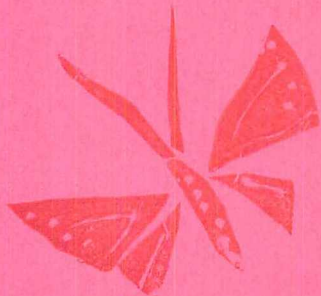
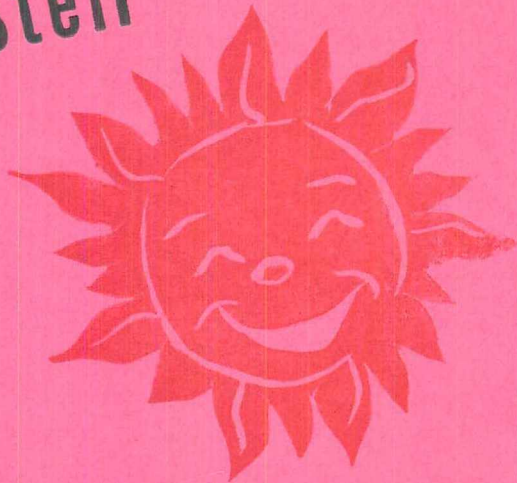


PAStell



PAS-tell -

This is the What's-One-More-Week* issue, VOLUME 5, NUMBER 1, ISSUE 17, Jan., 1965.

PAS-tell is edited by Bjo Trimble, published by John Trimble & Al Lewis, assisted by Fred Patten and any unwary fan who walks in today. PAS-tell is published for Project Art Show (the International Fantasy Art Exhibition), including show news, information, how-to articles on art and fan art, and letters of comment. Sub rates are 25¢ for a sample copy, \$1.00 for 5 issues; no trades for fanzines, but will trade for articles, photographs of the art shows, cover and filler illos for PASTell. ADDRESS: 5571 Belgrave Ave., Garden Grove, California, 92641. DDD 714: 897-0930.

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Enclosures: Art Show Entry Form & Rules,
Questionnaire (to be returned, please?)

Editorial - sorta

With the next big art show in London, we are now a truly International Fantasy Art Exhibition, and that is one reason for the questionnaire; so that we may more easily and efficiently serve the art show (and you). A little time and co-operation on your part will go a long way toward repaying the time the art show agents and workers have spent on you.

While it has been a policy of the art show not to charge overseas artists an entry fee, we still need money with which to operate. Therefore, we cannot dispense with the entry fee entirely for the US artists who will be sending art to the LONCON II; it is expected that the US will still predominate the show. But the fees can be dropped, for this overseas (to us) show to \$1.00 for every 5 pieces of work, instead of the usual \$2.00. This fee will apply to everyone except the Japanese artists (who are "overseas" no matter how you look at it!), who will still enter their work without fee. English and European artists will be charged \$1.00 or its equivalent (about 7 shillings in British coin, I'm told; I don't know what it would be in German or Swedish or whatever). The policy of sending full return postage and insurance still holds for everyone; it is up to the artist, not the agent, to make arrangements for his work to be carried home by another fan.

Correction on photo page: Dian Felz won "Experimental, not Fantasy & Outré. Sorry.

*What's-One-More-Week means that just about everything has happened to see that this issue didn't come out anywhere near on time. John's typer (the one that cuts stencils) is broken; it is a 50 mile drive to Al's place, and a general sassa with the baby (diaper bag, car bed, blankets, Infantseat, feeding dishes, etc). I've had motherhood to get used to, acute laryngitis, house guests, and my mom's wedding. We waited for reports, for the photo page to get done and redone, and for so many other points of the compass that I've forgotten them all...and "What's-One-More-Week; After-All-This-Time?" became the standard procrastinating answer.

NEXT ISSUE: Will be out within 2 months and with an article on block printing by a fantastic new method (used on this cover), plus letters and more art show info.

Thanks

To the people who have helped set up the show and take it down each year; to the hard-working folk on the desk, and to the people who have given their convention time and money to assist Project Art Show in any way.

We would like to have the names of these helpers, from past years, as a matter of record. So if you have helped with PAS in any way, drop me a line and tell me about it. List the others you remember working with you, please, as this zine may not reach them all. In this manner, we can cross-check our own lists and try to make sure no one has been left out. This includes the fans who sent money that first year to see that the bulletins went out.

No matter how small your part in PAS, mention it anyway; don't be modest! That could include waiting outside the art show room, breakfastless, while your husband took his time about judging the art show (hello, Barbara Silverberg).

Thanks

To the artists who contributed their work to the ISL raffle: Katya Hulan, who ran the raffle for the Institute for Speculative Literature, reported that \$100.00 was made; this will make it possible to incorporate the ISL. The raffle worked out well enough to make us wish to try it again to get working cash for the group (see short explanation of ISL elsewhere in this zine); so we'll probably ask more artists next year to contribute some work. This year only a few artists were asked to give some artwork, to see if the raffle would work out. Of the fan artists asked, Isabel Casseres, Richard Bergeron, Fritz Leiber, William Rotsler, George Barr, and Dennis Smith sent work. Rotsler gave a huge stack of cartoons and sketches, all mounted on gold cardboard, to give away as smaller prizes in the drawing, and this idea is one we'd like to develop more. Art Wilson gave a set of the four Tolkien books, and Charlie Brown donated a copy of "Silverlock" to the raffle also. Many thanks to all.

Perhaps now we will just have volunteers, or is that too much to hope for? Non-SF art may be donated as well as SF and fantasy art; Barr's little dogs drawn on brown velvet-like paper were popular. The SF and fantasy art may be entered in the show for competition -- Isabel Casseres did it this year -- and still be part of the raffle. Think about it, people. We had single pieces as well as stacks of art donated, but equal thanks go to all who aided a very good cause; that of saving libraries and art collections for the future.

Thank you —

Personal thanks to the people who have started Katwen out on her own art collection; to Cynthia Goldstone for "the Mite", to Owen Hannifen for the set of prints from some obscure fairy tale (anyone out there know who Hanns Pellar Munchem is and what he illo'd?), to Fred Meyer for the OZ maps, and to the Pelzes for Katwen's first "baby" pictures. [Passing thought; the lucky child born to the Pelz household will have all those Barbi Johnson "Enchanted Forest" paintings for his room!] When we can have some of this art framed, it will go on the walls. Karen Anderson's "Gestetnosaur" will also be included in the collection, which will grow with Katwen into something pretty special. The memories and good wishes will make it so much greater.

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KATHRYN ARWEN TRIMBLE

born: 29 August, 1964
time: 4:50 p.m.
weight: 9 lb, 12 oz.
height: 22 inches
color: fair, blue eyes, red hair

There you have the statistics. They don't begin to cover the whole story; of about 8 hours of induced labor before Katwen was taken by Caesarian section, and of John holding my hand and talking to me during those half-awake-almost-unconscious hours. I'll write more about the baby, anecdotes from the hospital, and some Bjo-type viewpoints on the whole matter in a forthcoming issue of my letterzine Bjottings. Those of you who are interested, drop me a note and I'll send you a copy, if you aren't in OMPA or FAPA (they'll get it, interested or not).

Being a brand-new mother is about twice or maybe ten times more difficult and confusing than putting on an art show! And, as with PAS, I wouldn't trade my life right now with anyone. John just might trade off with someone who wanted to be treasurer of PAS, but he's pretty happy about being a father.

While organizing an art show or a fanzine has never been terribly difficult, compared to something as alien to my nature as organizing my housework, I'm finding time to do things. Having the baby around hasn't added much more work really, because I still ignore housework when I can get away with it; Kathy just adds a bit more work in keeping her amused, fed, clean, and bubbled. However, each day sees me just that much more organized (by a tiny bit) and I'm still writing a few letters and typing these stencils, after all. You all have had to wait on me before this, when I owed artwork or letters, when I had even less an excuse; patience please, for just awhile longer!

The stolen artwork disturbs me greatly, for we cannot afford to replace the value of art, nor can we afford insurance for each show. Insurance has to be gotten at each site, and no state has any reasonable fee for temporary insurance against stolen goods from a convention. Average fee would be somewhere in the area of \$150 and up. The only other answer is to close the show. We all take our chances, each show, that nothing will happen to our work. But can PAS continue now that those chances have been proven to be dangerous?

The questionnaire included with this zine will be of great help to PAS; so fill it out and send it in NOW, please. We need info and viewpoints from all interested people -- artists or not -- and your opinion is as valuable as anyone's. This questionnaire will enable us to improve the show, as well as compile an artist's directory for use by fan editors and others. Everyone who returns a filled-in questionnaire will get either a free artist's directory or a free copy of PAS-tell; whichever he wishes. Collectors who wish an extra copy of the questionnaire to go with this copy of PAS-tell should send a stamp with their request, please. We've tried to make the questionnaire easy for you.

Some of you who are wondering where your articles are; I'm holding them for companion articles pertaining to the same subject but with a different viewpoint, technique, etc. They will all see print, don't worry about that!

A big "THANK YOU" here to the fan editors who sent the PAS flyer with their zines. The new names in the list of entrants shows that this idea did pay off, and you fan editors out there are now part of the growth of PAS. THANX!

6 ART SHOW AWARDS - 1964

JUDGES: Ruth Berman, Anthony Boucher, Earl Kemp, Jock Root

ASTRONOMICAL ART (the Los Angeles Science Fantasy Society)

- 1st: ASTEROIDS by Donald Simpson
- 2nd: THE MIDNIGHT SUN by Alex Eisenstein
- 3rd: THE INNER PLANETS II (mobile) by Fritz Leiber

FANTASY ART (the Elves', Gnomes' & Little Men's Society)

- 1st: LARRY IVIE FORGOT TO TITLE THIS ONE by Larry Ivie
- 2nd: LORD KEF AND SHADOWLAMP'S DAUGHTER by Donald Simpson
- 3rd: THE SHIP THAT SAILS THE SKY by Murray Kaufman
- H.M.: PORTRAIT OF NIKIA by Ted White
- H.M.: ZORGAN by Dian Pelz
- H.M.: DREAMBIRD by Jack Harness
- H.M.: SIREN (ceramic) by Donald Simpson
- H.M.: UNICORN II (glass etching) by Donald Simpson

HEROIC FANTASY (the Hyborian Legion)

- 1st: The Work of Martha Fischer
- H.M.: TARZAN OF THE APES by Larry Ivie
- H.M.: SKETCH #2 by John Coleman Burroughs

CHILDREN'S FANTASY (Carrousel Lovers of America)

- 1st: APPRENTICES MEET by Barbi Johnson
- 2nd: THE TIE OF THE THREE by Barbi Johnson
- 3rd: TOOTHsome by Dennis Smith
- H.M.: QUESTING BEAST by Isabel Casseres
- H.M.: ROUILLEE by Dennis Smith
- H.M.: HORACE by Adrienne Martine

OUTRE ART (Famous Monsters of Filmland)

- 1st: ROOFS by Donald Simpson
- 2nd: MOONS OF XICCAPH (mobile) by Fritz Leiber
- H.M.: FLIGHT OF THE DAMNED by Dian Pelz
- H.M.: BRIGHT EYES by Dennis Smith
- H.M.: THE SEA KING'S POISON JARS (ceramic) by Donald Simpson

EXPERIMENTAL ART (Ted White)

- 1st: BLACK MASS by Dian Pelz
- 2nd: AUTUMN CHANGE by Jond Stopa

CARTOONING (Fritz & E. Busby)

- 1st: FIRST CONTACT by Arthur Thomson
- 2nd: MACHINE FOR PRODUCING RUBBER RAINDROPS by Alex Eisenstein
- 3rd: VANDALS OF THE VOID by Arthur Thomson

OPEN AWARD (Walter & Marion Ereen)

- 1st: The Work of Arthur Thomson
- 2nd: UNTITLED by Murray Kaufman
- 3rd: TWO SKELETONS IN COMBAT OVER THE SOUL OF A HANGED MAN by A. Eisenstein
- H.M.: MERMAID AND MASTER by Alex Eisenstein

(PAS Pacificon awards...)

(art awards, continued:)

FELLOWSHIP OF THE RING (Fellowship of the Ring)

- H.M.: SKETCH FOR GRISHNA'KH by James Cawthorn
H.M.: CIRITH UNGOL by Joni Stopa

SCIENCE FICTION ILLUSTRATION (Forrest J Ackerman)

- 1st: ON THE META ELECTRONE TERRACE by Yoshio Ikemori
2nd: IN SEARCH OF WONDER by John Stopa
3rd: A NEW FLAG FOR THE U.N. By Larry Ivie
H.M.: DRIO by Dennis Smith
H.M.: COMPLEMENTARY CHALLENGE by William Albus
H.M.: LITTLE OLD MISS MAOBETH by Gerald Pederson

MOST PROMISING OF SHOW: RALPH HOLLAND MEMORIAL (N3F)

- 1st: Murray Kaufman
2nd: Alex Eisenstein
3rd: Dennis Smith

JUDGE'S CHOICE (Dave & Ruth Kyle)

The Work of Donald Simpson

POPULAR VOTE AWARD (Pittsburgh Science Fiction Ass'n)

- 1st: TARZAN OF THE APES by Larry Ivie
2nd: FIRST CONTACT by Arthur Thomson
3rd: RIMA by George Barr
H.M.: ON THE META ELECTRONE TERRACE by Yoshio Ikemori
H.M.: WOODS OF LOTHLORIEN by Joni Stopa

EDGAR RICE BURROUGHS AWARD (Hulbert Burroughs/ERB, Inc.)

No Award

PHOTO SALON

BLACK & WHITE PHOTOGRAPHY (Eastern Science Fiction Ass'n)

- 1st: CHESS SERIES by Gene De Weese
2nd: OLD THREE EYE by Walter J. Daugherty
H.M.: RESURRECTED DEATH by Taku Nakamura
H.M.: CONVENTION PHOTOS by Oscar Anderson

COLOR PHOTOGRAPHY (Gertrude M. Carr)

H.M.: The Work of Donald Wollheim

EXPERIMENTAL PHOTOGRAPHY (Jock Root)

- 1st: BIRTH TO THE IMMORTALITY by Taku Nakamura
2nd: UNTITLED (FLOWER) by Jean Grant
3rd: DEATH OF A VAMPIRE by Walter J. Daugherty
H.M.: PERILS OF THE PALETTE by Emil Petaja
H.M.: ONE FROM BEYOND by Walter J. Daugherty

STORY SERIES (Alva & Sidonie Rogers)

No Award

COLOR TRANSPARENCY: SLIDES (no sponsor)

No Entries. Story series will be dropped as of this show; the other award is under consideration, so anyone interested in it at all, please show it!

The 5th Project Art Show was held Labor Day Weekend as a part of the 22nd World Science Fiction Convention in Oakland, California. There were 157 art entries from 29 artists, while the photo salon featured 43 entries from 10 photographers. Altogether, 38 contributors presented an even 200 specimens of their work, making this the largest show to date.

This year Bjo could not make it to the convention (Kathryn Arwen Trimble, born August 29, 1964, in case Bjo forgets to mention the reason elsewhere in this issue) so I was given charge of the show in her stead. And, by Klono, it is one hell of a lot of work!

We (me, the hangings and the artwork) arrived at the con hotel early Thursday afternoon. Per instructions, I cornered a few neofans to help with the setting up; Nick Falasca took charge of bolting together the uprights, with help from Barbara Silverberg, while Mike Domina, Dick Lupoff, Don Fitch, Fred Patten, Jim Muertz and Murray Kaufman (and a couple of others I've missed, I'm sure) put up the pegboard and burlap hangings. Several of the above, plus Bill Mallardi, Joni Stopa, Adrienne Martine, Fritz Leiber, Bruce & Dian Pelz, and a few others helped to put up the artwork. Arthur Thomson, Dennis Smith, Larry Ivie and Ted White all assisted valuably by hanging their own work. By noon Friday, although a few identification cards and most of the bid sheets remained to be hung, the art show was ready to open. I believe this is the earliest opening we have had.

And there, unfortunately, our help left us. Bruce Palz and I sat on the desk for the rest of the convention, spelled for short intervals by Ron Ellick, Roy Lavender Jr., and Len Moffatt. My gratitude to Bruce in particular is immense -- without him it would simply not have been possible to run the show. We had one person on the desk at all times; we needed at least two -- one to double as a guard to keep an eye on the door, a very difficult problem for one person trying to type bid sheets, make change, or answer questions. "Gee, I would have helped if I had known," several people told me later, but they didn't stop by to volunteer, and a person sitting on the desk can't go running around looking for warm bodies. A few people did volunteer who were unknown quantities to me, and whom I therefore did not wish to entrust with the cash-box until I knew them better. A couple of the people we did ask for help had to go elsewhere and refused. Particularly was this a problem in packing the show. Nick Falasca and others disassembled things, but at least 30 fans must have refused to lend a hand or simply drifted away when asked to help with packing and loading. Finally, Blake Maxam, Dave Fox, Jim Muertz and I finished the job ourselves. Things got done, they got done with a fair amount of dispatch, and a minimum of mistakes, but I wish the workload had been more evenly distributed.

This is a problem I would like to see thrashed out in PAS-tell. The whole load of the show falls on a handful of people who wind up seeing next to nothing of the convention. This would be less onerous were it not the same people all too often year after year -- while the bulk of the artists, many of whom are present at the conventions and whom the art show is going to benefit, are not among those workers.

Another thing that made life hectic this year was the almost universal use of the "bid" designation by artists. This means typing up one more sheet on every single item up for bid -- and without adequate help this has to be

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done while trying to do several other things, too. Some of the bid sheets did not get up until Sunday -- and the bid sheets on Fritz Leiber's mobiles were overlooked entirely. Monday, with bidders calling to collect their purchases, artists arriving to collect their work, volunteers trying to disassemble the show, a frantic search for high bidders who have not claimed their bids -- and all of these things going on simultaneously -- becomes a total rat race. We managed -- but at what cost in bookkeeping errors I do not yet know.

One new innovation in bookkeeping was made this year, unfortunately too late for this show to reap full benefit from it, but one which, if the agents (that is, the receivers of art for a show) will do some preliminary work as art comes in for future shows, will simplify procedures. John Trimble and I worked up an "idiot sheet" for listing all of an artist's work, prices paid, check-off as returned, date of mailing of prizes, returned artwork, checks for monies -- the total effect of which should be to make our bookkeeping proof against everything but the fool on the desk who fills in the information.

One procedural innovation this year was a run-off in the Popular Vote category. We closed the voting Saturday night, and then held a run-off among the top 14 items -- those items which had been mentioned three or more times in the preliminary balloting. The result was to eliminate the large number of items -- about 50 -- which had received only one or two mentions. This still permitted a wide latitude but limited choice -- and I feel that the Popular Vote Award is more meaningful for it. The winner was Larry Ivie's "Tarzan of the Apes", which had also led the preliminary balloting. It beat out Arthur Thomson's "First Contact", 14 votes to 12. One might note that John Coleman Burroughs had two paintings in the runoff which garnered 7 votes apiece -- just missing the breakoff for the Honorable Mentions in this category.

The sourest note of the show was sounded early Friday afternoon. At 1:30 Dave Hulan noticed a painting, a Prosser, missing from the display. Because the card bore the note "sold" he thought no more about it. (We never release the sold paintings until the show is broken up on noon Monday, but Dave did not know this). When I returned from lunch at 4:00, Bruce mentioned that there was a painting gone, and I went over to inspect -- and found three missing. Apparently, sometime between the opening of the show at noon and 1:30 pm somebody had found that end of the room empty, had gathered three paintings which were hanging within two arm's length of each other, and had either walked past the desk with them (easy enough to do with only one very busy person at the desk) or had opened one of the seven other doors and gone out that way. We were supposed to have lockable room, but it turned out to be lockable from the outside only -- any of the 8 doors could be opened, or unlocked, from the inside. After we lost the paintings we tied two of the doors shut and barricaded the others with tables so that the only exit lay past the desk, which is what we had thought we had originally.

Probably the paintings were stolen by a kid -- Forry's monster fans are a notoriously sticky-fingered lot -- this is a guess based on taste. One of the paintings was a Prosser; "Dejah Thoris", one a black-white-and-grey Japanese entry showing robots and et's (and in my opinion the least of this artist's work). The third, and the one which it hurts most to lose was the large central drawing from George Barr's five-part "Variations of a Face". This is done in blue and black ball-point pen, and shows a youth reclining by a pond in a forested garden. The art show can and will compensate Prosser and Ikemori for their works, but George's was part of a set and marked "not for sale". We'll reimburse him so far as we can, but how can you fairly evaluate one piece of a group? It could have been worse -- it could have been one of the John Coleman Burroughs or J. Allen St. John illustrations that were part of the special display that Hulbert Burroughs brought to the show.

On a 15% commission, Project Art Show cannot afford insurance. The Pacificon carried insurance, but on breaking-and-entering only, not on pilferage, which is prohibitively expensive. Fortunately, these are the first losses attributable to the art show in five years, and we will compensate the artists this time. But it should be understood that PAS could not afford to reimburse substantial losses, and that losses as an annual affair would compel closing of the show; we exist on a mutual fellowship-of trust.

We did what we could to recover the paintings: a public announcement was made, a police report filed, the hotel maids were asked to keep an eye open. But law enforcement lags behind crime, and we lacked the telepathic lens of Arisia. And telepathy is useless anyway with a brainless crime like this.

It was a bad convention for thefts all around. Felice Rolfe had a wallet stolen at the masquerade, Mark Owings had a camera stolen from his hotel room, and a \$60 book was stolen from the huckster room. This last was a copy of Peer Gynt, illustrated by Arthur Rackham, bound in full cream vellum, and was a signed copy, number 405 of a limited edition. If anyone has any information about this book, they should contact Mr. Hal Bertram, 10 Crest Rd., Fairfax, Calif. Oh, yes. And there disappeared from the top of a stack of perfectly good copies, one copy of my "Index to the Science Fiction Magazines: 1962", which was not only boldly inscribed in felt-nib pen "Reading copy only; Do not remove", but which was the most handled and ragged copy. If you know anybody with any of these items, case them for artwork.

Running an art show may produce its headaches, but it also has its compensations, and the artists produce most of these. Two years ago, at Westcon XV, one of Forry's monster fans showed up with a couple of paintings of "The Creature From the Black Lagoon" and another equally derivative. They were mercifully and intentionally misplaced before hanging. Still, the artist showed promise. Bjo gave him honest (and unsparing) criticism; Walt Daugherty gave him some more. The gist of their criticism was this: do some art! And so, 1964, and Murray Kaufman came up with some watercolor and ink work that is bold, imaginative, and matted beautifully in colored mat-board. The judges thought his work was pretty good; a third in Fantasy Art, a second in Open Award, and no award in the show pleased me more than Murray Kaufman's winning of Most Promising Artist. I might mention in passing that Murray was the only person represented in both the art show and the photo salon.

Watching an artist grow is most rewarding, and next to Kaufman, for me the show's greatest surprise was Joni Stopa. Joni's art has acquired a new freedom and imagination, and a quite noticeable movement to warm colors; browns, reds and yellows. Even "Cirith Ungol" was a study in brown-red and yellow. There is still an air of tentativeness about the "new" Joni, but for the first time she is beginning to realize some of her potential. The judges concurred; awarding her a second place in Experimental Art and an Honorable Mention in the Tolkien award. Her "Woods of Lothlorien" was one of the five best-liked pieces in the show, according to the Popular Vote.

Dennis Smith had the happy distinction of making a sale to Cele (Goldsmith) Lalli. Cele purchased "Bright Eyes" (Honorable Mention in Outré Art) for use in Amazing -- and Harlan Ellison asked to do a story around it. At least four other artists got nibbles from Cele as well, and if Ziff-Davis is willing, the Pacificon Art Show may prove to have been highly profitable. Anybody dig the idea of a cartoon series by Arthur Thomson? Let Cele know!

The Photo Salon got off the ground for the first time, and produced a most interesting assortment of which the work of Taku Nakamura and Walt

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Daugherty were to me outstanding. There were still no worthy entries in the Story Series category, and it would seem to me that it might well be dropped, and the Photo Salon categories limited to the three in which there was a measure of competition.

Capsule impressions: Dave Prosser had an entry of sheer hackwork, ERB heroines in scanty costumes who might have been totally interchangeable but for indentifying labels, whose sole excuse for existence was that they might sell to ERB enthusiasts...and they did, damn it! -- Jim Cawthorn produced an overdone "Prisoner of the Warhoons" in almost fluorescent inks which sold for \$7.50, and a perfectly lovely pencil rough of the same illo which went off the sketch table for \$1.50. -- Harry Habblitz's pleasant watercolors and Larry Ivie's richly backdropped painting were considered unworthy of notice by the judges who voted a "no award" in the new ERB category. The art show viewers didn't agree and voted Ivie's "Tarzan" into first place in Popular Vote. -- The audience second-guessed the judges as well with Barr's "Rima" and Joni Stopa's "Woods of Lothlorien", both of them unplaced, officially. -- I'm afraid I'll go along with the judges' devaluation of George Barr this year, though. George's mastery of technique is as unchallenged as ever and his fantasies as sincere. And they still lack guts. But what can an artist do in a town where there are no professional models, and where everything must come out of books? He can get out, that's what. Come to LA, George! -- Alex Eisenstein, whom the judges really dug. -- And Dian Pelz, who has that sine que non of a successful artist: something to say and the will to say it. Dian is going to get better and better for a good many years to come. -- Don Simpson decided to dabble in ceramics this year. The result was "Siren" (my own choice for Best of Show) and "The Sea King's Poison Jars". Sometimes I wonder about Don, though. The ugliest of the poison jars contained a small tag: "made in Innsmouth by Shuggoths".

In all, an excellent show.

----- Al Lewis

The 1965 Project Art Show will be held in London, England.

Plan now to get your artwork to the agents on time; air mail postage is expensive, but sea mail takes time. Air mail can take two weeks for a package; sea mail can take up to three months. Prepare NOW!

To join the convention, send \$2.00 to:

Treasurer: Mr. J.A. Groves,
29 Lathom Rd., London E. 6, England

--or U.S. agent: Bill Evans,
Box 86, Mt. Rainier, Maryland, USA
(make checks to: 23rd World SF Convention)

All Artwork to:
Brian & Frances Varley
47 Tolverne Road
Raynes Park, London S.W. 20
England

The 1965 Westercon Art Show will be held in Long Beach, California.

If you can't make it to London, come have a beach party with us! Artists who live west of the Rockies are eligible to enter the art show, but fans who live anywhere are welcome to Westercon 18.

To join the Westercon, send \$1.00 to:

Rick Sneary, treasurer
5571 Belgrave Ave.,
Garden Grove, Calif. 92641

West-coast artists, send work to:

Bjo Trimble
5571 Belgrave Ave.,
Garden Grove, Calif. 92641

JUDGES' REPORTS

About that No Award in the ERB category. Jock Root was calling all the possibilities for that award "beef-cake", and the rest of us agreed that that was the phrase for them. When I look at a painting -- almost any painting but especially ones of heroic gentlemen in exotic scenery -- by Larry Ivie or George Barr, I am awed by the almost-photographic-yet-romantic realism of the painting and the skill which pours in a wealth of detail yet subordinates that detail to one main impression. I suspect that awe is the reason for "Tarzan's" Popular Vote award. But that awe is on a first glance. If I stand still awhile -- something difficult for the casual viewer to do and impossible for a judge not to do -- I begin to feel slightly ill, as if I were looking at a drawing by Aubrey Beardsley. But Beardsley means to put across an atmosphere of decay and perversion -- it is done well and done intentionally, and is fascinating. In the art of Ivie (and others, of course, but this kind is the most impressive at first glance and most distressing at second) I feel sure that it cannot be done intentionally, unless they are spoofing the genre, in which case some humor ought to be apparent. These artists are phony -- deceiving themselves into thinking that a pastiche of the techniques usually used to represent an emotion means that the emotions are actually there to be presented. The technique for presenting an emotion is used where the emotion is not present -- that is what we had against "Tarzan". It's like the music which Dmitri Tiomkin turns out en masse, sitting in his little cubbyhole in Hollywood or whatever dingy cupboard he inhabits -- exciting when half heard under a Hollywood epic, dull if one pays any attention to it. Similarly, under "Heroic Fantasy" we gave an award to Martha Fischer and only Honorable Mentions to Ivie and Burroughs. Her paintings were nothing like so impressive as theirs; if there had been a rule forcing us to give a prize to one painting only, we would probably have given no award in that category. As it was, we were pleased to give that award to her entries as a group. Incidentally, I bought her map of Nehwon and am never tired of staring at it.

I'm sorry I can't explain any more exactly why some of this art makes me feel upset. Dmitri Tiomkin's music is an exact parallel, but I can't explain him, either. I only know that he sounds phony and they look phony -- although I think the artists are deceiving themselves and not deliberately trying to deceive us. Tiomkin may very well be deliberately trying to deceive.

I react with pleasure or displeasure to art which illustrates a story of a literary genre (thus, for example, I am very fond of Greek statues of the gods). So I agreed to judge since nearly all the entries are related to literature -- or at least are trying to be. This method can, of course, be unfair. There was a picture of the Woods of Lothlorien in the show which one judge suggested as a possibility for the Tolkien art award. Although my reaction was a trifle more positive than the "Oh" I usually give to non-literary artwork, I said No to the suggested award, and the others felt the same way, because the picture had nothing of the mood of Lothlorien. So far as I could see, the picture was not good enough to take a prize in any of the wider categories where there were so many more possibilities and quite unsuited to the category suggested by its title -- but it is quite likely that I wasn't seeing very far.

Incidentally, the judges were perhaps not so varied this year as they ought to have been. Anthony Boucher and I happen to have minds very much alike. We like nearly all the same books and it turned out that we liked nearly all the same pictures. Obviously you can't avoid the possibility of getting judges so similar. Perhaps there's no need to try.

We gave a lot of Honorable Mentions in Fantasy Art because there were a great many entries, and a good number of them seemed good enough to us for an award. We had much trouble, however, settling on a First in the category. There was no one outstanding picture, but there were several good ones. I liked "Lord Kef" better, but Jock Root liked "Larry Ivie Forgot" better and since Jock seemed surer of his preference than I of mine, the Ivie became the First. We had a similar problem and solution in the category SF Illo, of lots of excellent candidates for Second and none clearly outshining the others for First, and again we gave several HMs.

Story Series Photos got no award because there weren't any entries. Same situation in Color Transparencies. Easiest award to judge, I must say.

During the judging, Tony Boucher reminded us that what we really wanted to do was give an award to each painting we thought ought to have one, juggling categories a trifle if need be (for example, since none of us knew quite what was meant by Outré Art, we could use it to give awards to things we liked which didn't quite fit into other categories -- and we did use it in just that way). But we also found that we could not achieve this aim by figuring out a list of paintings-to-give-awards to; instead we began with the most clearly limited categories, Tolkien, Heroic Fantasy, moved out to the more general categories, and then did some juggling after we'd been through all the categories. I suspect that this method is a good one, especially for inexperienced judges. Certainly it was a good method for us. The only changes I'd make, if I could over-rule the other people, are small and idiosyncratic (and it is just to avoid one person's idiosyncracies that you pick several judges), such as that in Cartooning I'd put Atom's "Vandals of the Void" first instead of third and vice versa for his "First Contact".

Nevertheless, even a small group cannot help but have some individual idiosyncrasy, even though the method eliminates most of it. Perhaps it would be easier to find people to judge if they were reminded the best they can do is not expected to be the theoretically infallible best of all possibles. This year we had only four judges instead of five because one found the responsibility too much as compared with his ignorance. He could not possibly have known less than I, but I kept murmuring to myself "All judges are fallible anyway; judge as best you can and hope it's not too fallible." I think the hope was fulfilled. In any case, it's a good motto for fearful judges and irate artists to remember.

-----Ruth Berman-----

I am no good at this. I didn't take enough notes. I was much too involved in other functions at the Con (toastmaster, parliamentarian, speaker, which barely leaves time for such basic Con activities as drink, poker and flirtation). & I am far less informed and articulate on the subject of plastic arts than on literature or music.

My chief feeling is that the categories are arbitrary, overlapping & not always intelligible (what does "outré art" mean?) -- & that this doesn't much matter. I suspect my fellow judges operated more or less as I did -- which was, first to select the pictures (& more especially the artists) who should certainly receive some kind of recognition, & then decide where they could be distributed among the categories.

There was quite a gap between the genuinely interesting & creative artists (Simpson, Kaufman, the Stopas, ATom, etc) & the amateur crud that somehow sneaked in; but the average certainly ran gratifyingly high.

-----Anthony Boucher-----

The Project Art Show exhibition of 1964 was a thing of joy. Actually there were so many very good items exhibited that it was quite difficult to arrive at any decision as to which were the superior efforts. Personally, I began to feel that I had had no breakfast and was locked in at 11 AM had something to do with those thoughts. At any rate, despite loud protestations in the form of abdominal rumblings, the judges struggled through with a minimum of physical violence.

Possibly the single worst flaw was the tendency on the part of the artists exhibiting to categorize their works in such arbitrary or mis-matched fashion. For instance, something as obviously far-out as Fritz Leiber's "Moons of Xiccarph" was entered as astronomical art; Alex Eisenstein's "Machine for Producing Rubber Raindrops" as science fiction art. It seemed that far too much time was devoted to re-labelling the exhibits into more realistic categories before the actual judging was begun. That is to say, mentally re-labelling the pictures, not actually switching their labels. Having no more qualified basis for my personal judging, I simply selected the works I felt were best in each category from personally selfish reasons, and much to my delight I found my choices coinciding with those of the other judges an alarming number of times.

After our preliminary decisions had been made on an individual basis, we began comparing our selections. We awarded positions for all the slots in which we were in total agreement and began re-examining for awards in vacant spots. At this point I found myself at a great disadvantage. Considering the large number of items exhibited by Chicago area fans I found myself constantly remaining quiet when one was mentioned for fear of being accused of swaying votes. Still, some ten positions in the award roster are occupied by Chicago fans, as well as Fritz Leiber, a man we will never acknowledge as being from anywhere other than Chicago. (Total aside, 4 of the 8 costume winners were also Chicago fans; rah! for our side.) [The other four were LA fans, so there!]

Personal likes, capsuled: Everything by Don Simpson. Murray Kaufman, at times. All work of John Coleman Burroughs, for personal nostalgic reasons. James Cawthorne's ponytail and valentine buttocks [He means the ponytail and valentine buttocks in one of James Cawthorne's pictures.] for many delightful moments.

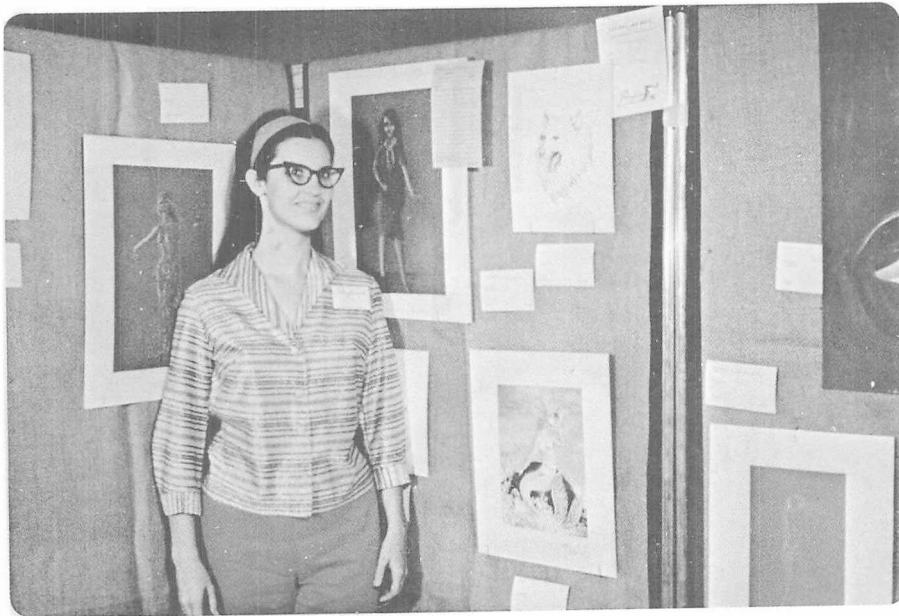
Personal dislikes, capsuled: Sob, nothing from Bjo. Dennis Smith's tendency to deform people. George Barr's inability to draw people who look straight.

As to Bjo's specific query, why did "Tarzan" win the Popular Vote while the judges awarded no prize in ERB? At first glance the "Tarzan" was excellent, even at second and third glance. But at that point one began to notice that the anatomy was poor, that the background was separated from the foreground with nothing but an unreal void in the middle. For me, the ultimate test was "would I hang this picture on my wall?" The answer: no. As I recall, the judges were unanimously empathic that nothing exhibited was worthy of the ERB designation, as this particular "Tarzan" was not worthy of more than an honorable mention.

All in all, I could not help but notice the vast improvement on the part of some exhibitors over previous years. I hope this trend continues and personally look forward to pleasant walks through many more Project Art Shows.

-----Earl Kemp-----

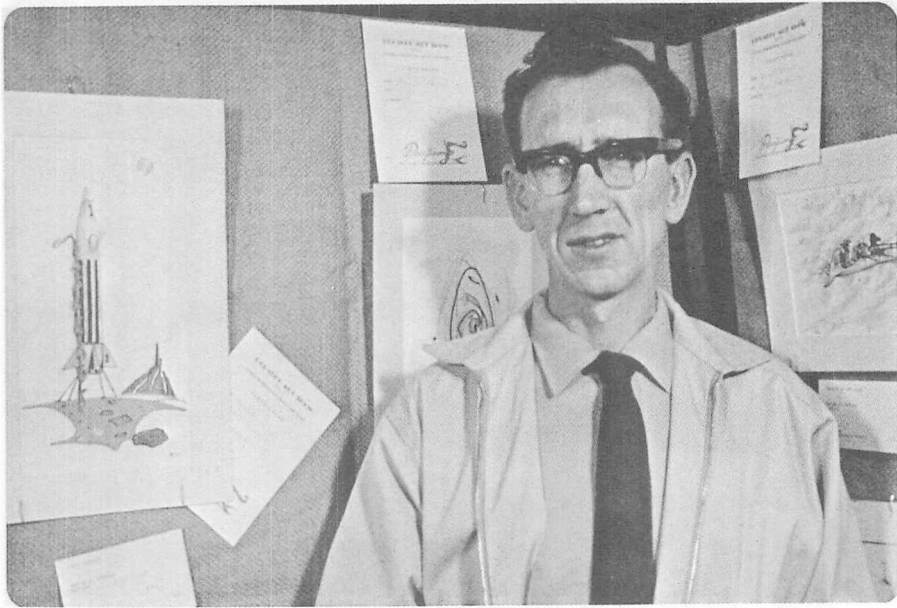
LARRY IVIE
with trophy
and popular vote
winner, "Tarzan
of the Apes."



DIAN PELZ
winner of Outre
and Fantasy Art
trophies

ALEX EISENSTEIN
second place, Most
Promising Artist





ARTHUR THOMSON
with "First Contact"
winner of cartooning
award



JONI STOPA
with "Wood Nymph" (r)
and "Woods of
Lothlorien" (l)



MURRAY KAUFMAN
winner of Ralph Holland
Memorial Award as Most
Promising Artist

Special Appreciation Award —

"Dear Neffer, Would you be interested in an art show for fan artists at an SF Convention? If so, please contact Seth Johnson for further information, Ginger Phillips"

So said the postcard that started the whole thing...Project Art Show, this magazine, and even sales to prozines by fan artists. Ginger took on the job of dropping a postcard to every N3F member who had shown an interest in art on the membership questionnaire. And from that time, the co-operation of the N3F, and of two particular Neffers, has been complete; without this aid, the art show would have foundered long ago.

The Neffer whose name appears on the "Most Promising of Show" award, Ralph Holland, gave his time, money, and encouragement to the show unstintingly. In his membrery, the National Fantasy Fan Federation sponsors this trophy each year.

The other Neffer mentioned above is Seth Johnson. While he has managed to exasperate me from time to time, I have to admit that he has never meant anything but the best for the art show. One day, after finding the postcard which kicked off the whole thing, in a box of garage-goodies, I wrote to Seth and asked him how come I was handling the show instead of him. And he answered back....

"There are some things I know I can't do, so I look around and try to find others to do them if I think it is something which ought to be done. If I don't find someone, I'll kick the idea around for awhile in a Round Robin until it catches someone's imagination, or until it has changed enough to interest them. I think that is what happened with the art show..."

Well, while I hate to admit I've been "hooked", it sure looks as if Bjo ought to have an earful of cider. Funny, too, for I've been just as guilty as the next guy of under-rating Seth. Meanwhile, here's the art show, an idea many of us had been kicking around as a nice but unworkable idea for years, until Seth pushed someone (me) into action. And look at the value we have all gained!

Seth Johnson then set about making sure that all his Round Robin people, the WelCommittee, and his Fanzine Clearing House customers knew about the art show. He'd send me addresses of new fans who might be interested, and include entry forms in his letters and FCH mailings. I don't know how many fan artists are on our list because of Seth, or how many he has encouraged to stay in fandom.

So this year, we had another trophy made up, paid for out of Project Art Show Funds. It was like the others, with a medallion in silver of Icarus, and a special plate which read:

TO SETH JOHNSON
IN APPRECIATION FOR SERVICES RENDERED
FROM PROJECT ART SHOW

It seemed little enough to say "Thank you" for all the work he's done for the art show, including the big job of getting fans to get started on a worthy idea. Seth does not collect art, nor does he use it for his fanzine (he says he wants artists to get more circulation than they'd get with him), and finding a fancy way to say "Thank you" was a bit of a problem. Seth Johnson: THANK YOU!

----Bjo Trimble, Director Project Art Show----

this 'n

that - letters of comment

230 Monroe Dr., Apt. 17, Mountain View, California

Cynthia [Goldstone] was kind enough to lend me her copy of PAS-tell, and I like it very much. I'm sort of a non-artist, darn it, but I'm interested in what you-all do, and how, so I'd like to subscribe.

Jock Root's idea on using printed circuit boards sounds very interesting. I've worked with them, and actually some functional curcuits are rather nice abstract patterns. Equipment needed is minimal -- also cheap.

---Eph Konigsberg---

[Now there's a good friend of ours; anyone who gains a new sub to PAS-tell!]

219 Sabine St., Syracuse, New York, 13204

As you may have heard by now, we are whooping it up out Syracuse way for a worldcon in '66. Since the past several years have shown a dearth of world-con bidders, we have felt that the Rotation Plan, originally devised to help promote worldcons, has now come to limit bidders to so few that there are hardly any, anymore. So we thought we would offer Cleveland some competition for '66 by bidding in London under the rules of the Rotation Plan, which require a three-quarter vote for out-of-turn bidders to be considered.

So -- Cleveland has now dropped by the wayside, leaving at the moment, anyway, only Syracuse with an actively running intention to bid.

We've got a hotel lined up -- the best in Syracuse. The hotel has given us the entire top floor -- a block long, containing 1100 capacity auditorium-ballroom-banquet hall, and lots of additional rooms which we plan on turning over to NFFF Hospitality Room, First Fandom/Burroughs Bibliophiles/etc meeting rooms -- and best of all, a huge room for the Art Show. This room is 29 X 49 feet in size, which I think is about the largest (THE largest?) for exclusive use of the Art Show. It's right off the ballroom.

---Jay Kay Klein---

[The largest Art Show room so far has been the room given us at the very first show in Pittcon. I don't remember exactly, but it was somewhere near 40 X 60 feet or so. However, the room you offer is certainly the next largest, and sounds just fine. Speaking only as Bjo, I'm in favor of Syracuse in '66; speaking as PAS Director, the Art Show will go on wherever the con is held -- providing we are welcome by the convention committee.]

5804 E. Gage Ave., Apt. 5, Bell Gardens, California, 90202

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If and when I get a camera of my own I want to do some indoor shots. I'll prob'ly use my Den for that purpose. Now all I have to do is get Jody Lynn's address from Rotsler.....(She's the Pacificon II Rotsler Girl).

Actually, I prob'ly won't take up photographing nude models; like, any time a girl takes off her clothes here she better not expect photography....

But I might try some table-top stuff (with cameras, like, with cameras and minierature sets, not gals, though I read somewhere that, well, never mind....), or backdrop stuff if I can't afford a good close-up lens. Photo "picture stories" (with or without captions) sound like they might be fun.

Trouble is I'm interested in too many things, most of which take time as well as money. But then who (in our group) isn't?

---Len Moffatt---

[No wonder the Photo Salon can't get off the ground; you photographers are supposed to view a nude model as "an inanimate piece of furniture"! How else are you going to obtain artistic effect and win prizes? In the Photo Salon, I mean! Honestly, artists are supposed to have pure minds!]

619 S. Hobart, Apt. 3, Los Angeles, California, 90005

Glad you liked the [cut glass] plate [Unicorn II] -- I did it to see if I could still get the right effect. It took several sessions, but I finally got the feel of that hard glass. Cut glass prices are fabulous, all right. A set of half-inch cubes, hand-cut with Zodiac cartoons (a beautiful job, by the way) sells for \$12.00 per cube.

The mold used for those figurines [Siren, The Sea Kings Poison Jars] is a common one -- I thought I'd have to give up ceramics when I got out of the army, but with your kiln available I can continue my idea-file, Thanks.

"Kef and Lord Shadowlamp's Daughter" is from one of my own stories -- it shows two figures in blue clothing and huge moth-wing cloaks. Shadowlamp is a noble in a city much like Quarmall (though more of it shows on the surface) and his daughter is not nice; Kef (an assassain by trade) is not nice either.

I get out of the army 19 Nov 64, and should be in LA a week or two after [at the above address]; I may make some detours.

---Don Simpson---

[The ceramic figures entered by Don included a kneeling girl with her hands behind her head. This was the standard mold. Don used fettling tools to carve a faery expression on her face, added beautifully detailed wings and tail, and stained the whole figure. The judges thought the changes made the figure original enough to be considered for competition. I think so, too, but would like to hear from anyone who thinks differently. How much change of some basic material does it take to make the piece original to the artist? There probably is no criterion for this (I hope not!) but is applicable to individual situations as they come up only as a matter of opinion. Don really only wanted to show the figures; the judges included it as their prerogative.]

3 Hannover, Altenbekener Damm 10, Western Germany

Your remark of not having an Eddie [Jones] original for yourself came just in time to purchase one for you, from the collection of five paintings he brought with him to Marquartstein [German Castlecon in August].

The GRAPHIK-Illustrierte was in my hands, but I decided against it, because of being too specialist for poster artists and the like. You still interested? I'll try to get another few.

Re-reading the letter, I got the notion to add the following remark, in order to avoid confusion: The enclosed Eddie painting is of course a gift.

-----Thomas Schlück-----

[WOWEE! Now there's service; hint you want some art, and look what happens! Lessee....I sure do wish I had an original J. Allen St. John, and a Kealy Preas, and I don't have any original Soggies, and....and...

Seriously, thank you very much, Thomas! We'll hang this illo proudly!

Anyone interested in the above-mentioned magazine for poster artists should suggest a trade for books or magazines here; Thomas is open to these.]

1326 Oregon Ave., Steubenville, Ohio, 43952

Many thanks for the check and letter. Naturally I'm quite happy to be paid for the stolen painting, particularly since I didn't expect it, since I know nothing had ever been done about insurance or the like. However, I, and I'm sure, George and the other artist appreciate it greatly and we thank you.

Seems to me I've heard that you might be able to find an insurance company which would insure the entire show for its duration, and due to the brevity of the show, I imagine the cost would be fairly moderate, tho I can't give any estimates. Now, as to paying this, if the cost would be at all feasible and reasonable, it should be worth it to the artists to have the work insured, simply for the opportunity to display their work and for the sales potential. If the amount required were somewhere in the area of \$2 or \$3, I imagine most artists at least would be willing to contribute. Of course there are many "ifs" and questions, but until something more definite is known, there's no reason to attack these now.

I'm sorry to know of the other thefts and troubles which beset the con. Hope there will be no more in the future, tho the trouble is, we're dealing with people there's the rub. Well, not everyone is this way; there's hope.

-----Dave Prosser-----

[Even if the insurance were low enough, few artists seem willing to pay for that, plus insurance and postage to mail artwork two ways, plus the entry fee (without which PAS could not function). If anyone knows of any insurance company which will handle this kind of show against all problems of damage or theft, and for less than \$400, please let me know. The brevity of the show isn't important to them; it's the value of the art and the increased chances of its being stolen during that short time. I don't see us getting insurance unless it costs little enough for PAS to cover the expenses with only a small raise in entry fees, perhaps. But note that even the con, with \$10,000 coverage - they claimed - didn't have pillferage insurance.]

Bjo, honey: the great white father in Wabash has commanded us to write in to try to weasel out of you the price of PAS-tell. Naturally you remember me. I was the most handsome fellow at the Pittcon.

-----Rick Brooks-----

3915 N. Southport, Chicago, Illinois, 60613

Inclosed is 30¢ for the current issue of PAS-tell. The reason I'm only sending 30¢ is because the last issue of YANDRO doesn't list a price-per-issue forcing me to take a stab in the dark. If I sent you too much, use the difference toward the next issue, if I sent too little, there's a self-addressed envelope in this letter, so you can let me know.

-----Ben Solon-----

[DAWGONE YOUR COTTON-PICKIN' HIDE BUCK COULSON!!!! See if I ever let you do a review of PAS-tell again! You at least could have told your fawning acolytes to send a whole dollar! Well, at least you know the power of YANDRO.]

Ben, write Buck and ask him how I apply the difference to the next issue? PAS-tell costs 25¢ an issue, which leaves 5¢ left over...Rick, write another postcard, this time to Buck, and ask him why he didn't tell you to at least sub for one issue, OK? Of course I remember the handsomest man at Pittcon!]

Box 230, 71 East 32nd St., Chicago, Illinois, 60616

As for those "rough, shiny bits of work": the material I used was just plain old wax crayons. What you do is melt the crayons enough to make them sticky -- by holding them over a candle, say -- and apply the sticky, colored wax to the paper. This accounts for the roughness; the shininess was actually not done on purpose, but just a result of applying some clear shellac, in order to keep bits of crayon from getting chipped off. Otherwise you have to be pretty careful when handling the finished product, and you can't carry it 2000 miles in a crowded suitcase. So, you put clear shellac on it to protect it -- the shininess it causes is sorta accidental.

Actually, this is not an Original Idea of my own; when a freshman in high school, I took a (required) art course; in the course of this course our instructor told us about several Projects we could do for Extra Credit: this was one of them. My only contribution to the idea is the fact that I applied the melted crayon much more heavily than he did -- to give it more texture -- plus the idea of coating it with shellac -- which was just a labor-saving device, so that I could handle the things easily and transport them.

Thanks for the change from the sketch table. As for your request for something for the walls from me next year...I hope so too. Actually I did have a few pieces on the walls at Discon. Nothing that sold, however; but I'm not one to be discouraged by a little thing like that. The way I figger, Project Art Show is a Worthy Project, worthy of my monetary support -- but being cheap, and also in limited finances, I have a feeling I should get something for my money. So I'll give my money to you in the form of entry fees, which at least gives me the privilege of displaying my work -- and maybe the possibility of selling some of it.

-----Mike Domina-----

[There's the right attitude, people! Nothing ventured, nothing gained; so join the art show, already! And try that crayon art idea, it's really fun.]

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7546 Farnum Ave., Cleveland, Ohio, 44130

Hello, ex fat pregnant lady! You would let me sweat it out over the trophy. Bruce said they had a couple of awards but didn't specify. If it was deliberate you would have enjoyed the bit here when it came -- did you ever see a fullgrown woman capering around the living room, cluthcing a plaque to her bosom (?) -- chortling and ooo-ing? I haven't decided where to hang it yet -- Dick won't let me put any holes in the living room wall since we painted it this summer. I'll try to break him down.

Will think about [illustrating] other stories [than "Enchanted Forest"] -- what about "Mary Poppins"? Haven't read Tolkien -- may borrow them from Miss [Andre] Norton. She saw my illos and said they really followed her conception of the characters -- much more so than the published art!

----Barbi Johnson----

[Sheesh! It feels so good to be ex-pregnant! I didn't mean to let you wait for news about the trophies; you'd just never believe what has happened since mid-summer -- and I did try to get letters out....sorry. On the subject of good children's fantasy to illo, how about the Arthurian mythos?]

address withheld pending permission

Thanks for the check -- the hammer [Heroic Fantasy trophy] arrived a couple of days later causing a sensation with my husband and teenage sons and their acquaintances. As a precaution against damggetto-house and family I have finally hidden it away (not easy) -- and am basking in the belief that I am probably the only person in the world to win a hammer as an art award -- this year. Quite a distinction!

Glad you liked my things. Some of them had been tucked away in a portfolio for years and practically untouched by human eye -- so am happy to move them out and make room for new. I am complimented that you are entering them in the London show in '65. The childlike things -- such as you mentioned -- are my greatest love and lately I've been having a fling with finger paint and have finally learned to get some results in this medium, though in the past I had abandoned it twice before.

----Martha Fischer----

[Try some cornstarch or regular starch in your finger paints for easy handling. I've never tried the new plastic starches, but report the experiment if you try them. Coat your paper with cornstarch and water before trying to paint, and see the texture you can develop. Finger painting is a great way to "loosen up" and enjoy a bit of messy creativity.

Send us some of your new works, too, please.]

FILL OUT THE ENCLOSED QUESTIONNAIRE NOW! Send it in so we may publish a fan-artist/photographer directory right after the first of the year.

SEND LETTERS, ART TECHNIQUE IDEAS, ARTICLES, ARTWORK for PAS-tell! Open any discussion on art or publishing or running the art show or whatever....

JOIN THE CONVENTIONS, VOTE FOR TAFF, SUBSCRIBE TO PAS-tell, WRITE YANDRO A LOC!

833 Ocean Blvd., Santa Monica, California

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Here's something interesting. Got a note from Martha Fischer and she writes "About May Party -- this is a story from Malory about a May Day outing Queen Guinevere once gave for the young people of the court. A bad neighbor of hers, Sir Malagrans, took advantage of the occasion to kidnap Guinevere because of his secret passion for her. I forget how the incident proceeds -- anyway, I did two sets of studies for a large painting I did of the subject back in the '40's. I later destroyed the painting and started over. The second one I never finished."

Anyhow I decided to hold back (for London, maybe!) all the May Party pictures and all with a definite background in Greek Myth and a few others. However, I've matted 14 [of Martha's paintings] for the Pacificon -- and had rather fun relearning matting again; they look grand -- and thanks for PAS-tell it helped a lot.

I fixed up my last mobile, and should have all the stuff delivered to Al Lewis shortly. I've grown so fond of some of Martha's things, I'll hate to part with them!

Meanwhile, typing hard on the new Fafhrd-Mouser novelet or short novel ASSAULT ON STARDOCK.

---Fritz Leiber---

[Fritz obtained a stack of work from Mrs. Fischer, the wife of the man who collaborated on the first Fafhrd-Mouser idea, and entered her art in the show. There are no rules governing when the art was done, and it's lucky for us, because Martha's work is very good. So are Fritz's mobiles!]

55 Plum St., New Brunswick, New Jersey

Well, it was a surprise [getting a check for sketches from the Art Show]! I had no idea those small items are saleable. Am far behind the news; what goes on and where...? Please send me PAS-tel, your art news mag. Enclosed check back for it. (What I miss is that Xmas art magazine!).

----Margaret Dominick [DEA]----

[[Thankee, ma'm! You and other artists with work on the sketch table can do this every year, if you wish; notify me at the bottom of the entry form to apply sketch table sales to a sub for PAS-tell (or a certain amount); it would save considerable postage in returning small change, too!]

339 Stiles St., Vaux Hall, New Jersey, 07088

My heartfelt gratitude for the plaque which arrived Friday. What is especially touching is that you had time to think of me in the midst of all the turmoil of the endless chores of the new mother plus your Pas-tells and other fanac which must have been very onerous indeed when all piled together even under the best of circumstances.

----Seth Johnson----

[The plaque is from ALL of us, with heartfelt gratitude to you! The work on hand now makes me wonder what I did with all the glorious free time I had before Katwen arrived; but everything is always piled up; SOP.]

509 West Main St., Jonesboro, Tennessee, 37659

I was astonished to receive the check for sketches sold at the convention art show. Since I didn't submit anything, I don't know what the drawings were nor how they got there. Thanks a lot any how. I can always use \$1.40.

You mean fan editors pay money for drawings for their fanzines? Someone has been holding out on me. Here I've been giving the stuff away free.

I don't know why I've never sent anything to the art shows. Usually it seems like it would be too much trouble and expense to prepare the pictures and mail them, and then they might not be exhibited, or they might not be sold if they were shown, making the whole thing futile. Having the Worldcon in London brings up even more worries. Are the pictures to be mailed overseas individually, or are they to be gathered over here and transported in a mass? Should pictures be priced in dollars or shillings? Will I ever see them again? -- and so on. I read a rumor there is to be an art show at something called the Long Beach Westercon next year. What of that?

---Robert E. Gilbert---

[Sub to PAS-tell and find out about things like the sketch table! If you didn't send anything in, then most likely it was "used" artwork sent to the table by the Coulsons or some other kind fan editor. This work is worth a few cents or more to some fans wholly for their collections. Unused work on the sketch table is usually finer in quality than the sketches sent out to fanzines, and so fan editors are willing to pay for it...sometimes. Depends....

Meanwhile, don't stop sending out the free stuff; that's the way fans get to know you and your name and so they know to look for you at the art show.

If you've entered it, that is. Man, you're too much of a defeatist to ever enjoy entering the art show, I'm afraid! We try to exhibit everything, and have balked at only very, very horrible work. It's up to you to do work that's good enough to sell; every artist in the show takes on that responsibility for himself, as PAS is a display-and-agent set up. We can't force fans to buy artwork they don't want. On the other hand, while the pro art at convention auctions hasn't been selling well at all, PAS has had to practically beat buyers and bidders off with large sticks. If you're good, you'll sell. If you're not good, be emotional and you'll prolly sell; witness ERB art.

We may try to get artwork together to send to London, but don't bet on it; take it upon yourself to get your work to the con. The Varleys will aid in translating prices, so don't worry about that. You'll see your work again if you've included return postage and postal insurance, which is how it has always been in our art shows. There is absolutely no reason to think otherwise.

Westercon XVIII will be held in Long Beach over the July 4th weekend, 1965. There will be an art show, but since the West Coast Science Fantasy Conference is a regional convention, the committee prefers to keep the art show the same way. Therefore, the show itself is open only to artists west of the Rockie Mountains. Everyone is welcome to attend the Westercon, however.

C'mon; enter a show and try your luck with the rest of us! It's fun!]

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Send \$1 or more and your vote for candidate [either Terry Carr, Bill Donaho, or JOCK ROOT]-to Wally Weber, POBox 632, Huntsville, Alabama, 35804, for LONDON '65!