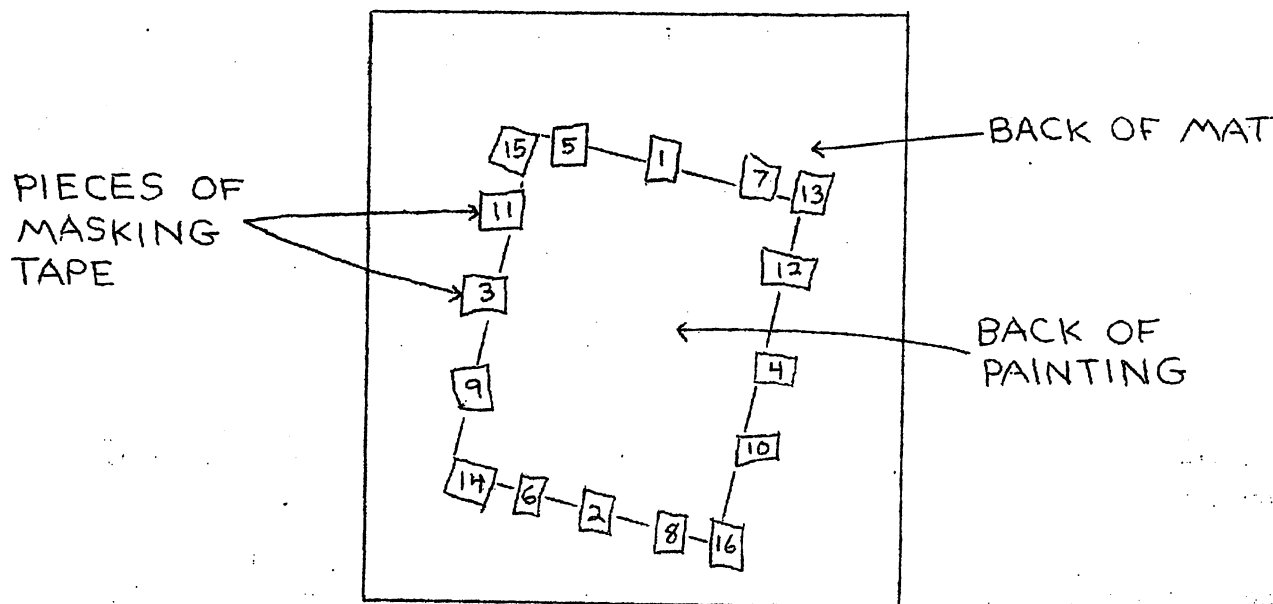
The silly part is that I got started on it by accident. I invariably use Scot towels alongside my palette (a piece of white formica about 18" X 18" I got at Sears for around a buck) and use these in conjunction with my paint rags. The brush is dipped into the turpentine, then stroked against the paper towel, then finally cleaned with the rag. Quite awhile ago (before Chicon) I began to notice interesting and suggestive "blots" on the towels, at which time I'd get sidetracked from my regular oil painting to make something out of these blots (oftentimes it would be a BEMlet, to use Poul Anderson's word); most of the results have been pretty outre, and some of them I felt worthy of matting; ergo, some Paper Towel Art has been in the last three PAS's. I am sure they are permanent enough for all practical purposes. Paper towels are stronger than they look; I've worked several times over some, using the paint rather thickly upon occasion, and there has never been a suggestion of disintegration.

May I digress and say a word about oil paints. I've learned that they are amazingly versatile, for they can be used all the way from impasto down to water-color thinness. I've never worked in any other medium. They seem rather difficult and imposing, at first, but once you become used to them they are marvelous and will do anything you want them to. Anyone seriously interested in art (that is, in the doing of it) should certainly give them a good whirl.

To return to the paper towel art, the matting is kind of fun, albeit some care must be taken. Lou showed me how, and I suppose the principle applies to any paper which is "soft" enough to contain any elasticity. After getting your painting in the right place and anchoring it with a small piece of masking tape, lay the painting and mat face down and start applying small pieces of masking tape (I tear 'em) to the back, stretching carefully each time, as much as the paper allows, and in the approximate order in which the numbers in the following diagram appear:

It usually takes more bits of tape than the diagram shows to get the desired results. When finished, back the painting with a piece of heavy white paper or illustration board of any weight (paper towels are somewhat translucent) and tape it down smoothly with long strips of masking tape. I've spent many delightful moments working on the towels; it's a pleasant relief from the regular oil painting I do, which is much harder work. You should be reminded that this is an outrageously inexpensive material to use!

It is much more interesting to talk about some of the various ways in which interesting painting "grounds" can be achieved. When I first started painting (1957), there were many paintings which were not worth keeping and



my wise Muse was good enough to let me know; therefore, often there were interesting, textured surfaces to work on. Nowadays I don't paint over nearly as often, but I still like to work on a textured ground, so there are various ways I've found to go at it.

First, I should tell you that the best type of panel to use with the "grounds" I want to describe, is masonite, which is used by many painters and has the two great advantages of being durable and inexpensive. We buy it at lumber stores as it comes in the 4' X 8' panels, 1/8" thick, at around \$2.00 each, and Lou cuts it up for me with an electric handsaw. One side is smooth and the other canvas-like; either side can be used, although the canvas side is hell on brushes unless sanded down quite a bit. I much prefer the smooth side, which is the only side to which you can properly apply the "grounds". Before going ahead with either the latter or direct oil painting, you must first prepare the masonite by giving it a coat of Gesso (there are other things you can use instead, but Gesso is so easy and pleasant to use, it seems foolish to look further). Permanent Pigments puts it out in cans all ready to apply. It has other uses, too; for example, you can mix it with dry pigment and use it for frame-painting. It dries fast, is tough and impervious to water.

An interesting surface can be achieved by using a fast-drying white paint. I like Grumbacher's MG Fastdrying White; it's \$1.50 for a tube 1 1/2" X 6". You can paint it on with a brush, lay it on with an old single-end razor blade or a painting-knife (or even roll it on with a brayer) and let it dry for several days; an interesting and inspiring surface can then be achieved by sloshing a dark, thinned color, for example, raw umber plus cerulean blue, over the surface with a large brush (I use a 35¢ dime-store paint brush) and then scraping over the surface with anything that has a hard, straight edge (another use for the old single-edge razor blade). It's hard to describe the effect one can get this way; one panel looked exactly like a stormy sea.

Another material which can give a fascinating surface is Acrylic Modeling Paste (Permanent Pigments) which dries very fast and has ground marble in it. Apply it over the gessoed surface as you would the MG white or as your Muse dictates and when it dries paint over it, once again with a dark, thinned paint; then wipe off, and much of the dark remains in the tiny crevices and crannies. Oftentimes the surface will suggest the finished painting; the trick there is to let your imagination have a field day.



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Both gesso and Acrylic Modelling Paste have a polymer base and can be diluted with water; they both dry very fast and are extremely tough.

"Happy Accidents" happen in many ways and there is a great adventure in knowing how to use them. Sometimes I just mix up a combination of colors I like and paint them on the gessoed masonite without thinking about what I'm doing. The important thing is to get that white surface covered with something; Van Gogh said the white panel staring back at him almost drove him mad, and I can see why.

Recently I've begun to explore a relatively unknown branch of art, that of the monotype, or Monoprint. The word means simply a single print made from an unincised surface with paint on it. The wonderful book I use for reference is The Monotype by Henry Rasmussen, a Bay Area; the book is a treasure for the reproductions alone. Eventually I will try other of the various ways to make monotypes, but the method I recently tried consists of making an imprint (on paper) of kleenex or crepe paper soaked first in thinned oil paint (a dark color) and arranged on top of a piece of formica (or any flat, stable surface). Be sure, if you try this, to hold the paper steady as you rub the back with a cloth and/or your hand and/or a rubber brayer. Out of a dozen I came out with three good enough to eat. You will be amazed at the interesting results, which resemble a fine engraving of tangled roots, rain forests, or thickets. If the monoprint suggests something, you can bring out the form by painting over it, and the monotype thus altered becomes a monopainting. One approach (and there are many) I'm anxious to try is a type of monotype called a "floatagraph" in which you float oil paint on top of water and put your paper down on top of the water, picking up the paint. Areas can first be blanked out with masking tape.

It seems strange that it took as long as it did for me to become at all experimental, and I feel that the best advice I could give anyone starting out to paint would be to be daring and free, and let come what may.



# THIS 'N' THAT ~

A nice, long lettercolumn;  
let's keep it that way, OK?

47, Tolverne Road, Raynes Park, London SW 20, England

Always assuming that we get the Con., ((LONDON IN 65, people!)) herewith a list of questions:

Will arrangements be made for the Awards to be sent or brought from America? The rules state that there is no entry fee payable by overseas artists. In Britain these can be counted on the fingers of one hand. It would seem therefore that under these conditions, we would probably wind up with a very large number of entries and a very small number of entry fees. Any suggestions?

Could we have the blueprints of Tolliver's Hangings? We could then set about drumming up a likely handiman to make them for us.

Are we correct in assuming that any monies which we collect for PAS-tell will go to putting on the Art Show in 65. Or do we send them to you?

FRANCES & BRIAN VARLEY, '65 PAS Agents

(Of course you'll get the con in 65! Ron Ellick has his vacation all planned, and nobody would dare cross him up!

The full set of awards will be sent to England. We'll try to get them done early in the year and send them sea mail, but at the last minute we can always throw out some of Ron's belongings, and pack his suitcase with prizes. But tell the artists to plan on entering any category they'd enter over here.

We are still working out the problem of overseas entry fee and such. It costs such a lot to mail things, and yet without the entry fees, we would be in the red for sure. Certainly with matboards and all, some of us would have a weight problem. I'd like to hear from the artists who will be paying out, on this subject. Meanwhile, we'll announce something decisive early next year.

You mentioned getting artwork matted over there, and I'd like details on it.

It would cost too much to make a whole set of hangings. Look into any sort of rental or borrowing you can do with a local art school, gallery, or even the hotel itself. Our hotels have display racks, screens, or some other method of hanging at least posters, and this has been used for the first couple of shows. Besides, whatever would you do with all those hangings, then?

Yes, all subscription money which comes into your hands from overseas subscribers is for the 65 Art Show. After the show, we'll think of other things on which to spend the money, I'm sure. We also have some money from here to send over to cover such things (I hope) as rentals of hangings and so on. At least, we certainly hope to have the money after the forthcoming con.)

ARTISTS: YOU WILL SEND ARTWORK TO THE VARLEYS FOR THE 65 SF CONVENTION, REMEMBER!

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North West 7 Avenue, John Day, Oregon

I am 15 years old and a sophomore in high school. For about the past two years I have really gotten interested in the works of H.P. Lovecraft. His descriptions of places and things have made me try to draw some of them. Most interesting are the stories having to do with the Cthulhu Mythos. These are the most fun to draw. I have sent you the first two good drawings. They are no masterpieces nor are they any great treasure, but I do not think they are not bad for a start.

JOE BELCHER

(They are quite good, in fact, for small pencil sketches. Other fans are also interested in HPL's works, and you all might get together if only by mail to discuss your common interest. Perhaps other artists will consider making the Outré category what it should be by entering HPL-type work.)

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Box 207, Central City, Iowa, 52214

From about a year's experience now of being a "faithful reader" in the N3F, I get the impression that you, or a close associate, are the organizer of the art department of the N3F. I've seen your art and read a few ads here and there on an art mag you produce, PASTEL. You seem to be, from all I gather, the head of the art show at the cons. Now that I'm through with the biography, I'd like to ask you a question, if I may.

Have you any information on drawing for offset litho? By info, I mean such tips as inking (how to get the best effects for reduction), linework, good layouts, -- man, it's ruff trying to draw a good layout that will still seem good and not crowded or pinched after reduction!

I'd also like a little guidance on the use of (and here I can only describe 'em, because I don't know what they are called) well, decals. As in pro comics, on a panel they look like dot patterns.

JW BOGART, JR.

(There is no N3F art department. The Manuscript Bureau comes closest to that, where art is sent in by artists and given out to editors on request, and it is run at present by Owen Hannifen. Project Art Show started in the N3F, but it is a general show now. The N3F sponsors one of its best trophies. I am director of Project Art Show, and have been for the past 5 years. The biggest problem we have is PUBLICITY to reach newcomers like you. We have the co-operation of a few fanzine editors, but by and large they don't even bother to inform their own staff artists of our existence.

An article on preparing artwork for litho process would be pretty good; how about it, people? I could help collaborate on part of it, but the more technical angles would have to be handled by someone else...Scithers? Fitch?

The dot-pattern is known by many names; Ben Day by big publishing houses, Zip-a-Tone, Art Type, and simply art pattern overlay. It has many uses, for other than comics; patterning in large areas and letters, cutting down on a too-solid dark or light area, etc. See the Pres-Type example in this issue.)

2962 Santa Ana St., South Gate, California

I have a PAS-tell here and read that part relative to non-art-fans. I'm real glad you are feeling so good Bjo. There doesn't seem much I can comment on the issue. I still think the small wall plaques are the nicest. The best think is maybe to ask a few artists what they would like. Even if other people are putting up the money, I like the idea of them all looking alike. That's an opinion -- and you know I have very conservative taste.

RICK SNEARY

[Well, it would certainly make it easier on me to have the whole bunch of trophies the same type, and bought at the same place. Still, the only trophies not standardized are the Tolkien prize and the Heroic Fantasy one. There is divided opinion about that big brass hammer; as to its own artistic merits. Our own medallion designs could solve this.

There seems sometimes to be an opinion held that Good Ol' Bjo has nothing else to do all year-round but run errands and slave over a hot typer on Project Art Show business. While I love the show, this is not exactly what one would call a paying concern, and until Good Ol' Bjo starts collecting a salary from the artists, she won't consider herself at everyone's beck and call. That includes the ones who think PAS has a bookkeeping service on hand just for them to get their money sooner than the patient artists who are willing to wait for the willing but amateur Trimbles to figure out all those numbers. Our own grateful thanks to you, Rick, for offering to aid us on this point; I'm sure that even the artists who never will bother to express themselves to you will also be happier that their art show money will come in faster.

I wish there was as nice a solution to the trophy problem!]

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c/o SFC Arthur H. Rapp, RA 36 886 935, 1st USA Msl Cnd, HQ Co.,  
APO 221, New York, NY.

So here I am - in the artist's Paradise [Florence, Italy] and have I taken advantage of my good fortune? Well - not exactly. I haven't done much painting and only a few lousy watercolors. But I did get three original oils from local artists and I'm proud of 'em! I hope to spend some time in Venice and in Germany this Fall, when Art can finally manage to get a furlough, painting and sightseeing and buying some more of that fabulous glassware. Hot dog!

Best o' Luck, NANCY RAPP

[How about some articles on the art scenes in Europe? I'm sure Our Readers would love to "see" Italy through your eyes, if they can't get there in person. And why not let PAS be the judge of your art?

Thanx for the little zine, I did find it interesting. Travel tips and especially buying tips for foreign lands are always wonderful to dream on! You mention glass...ah, well! I have two pieces of Orrefors (Sweden), one Italian piece, and a couple of jolly Mexican pieces of glass. I prefer transparent glass to opaque in most cases, and utility pieces (pitchers, vases, etc) instead of figurines. To collect it on the spot -- Wowiee! Someday.....\*sigh\*.....]

206 East 25th Street, New York, NY, 10010

Isn't Judy's dragon magnificent! [cover of PAS-tell #1, vol.4] I think I like him better here than I did in the original. This is one of the very few dragons I've seen that has a real personality - mean and ugly - instead of being a mere cliché or "stock shot". This is not a snake with wings, but a creature in its own right - you can easily see how it could give the Hero a rough time indeed, and also how it would damn well want to!

The Barbi Johnson article was very clear and to the point, but I have one small cavil about it - which applies, I think, to all articles of this sort. Barbi has given us an excellent step-by-step description of the silk-screen process; but it reads rather like, and has all the disadvantages of, the kind of instruction folder that might be included with a kit. Two important things are missing: an evaluation of the process, and help when anything goes wrong. The evaluation might make two or three paragraphs out of that first sentence: why might you "want to do it in silk screen"? Is it easier than other processes? Does it give brighter or more subtle colors? For that matter, what are some of the other processes? Can silk screen be used on leather, or other non-paper media? And so on.

Also, the article is in the nature of a refresher for someone who has done this work extensively some time ago, and is now a bit foggy on the details. For a neophyte, it would be of only limited value due to the inexorable operation of Murphy's Law: "Everything that can possibly go wrong, will go wrong; especially when you aren't sure how to repair the damage". What Barbi has done, in effect, is to leave out all the benefit of her experience - what kinds of things are likely to go wrong, and what can be done to prevent them (or what to do if they do happen) - the information which would be of most value to someone who is trying his first silk-screen print.

How about a follow-up article, Barbi? [second that! bjo]

And Bjo - when you edit or request an article like this, think like a teacher. Your own articles show that you know what I mean - when I finish one, I want to go out immediately and get what I need for the process you have described, knowing that I'm well-armed to tackle it. My reaction to Barbi's piece was more on the order of, "Well, now I know it; but I hope I won't have to do it."

The Christmas Card article, for instance, is a case in point. It tells me what kinds of things can be done, various ways to do them, what the result looks like, where to get some of the materials (and some of the difficulties to be prepared for in getting them), etc. This is one process I know I won't have time for this year - but your article makes me want to try it anyway.

What can one say to the Coulsons, besides THANK YOU? It was a beautiful Art Show - Damn, they're getting more professional-looking every year - and Juanita sounds as if it was kind of fun, anyway. Bjo, you have created a juggernaut - but what a beautiful juggernaut it is! (NB - from Funk & Wagnall's Standard International: "juggernaut (n) - 1 Anything to which one makes unquestioning sacrifices. 2 Any irresistible force.")

[continued.....]

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[Root, continued:] The throwaway on Floquill Products was interesting, although of limited usefulness to me; but I very much like the idea of using PAS-tell as that kind of information service. How about a sheet on the refillable felt-nib pens - Flo-Master makes them, for one. The initial expense is pretty steep - four or five bucks per pen - but ink and replacement nibs (interchangeable in several shapes) are cheap, so the maintenance cost is almost nil - particularly if you use them a lot, and are not the type who loses things.

Just had a thoroughly odd idea in re trophies. In making printed circuit boards (more properly called "etched circuits") for electronic work, a copper-plated plastic board is painted with an etch-resistant pattern and the unpainted copper is then etched away. After the etch-resist is cleaned off, the pattern remains in bright copper on a brown background. The process is extremely easy - the patterns can be silk-screened or drawn by hand - and the results are rather good-looking. I'll run off a sample and send it on to you.

I'm currently trying to make my living by free-lancing Programmed Instruction, so my typer is much in demand professionally. I must therefore sign off now, but I'll be in touch again before, I hope, too long.

JOCK ROOT

[You have given us an excellent outline for writing future how-to articles, and I hope everyone takes note. I'm happy to be so inspirational, and thank you for all the egoboo for everyone!]

Well, in spite of my bitching, I really love my juggernaut; but I didn't create it. The deep, dark story of that may come out soon... maybe in this very letter column. But I sort of hate to have it known....

I send off to various places for folders and brochures, and take what I get. In some cases, I get no answers, and in many cases the answers are months in coming. So...I'll write Flo-Master and ask them if they are interested in reaching about 160 artists directly. Any other artist's supplies you people would like to see enclosed in PAS-tell?

So send the "etched circuit" idea! It may work out, who knows?]

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Route 3, Wabash, Indiana, 46992

I hope you can give me this artist's address. We received a batch of submittal illustrations for YANDRO from a Trabor Brazton, who gave his address as 17607 Wasco Road, Shafter, California. We kept a couple and I returned the rest. I got my letter back with a post office "Return to Sender" stamp on it, reason unchecked. Unless somebody can turn up an address that the post office will deliver mail to, we're going to have a neophyte artist awfully mad at us.

BUCK COULSON

[The PO is pretty cute about returning mail which is correctly addressed, as I have good reason to know. I'd drop a postcard off to Trabor and see if the address is valid. Otherwise, the only other fan within many miles of Shafter is Kris Carey, who lives in Wasco; you could ask him. Trabor just may be a hoax, too. Anyone have any ideas?]

PFC Donald P. Simpson, RA 197 22 950, Instr. Co. D, USASESCS,  
Fort Gordon, Georgia, 30905

The trouble with the Japanese stylus kits is a lack of shading wheels, fine dotting wheels, and wire stylus - the points it has will do the work of any other stylus or wheel I've seen. In fact, the fine points will do the work of a wire stylus if you're careful. I got some wire styli and removed the points from the plastic handles and they fitted perfectly in the kit. Then I tried the same thing with shading and dotting wheels, but they were off-size between the large and small Japanese sizes. Fortunately, they fit exactly in an American-made stencil-knife holder (a pencil-thick metal gadget with a chuck at each end). This fits into the top of the kit, in a cut-out section on one side. It also holds pencil leads and a tiny stencil knife that came with it.

Best Wishes, DON SIMPSON

[Seems you want the kit to do everything! Your modifications should be of interest to the gadgeteers, though. And most artists are gadgeteers at heart, I think, or they wouldn't take such delight in kits, collections of things, and assortments of the same tools.]

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R.D. #1, Danville, Pennsylvania, 17821

The stylus kit arrived and was okay. I was amazed to see the amount of parts there were. Guess that the Japanese can get cheaper labor and all that. Now what I need is some info or a Japanese dictionary. Since I've never worked with styli, I don't know how to use them and the fact that I don't know Japanese doesn't help much.

1. Is the oil stone to sharpen them or what?
2. What are the arrow-tipped ones for?
3. What are the wheels used for?
4. Are the ball pointed ones for making lines? What else?
5. Are there any special uses for the very thin sharp ones?
6. Which are best for letter guides and shadow guides?

I've got what I think is a pretty good idea. I took an old window that still had a frame and am going to put a light under it for cutting stencils. Sound okay?

PETE JACKSON

[The Japanese evidently didn't make the stylus kit to sell overseas, or they would have put English instructions in it. I wonder if one of our Japanese artists would translate the info on the box for us? As far as I can tell, the kits were made for almost every kind of duper work; mimeo, ditto, litho, etc. Some of those points could only be for etching or giving someone a tattoo! 1. The oil stone is probably for keeping etching tools sharp, but even mimeo styli get "burred" and have to be kept smooth or they will tear stencils; a light brush over the stone seems to help. 2. The arrow-tipped ones for thin line to wide line control; try it -- but watch the sharp edge! 3. Wheels are for dotted lines, and small shading. 4. Ball points are for wider lines than you'd get with pointed styli. 5. Use these carefully for very thin lines and detail work. 6. The needle points for letter guides, the flat burnishers and scrapers for shadow plates (or shading plates). Your light box sounds fine, for a start; let us know how it works out.]

16

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

Re Bob Smith's comment in #2 and your reply about color slides of the entries: As you say, getting someone to do the job is the bottle-neck. But with a category in Color Slide, there should be enough Camera Buffs there that at least one of them would be snapping pix... Just a suggestion: ignore it if impractical. But taking orders of duplicate slides of the exhibits at, say, 50¢ each might give a little profit to help out with next year's show. Or just offer a set of the prize-winning entries in the ColorSlide category along -- these are already done and need only to be duplicated. No harm to the originals, either. I'd be willing to order a set myself, and I daresay other non-attendees might also go for it, to say nothing of the enthusiastic Con-goers who get swept away into buying anything with a price tag on it.

Best wishes and good luck, G M CARR

[GM, by the way, is sponsoring the trophy for color slides this year, and we hope to see some good entries for it.]

There are several problems, one of which cropped up at the last Westercon and which I hadn't foreseen. One artist made an utter ass of himself, worrying about people "stealing" his work by taking photos of it. So when a TV man from a local station came in to take shots of the show, the artist got all hot and bothered until assured that showing his work on Tv would not only help display his work, but it wouldn't infringe on any of his precious rights. This same artist seemed to think that PAS existed solely for his benefit, and that we were really being quite cheeky to ask for an entry fee from such a Big Artist!

In any case, you can see the problems. I doubt if this particular artist will ever bother with the art show again (I hope!) but there may be others who will not be too happy about color slides taken of their works. I see that a spot may have to be added to the entry form, giving permission to take slides for sale. If a percentage of the slide price went to the artist, perhaps this might be arranged satisfactorily.

The other problem would be a good photographer; he would probably also want a percentage, plus cost of film and flashblubs. IF we find one at all who will commit himself, instead of hedging about it; I've had a couple of local fans, who are darned good photographers, sort of almost promise to do something about taking pictures. However, I've seen no concrete results of this, either. Anyone Out There?

A set of the winning artwork, and the winning photos would be very nice, in my opinion. I wonder how many others would go along with it? Would they really sell if sets were made up?]

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Route 3, Wabash, Indiana, 46992

For your cliché dept.....one I borrowed from MZB's list of pet peeves, "I've always intended to take up art, but I don't have time to fool around." And (purely personal) the character who walks up while you're sketching, stares awhile, then says, "Gee, are you left-handed?" I tell them no, but the pencil is.

JUANITA COULSON



151 East 81st St., New York 28, New York

You rather desperately requested that somebody please say something about the PAS trophies. I had been brooding about these for a while myself, and am happy to have been invited to say so.

I do agree that they could be improved on; I have a couple of those things that don't even match for bookends. One doesn't of course curl one's lip at a Trophy; but my own first choice for same would be a small statuette. Herewith my suggestions:

1. Could we not establish a permanent design for each category, thus simplifying both manufacture and yearly headaches?
2. The design competition notion appeals to me; I can't speak for anyone else of course, but should you decide to run one, either for medals OR statuettes, I would enter it - for whatever that's worth.
3. Technical suggestions
  - a. Cast plastic, eletroplated or bronzed, made from clay sketches.
  - b. Clay model - to rubber mold - to casting stone (You know that one surely).

It seems to me that the labor of these could be done mostly by amateurs - and that the establishment of a constant trophy would mean you could cast several years' frebishes at once. Saving money, if you take my meaning. The mounting and plate would have to be managed by the firm you now use I suppose, and the question is money again.

The supplies idea is beautifully practical - only it wouldn't feel like a prize.

All best, JUDITH ANN LAWRENCE

[I don't know anything about casting stone, and would like any info you can give me on the subject. Sounds like a goodie, though.]

The money for mountings and plate would be fairly low, and with fan talent on the designing and manufacturing end of the medals, that cost would be nominal.

Oddly, I have not heard from any of the trophy donors on this subject. Considering that it's their money, you'd think they'd want a say-so about how it was spent! Meanwhile, the idea is still pursued.]

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USA R&D Group, APO 757, New York, New York, 09757

Dear (Mrs) Bjo, m'love:

A jetan set made out of fudge? Ye know not what ye ask - the consequences are such as to strike terror into the hearts of men (or am I thinking of the Shadow's laugh? Never mind....) It wouldn't be so bad if people confined themselves to just fudge, but somebody, sure as heck, is going to enter a jetan set made of fudge with nuts! or, worse, raisins, or (perish forbid) one with a slice of candied grapefruit. Florida grapefruit. You know what'll happen?

[continued....]

[Scithers, continued:] I have been (at last count) through the passport control and customs control of Eire, Great Britain, France, Germany (West), Holland, Denmark, Belgium, Norway, Sweden, Canada, Mexico, and the United States. And all of these are a pittance - a mere airy wave-through - compared to the border inspection of the California State Department of Agriculture. And sure as shootin', they're going to catch that shipment of Florida-Grapefruit-decorated-jetan-set-made-of-fudge-for-the-crafts-division-of-Project-Art-Show! And the next thing you know, they'll be a horde of California Agriculture Inspectors crawling all over the Art Show - demanding that the wood carving be certified free of Chestnut Blight, that the Jade be Nationalist Jade, not People's Republic Jade. They'll be searching for boll weevils, silk worms, and clothes moths in the tapestries (depending on the material); but worst of all, they'll complain about the centaur design on the hooked rug. How would you like it if you were a self-respecting centaur, making an honest living posing for hooked rugs, and a California Agriculture Inspector suddenly demanded that you produce a valid immunization certificate for hoof-and-mouth disease?

(Mrs) Bjo, I implore you - zest or notzest, variety or no variety - for the sake of PAS's good name - ban Florida grapefruit (sliced or whole) from the fudge-jetan-set entries - or the next convention will go down in history as the Aggie-Inspecti\*Con.

Please! GEORGE H. SCITHERS

[Gee, I had no idea....the complexities possible in a single entry for PAS could be even more horrific than I'd thought....but can we really ban Florida grapefruit without a fair trial? I mean, just blindly take the word of a bunch of California Agriculture Inspectors that Florida grapefruit is that much of a menace to our (California's) society? One cannot judge too hastily about this. If I, as director of the Art Show, say irrevocably that Florida grapefruit may not be used as an art form, why, what would not happen; fan artists would boycott the show, ardent enthusiasts of Florida grapefruit would put out fanzines defending their rights of Florida grapefruit to stand side-by-side with a jetan set decorated with Coachella Valley grapefruit. What am I to do? A decision either way could plunge all fandom into war!

Meanwhile, to explain the (Mrs) bit on the flyer; too many people were writing in to Mr. Bjo Trimble. Not that it did much good; four new requests for Art Show info coming as a direct result of the flyers have been addressed to Mr. Bjo Trimble. Oh, well.

I wouldn't have mentioned fudge jetan sets at all, except I was trying to encourage the Free-form Fudge sculptors (blatantly invited into the show by Ron Ellik, you will remember) to express themselves in a more recognizable art-form within the science fiction or fantasy themse. I really had no idea I was precipitating such a problem--but you will agree that the whole business is really Ron's fault for mentioning fudge art in the first place. What shall we do about him?]

\*\*\*\*\*

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

The money from PAS was of course very welcome. But where on earth did it come from? I sent only a bunch of junk for the sketch table [to Discon]. Before, I've spent months preparing large works for exhibition and made a little bit of nothing. I think next year I'll ignore the show entirely and clear a couple of hundred.

Hey, Bjo, I've a little problem. I have a set of small (index card size) drawings, twelve in all, which, combined with a larger drawing, all in ball-point-pen, comprise what I hope might be an unusual entry for one of the art shows. Being all portraits of the same person in different attitudes and settings, I call it VARIATIONS ON A FACE. Though it comes in 13 pieces, it is still one entry. How will the entry fees work here? Even if I sold them (which I haven't made up my mind whether or not I want to do), these little things could hardly bring enough to make it worth while if a fee must be paid on each piece. Is there a special rate for sets?

You know, the more I work with ball-point, the more I wonder why nothing really big has been done with it. It has marvelous possibilities that I'm only beginning to realize. Used with care it can achieve a softness of chading that rivals even pencil. It makes crow quill look coarse by comparison.

Well, 'sabout all for now, GEORGE BARR

[Your "junk" and little sketches are very popular, and we hope to see more of it at future sketch tables; don't you DARE ignore the show! Actually, considering that electronic stencils are fairly inexpensive, your sketches are eagerly snatched up by faneds who don't mind doing a little paste-up work for some good illos for their zines.

Naturally, each year one of you kooky artists figures out a whole new problem for me to handle! This one is a goodie. We have been handling pairs of paintings as two entries, but this is a bit rare. At the risk of setting a dangerous precedent, I'd say it could go as one entry, considering the smallness of each piece. Before the rest of you get all excited about getting all of your art in under one entry fee, I'll point out that this is acceptable at the discretion of the people running the show and hanging it. Also, George has been a more than profitable "steady" for PAS, which gives him some slight leeway. Too many artists Out There are doing nothing but figuring the angles on how to sell their work at a profit without paying PAS for the time and wall space spent on their work. If there are any legitimate complaints on this judgement, speak now or gripe forever under your breath.

Work with ball-point is difficult for most of us because of the residue and smear which results with one careless move. A few tips from a pro might be in order; your work certainly shows a masterful touch with this unusual medium. The multilith fans just hope you have stopped using blue ball-ppint, because it doesn't photo well at all. The extremely fine black pen you use often is best for litho work and electronic stencils; keep to that, please?]

LONDON in '65! £ LONDON in '65! £ LONDON in '65! £ LONDON in '65! £ London!

3 Hannover, Altenbekener Damm 10, Western Germany

I'll proceed and send quite a lot of items to you these next weeks, which I think might interest you: quite a lot of ditto masters, some newspapers about European graphics GRAPHIK, actually no newspapers but well-rpinted monthlies (English language insertion), etc. I wondered about your strange interest in these colours brown yellow and orange, since (as I recall) these were offered here in each shop.

My greatest wish has ever been to make MAZE a really international affair, with many (good) artists from all over the world contributing and with many other people helping with the print. Now I'm way back in respect of printing material - our duplicator is pre-war work, working worse every time we look at it - and there's no money to buy any new machine, not to speak of electronic equipment and electric cranking. Far from that.

If I can get Eddie and Norman to do another two-coloured job, and move Rolf Gindorf to apply to his new Gestetner set, MAZE will just be excellent. The more as it goes to international fandom. Maybe we might even create something like the one and real art-folio you spoke about in PAS-tell. But that is an arduous thought. And if you could persuade some other LA-fan artists to contribute to MAZE, this would be wonderful.

THOMAS SCHLUCK

(Brown, yellow and orange ditto master carbons aren't made over here, that I know of. At any rate, it is almost impossible to find any. So you artists who dig ditto work can contact me, as I'll have some unusual-colored carbons in soon. I'm trading Thomas some goodies for them, so it all works out.

MAZE is a fine zine, even if you do have machine troubles. I'd suggest that any artists who are interested in seeing their artwork reproduced well should send work to you. I believe you are still planning a calendar, too?)

\*\*\*\*\*

c/o Mr. Ikeda, 53, Kugahara, Ohta-ku, Tokyo, Japan

Dear Bjo: (Forgive to call you by first name. You are too familiar.)

I hope you have already received our fanzine from Mr. Artisune Toyada and know our method. We get copies on sensitive papers with an electronic copier. It works so fine and copies the original picture very well just as it is. The problem is it costs much and takes time compared with mimeograph. The original work must be drawn on tracing paper (parchment paper) so that light can penetrate it, with black ink or thick black pencil. Japanese fans are not accustomed to mimeographing and no one is using it now, but we may begin to use it, I don't know. The second SF ART (the name of our fanzine) will be issued before long and works from foreign countries will be welcomed. Ah! I have forgotten to tell you the size. It must be within  $6\frac{1}{4}$  by  $9\frac{3}{4}$  inches. We are eagerly looking forward to many works.

KOICHI AWATSU

(I'm much more at home with people who call me by my first name! As fans here know well, I'm a very informal person. I've seen your two issues of SF ART, and find the variety of talent quite interesting. Here is every artists' chance to have their work published internationally; submit work to Japanese and German fandom! Send for a copy of SF ART, and enclose some art for them.)



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