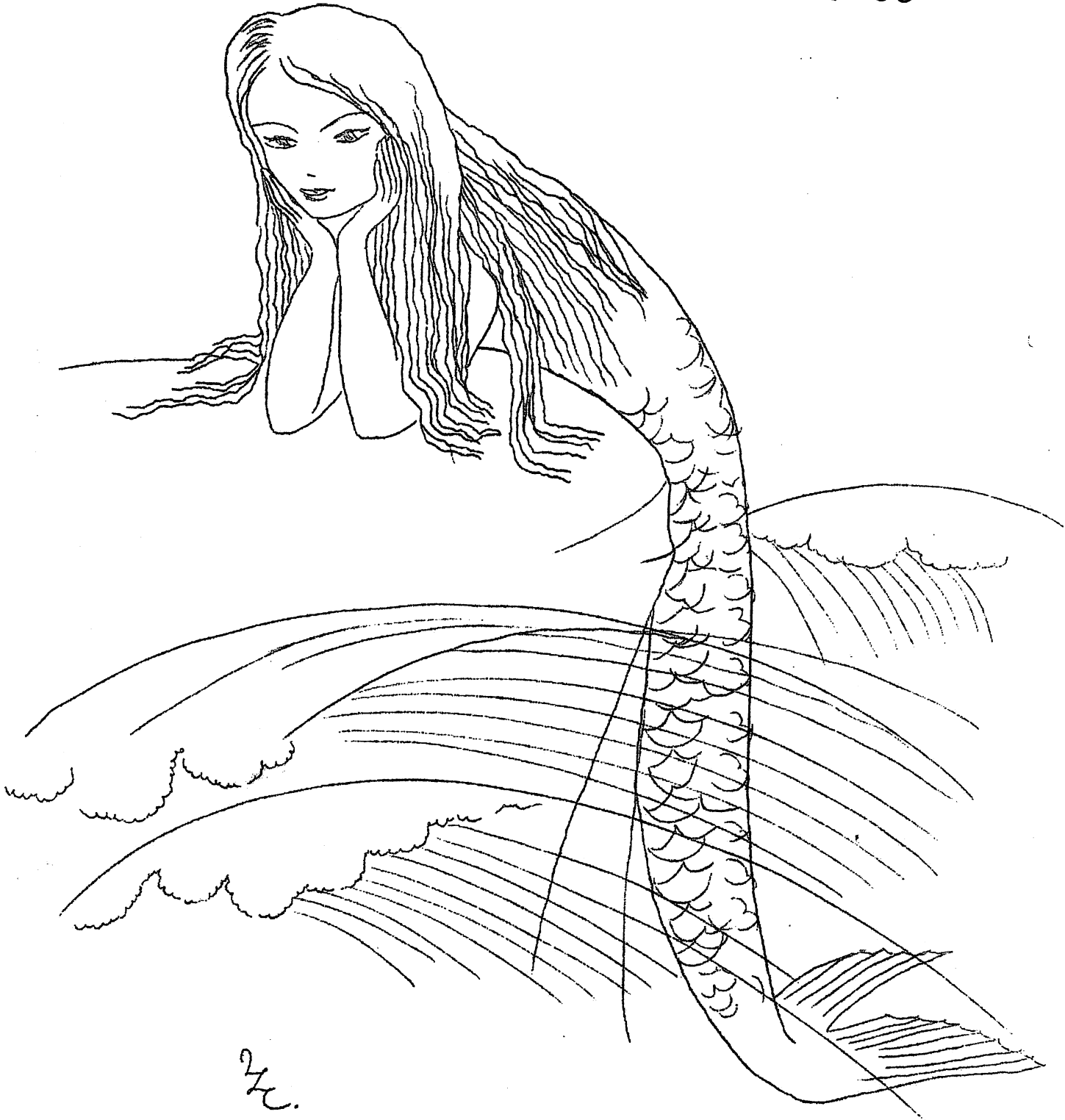


PAStell
march 66



PRIZE WINNERS -- WESTERCON XVIII REGIONAL ART SHOW

JUDGES: Hal Clement
 Alva Rogers
 Tom Reamy
 Herman Graff
 Richard Oden

ASTRONOMICAL ART

James Roth's Globe of Mars

FANTASY

Dennis Smith, "Being Descended Up"

OPEN AWARD

Dian Pelz, "Spectre of Sanctity"

EXPERIMENTAL ART

Cynthia Goldstone's work

SCIENCE FICTION ILLUSTRATION

James Roth, "When The Change-Winds Blow"

MOST PROMISING ARTIST

Al Jones

JUDGES' CHOICE/S/ (each picked one!)

Alva Rogers: Bjo Trimble, "Icarus"

Tom Reamy: Dennis Smith, "Redbeard"

Hal Clement: Dennis Smith, "Petterns"

Herman Graff: Cynthis Goldstone, "Hirsute" and "Obtuse"

Richard Oden: Dennis Smith, "Being Descended Up"

NO AWARD in each of the following:

CHILDREN'S FANTASY

CARTOONING

FELLOWSHIP OF THE RING

EURROUGHS ILLUSTRATION

WESTERCON 18 SHOW REPORT

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6/30 trimble

At the Westercon this year, we tried several new ideas with the art show. Most of them did not work out well, but they did help show us some things. Our first innovation was asking two teachers from Long Beach State art department to be with our judging committee. The second was to hand out full ballots so that the viewers could vote in all the categories (altho only their Popular Vote was actually counted). Then the judges did some innovating on their own. It was more or less a free-form sort of show, and while confusing, was quite interesting in its own right.

The judges picked only first places in each category. Then one of the teachers pointed out that a Judge's Choice was hardly that unless each judge actually had his own choice. With the result that each of the 5 judges then made their own "Judge's Choice", and signed the award card. This idea may be kept in the show, if there is enough response to it; that is up to You Out There, you know.....

Giving only firsts was not particularly well received by the viewers, however. There is a peculiar sense of "fair play" in fandom that seems to think everyone should be given a chance, and the main attitude was that this singular award in each category did not give the competing artists their chance. There were not enough artists at the Westercon to get a good polling on what they thought of it.

Having outsiders in to judge presented the problem of explaining many things to them. However, they did have the advantage of not being colored by any other consideration that the art before them. So it seemed to balance itself out well. But even the art teachers ignored the 3-D work, some of which was excellent, so there is some sort of fallacy here that we are missing; should there be a category for 3-D work? The art teachers pointed out that usually a judged show isn't quite so mixed in media, that the theme of the show usually limits the artist, or there is some kind of category for just 3-D work. They had never seen a show where something in ceramic could compete against pen & ink, or watercolor, etc. So obviously we need something. Also judging from the questionnaire, we have to revise categories.

Rotlser came up with the suggestion of revising trophy designs when I was telling him of my misadventures in getting trophy donors instead of prima donnas. He said that all art directors had whole walls full of framed scrolls, which looked pretty fancy, even if they often read "East Frizbee School of Fingerpainting". So we asked Ed Meskys, who is a very fine calligrapher, if he would help us design our own scroll, with our own special information on it, and there we were. If we can swing the cash for it, we'll try to have them done up very nicely, in a special way we saw recently, with wood-looking formica backing, and very mailable plexi-glass over the front instead of glass. But that will cost a bit.

I should say here that we've had some trophy sponsors, notably the Busbys, and the Kyles, who have sent their money and given us no trouble at all. A vastly different story could be told about a Few Others, who cause me too much trouble to want to keep up the trophy sponsor bit any longer; it costs time and money to try to woo sponsors each year (even those who are going to do it, but want to be coaxed, anyway!), and wonder if we'll make it, and which trophies will be dropped....it is very rough on my nerves at a time (just before a con) when I should have as little friction as possible in my life, to prepare for the problems at the con itself.

The vote on categories by the viewers of the show (we made no differentiation in this case, since this was a test vote, between competing artists, and plain ol' attendees of the show) showed us again that there is too much confusion about the meanings of the categories. Also, while we may try another test vote at a worldcon, this one try seemed to show substantially that some fans don't take their vote

seriously enough to be trusted with something important. In some cases, the voter was taken in by a title, which suggested a category (Cynthia Goldstone, for example, is quite famous for giving an innocent, child-like title to an eerie and decidedly unchildish painting). In other cases, in-groupish types voted for their own favorites, without judging its artistic merit at all. (a Cultist voted for a sloppy Harness Cultoon, for instance, by-passing some excellent examples of the cartoon). People showed a tendency to vote for every category, no matter what the merits of the work in said section, instead of marking "no award". And, the biggest of the problems was that the voting was so scattered as to make counting and tallying them quite a task, one which I would not be happy about tackling at the con (where, after all, I wish to do some socializing, too, after the art show is closed!).

And, of course, judging an art show isn't the easiest thing in the world, when you must consider artistic merit over the plain emotional attitudes you might have. For instance, Dian Pelz entered a really beautiful book, "Lament for Boromir", in copper covers, with the poem written in the Elvish Tengwar, and illuminated on parchment. The cover had the title spelled out in small rhinestones. Everyone who is a Tolkien fan at the Westercon loved the book on sight, and they were quite annoyed that it didn't win a prize. However, as one of the art teachers put it, who had never read the books, "Well, it's a pretty thing, but the rhinestones kill it; the mood is something very old, and small rounded stones might have been very well, but not faceted ones." The other judges thought his point was well taken.

One voter made a notation that the Barr sketches on the table were better than most of the art on the walls, and another simply voted (I'm not sure he really understood what was going on, after seeing his ballot) for all of the art in certain categories; he voted for "Burroughs" art, and "pottery", etc.

We had some very nice ceramics, some wood & silver jewelry, some plastic & glass carvings, and some masks, but few people gave them the attention they deserved. Our craftsmen are going to get too discouraged, if this keeps up.

A man came stomping in, on the second day of the show, and demanded to know why he had not been informed of the show. When asked who he was, he informed me that he was a Long Beach resident of many years, and nobody had bothered to tell him there was an art show here, and he had these masks, see, and could he bring them in anyway? Well, I let him bring them in, though I thought he was being about as high-handed and cloddish as a fan, and they turned out to be pretty interesting things made of paper mache, odds and ends of scraps, and some of them coated with Castolite or some other liquid like that. At the end of the show, he took his masks home, and we've not heard from him again. You meet all kinds....

We had all kinds of help with the show, with such people as Jim (or possibly Greg) Benford, Bill Donaho, and Dennis Smith helping to put the art show up, and Dik Daniels, Bob Konigsberg, and his mother June, helping to take it down. To these people, and all the others who worked so hard on the show before, during and afterward, we owe a big vote of THANKS!

Westercon XVIII, after adding up its profits and paying off all its bills, gave the art show \$50.00. To the Westercon committee, Steve Tolliver, John Trimble, Rick Sneary, Paul & Ellie Turner, and Len Moffatt, the art show offers THANKS!

After the Westercon, we had a meeting of artists and interested bystanders who had something to say about the art show. A tape was made of that meeting, and if transcribed in time may be in this issue. If not, we'll try for the next issue. The ideas and suggestions brought forth were enough to warrant making this sort of meeting worth trying again, soon. Those of you who are interested, let me know.

In all, the Westercon shows become steadily more interesting and worthwhile.

PRIZE WINNERS -- SIXTH ANNUAL INTERNATIONAL SCIENCE FANTASY ART EXHIBITION

LONDON, 1965

JUDGES: Donald A. Wollheim
 John Brunner
 Ted Forsyth
 Thomas Schlueck

SCIENCE FICTION ILLUSTRATION

First: Eddie Jones, "At The Tips"
 Second: Jack Wilson, "The Plattner Story"
 Third: Michel Jakubowicz, "The Streets of Ashkalon"

FANTASY

First: Joni Stopa, "Mermaid"
 Second: Eddie Jones, "The Undead"

FELLOWSHIP OF THE RING

Honorable Mention: Eddie Jones, "A Map For An Adventure"

CARTOONING

First: Arthur Thomson, "Ixprl's Acme Repairs"
 Hon. Mention: Yoshic Ikemori, "Reverse Limbs Primitive Men" (2 pieces)

ASTRONOMICAL ART

First: Eddie Jones (various)

EXPERIMENTAL ART

First: Cynthia Goldstone, "The Gillgooneys"
 Hon. Mention: Jean Claude Rault, "Winds" and "Stone Desert"

CHILDREN'S FANTASY

First: Jim Cawthorn, illustrations from stories by Alan Garner
 Hon. Mention: Tony Glynn, illustrations from "The Wind in the Willows"

OPEN AWARD

First: William Rotsler, "Warrior" and "Our Hidden Self"

MOST PROMISING ARTIST

First: Michel Jakubowicz

JUDGES' CHOICE

First: Eddie Jones, "At The Tips"

POPULAR VOTE

First: Eddie Jones, "At The Tips"
 Second: Eddie Jones, "Desolation in Green"

NO AWARD in the Photographic categories -- no entries!

LONCON SHOW REPORT

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by Ethel Lindsay
Secretary, 1965 World SF Convention
and London (receiving) Agent for
the Sixth International SF Art Exhibit

As I was a member of the con committee with many other duties, I myself saw very little of the running of the show. The mainstay at the opening was Al Lewis who purchased the hangings and dealt with their construction. He was helped very much with the latter by Ted Forsyth. Ted in fact found the show so interesting that he gave a great deal of time to helping out.

There was very little trouble about entries. Only two artists hadn't filled out their forms beforehand, but Al dealt with this sternly.

The Rota seemed to work very well. Having a sheet of instructions on what to do seemed to please everyone; I had made it sound as simple as possible. Indeed, once I had reduced the procedure to its essentials, it was simple!

I had emphasised to the volunteer guards that if anyone was not able to do his shift, he should please let me know as soon as possible. At scattered times during the weekend, someone would come up to say they were sorry they wouldn't be able to be there -- I looked suitably harried and asked if they could look around for a substitute for their hours -- and they would go off enthusiastically to search for someone. They never came back to tell me they had been unsuccessful.

After things settled down, I wrote a letter of thanks to each guard and they all seemed very pleased at this. There must have been other people who helped out that I didn't know of, and so could not thank personally. Considering that no one person was able to devote his whole time to the show, I feel that we have proved that fans will be conscientious when left with perhaps more than they had bargained for in the first place. Everyone seemed very cheerful about doing their bit...and sometimes they swapped their time so they might see a certain programme item. I didn't hear of anyone who failed to turn up without having arranged for someone else to step into the breach.

In short, they were all marvelous -- and the sum of all the names I could track down of people who helped is 21: Eddie Jones, Arthur Thomson, Olive Thomson, Lois Lavender, Don Geldart, Betty Woodhead, Jim Cawthorn, Charles Winstone, Christopher Priest, Roger Peyton, Ted Ball, Irene Boothroyd, Roberta Gray, Darrell Pardoe, Daphne Sewell, Archie Mercer, Beryl Mercer, Tony Walsh, Simone Walsh, Michael Higgs, and Ted Forsyth.

ADDENDUM by Ron Ellik: A report of helpers would not be complete if we missed the staff of the Mount Royal Hotel. The manager himself kept popping into the show to be certain things were proceeding well -- he provided tables and other miscellany almost instantly when Al or I or any Committee member requested them. But the best help, the most amazingly generous help, came from a crew of carpenters who were redecorating the hotel -- when I asked to borrow a heavy-duty hammer, they asked what we were doing, and they loaned us a cross-cut saw, steel tape, pencils, rulers, nails by the bushel, and on and on.

Project Art Show 1965

a critique for PASTell

by John Brunner

This year's exhibit was a smallish one, which simplified the job of judging. It was further simplified by the fact that two of the entrants completely dominated the rest: Eddie Jones and Michel Jakubowicz.

At the risk of making this report too similar to those of the other judges, I'm going to list the awards in the order in which we reached agreement on them and append comments to indicate whether I agreed or disagreed with the majority verdict and why.

The easiest category to dispose of was:

Fellowship of the Ring

Eddie Jones's "Map for an Adventure" was attractive in the way maps are attractive, or the wallpaper in the study where I'm writing this, which bears a design of compass roses, ships, globes and fragmentary islands; also there was an interesting trompe l'oeil quality about the knife laid across the top right corner. As a picture, however, it was trying too much to be like a photograph. It certainly didn't rate a first prize. But it well deserved the honorable mention which was our unanimous verdict.

Cartooning

This was very nearly as easy. Tom has dominated fan cartooning for longer than I'd care to count, and my only regret about his contribution to this show was that he hadn't entered some of the experimental work -- not cartoons -- which he has recently shown me. When he really turns himself on he has the most smoothly controlled line we've seen in science fiction since we lost Edd Cartier.

His sense of colour is not as good as his command of form. The head of "Hero," for example, which was on show this year, is coloured a sort of dark purply-blue which detracts from the identity of the whole. But "Ixprml's Acme Repairs," the one to which we awarded first prize, reminded me of some of Heath Robinson's best drawings, having the same quality of straight-laced lunacy. It's a kind of snakes-and-ladders game in cartoon form, the way it goes up, down and sideways.

The only other entrant worthy of consideration for this category was the Japanese Ikemori, whose "Reverse Limbs Primitive Men" pair received an honourable mention. There is little individuality about Ikemori's work -- his non-cartoon pictures in the show reminded me of the covers Bob Clothier used to do for NEW WORLDS and NEBULA away back when -- but in these two variations on a theme he showed a degree of original dry humour.

Fantasy

I'd have liked to be able to commend Dian Pelz's "Eater of Souls" in this category, but it's so badly out of balance, the essential masses of the composition being so misplaced towards the top right of the picture, that I felt I couldn't. Similar considerations -- figures out of drawing or other awkwardnesses -- ruled out a lot of other entries, and we were left almost faute de mieux with Joni Stopa's "Mermaid."

This is fun, and the use of watery-green for the whole picture is excellently employed to enhance the subject. But let's face it: this is not a mermaid. It's a pretty girl in exactly the attitude, down to the hips, which she'd be in if she were sitting on her heels, with a mermaid tail coiled around and behind her to balance the picture. Which it does. But try imagining that tail straightened out to a swimming position! It's got legs inside it, and they only reach about two-thirds of the way along to the caudal fins. I'd have liked to see a serious application of the necessary conditions Sprague de Camp worked out for the "real" mermaid -- the sea-going semi-human mammal similar to a porpoise. Though I suppose then we'd have had to put this over into a science fiction category instead of treating it as fantasy....

Eddie Jones's "Undead," pleasantly ghoulish and sensibly suggesting rather than detailing nastiness, deserved its honourable mention.

SF Illustration

Eddie Jones's "At the Tips," from Hothouse, was so far ahead of the competition that only the larger number of entries in this category enabled a full range of awards to be made. "At the Tips" is painstaking, crammed with detail, nicely balanced, and moreover it's a first-rate illustration to the story associated with it. I think it certainly rated the first prize it received.

Jack Wilson's "Plattner Story" was much less satisfactory as a picture; however, as an illustration it came out well, especially since the subject chosen was far from commonplace. There was nothing very exciting about it, but then in Well's original story I seem to recall the other-dimensional world was a pretty unexciting place, so that's appropriate.

The reverse was true of the third prize-winner, Michel Jakubowicz's "Streets of Ashkelon." This was more of a picture than an illustration. Clearly, as could be seen from the adjacent exhibits by the same artist, it's a variation on a theme which he's been experimenting with: a kind of ovoidal rhythm carried around the oblong of the picture by a series of spiky forms. The others, particularly "Deathworld," seemed rather arbitrarily titled; however, I felt the grey tones of the picture, and the verticle form which so strongly suggests a crucifix without being one, symbolised perfectly the total mood of Harry's short story.

Astronomical

This disappointed me. There was nothing else we could consider apart from Eddie Jones's group of four paintings to which we gave the prize, and even they were "astronomical" in the vaguest possible sense. I take it the original intention was to provide a category for pictures like Bonestell's paintings of the planets, with some pretension to realism, but there was nothing of the sort to displace Eddie's colourful quartet. I must say that I did like "Green Desolation" for its use of varying green tones, but it might have been sensible to withhold any award.

Experimental Art

Cynthia Goldstone's "Gillgooneys" are quite charming. I suspect them of being a highly modified doodle, or a development from a chance pattern in the pigment, but who cares? They reminded me at once of Kuttner's trolls. There was little to set against them in considering the first prize in this category, but I was pleased that Jean-Claude Rault was honourably mentioned for his two paintings, "Winds" and "Stone Desert," in both of which he made good use of flowed monotone pigments. Possibly the French habit of thinking of SF in association with surrealism is responsible for this artist's personalized approach; I'd have rated his entire entry somewhere near the top of the show if the remainder of it had revealed the same feeling for the material.

Children's Fantasy

There was nothing in this category which possessed true professional competence. However, I liked Jim Cawthorn's "Running of the Moon Track," with its exploitation of an ovoidal design, even though this is scarcely a quality children would be likely to appreciate (and I think this is a point to be taken into account when judging this category). I was well satisfied when it was suggested that the prize be awarded for his set of four illustrations to Alan Garner's books.

Children would probably prefer Tony Glynn's "Wind in the Willows" drawings, which were honorably mentioned, but I felt that the stark pen-and-ink medium was imperfectly adapted to the artist's style, and I'd have liked to see a reworking of them in pen, ink and grey wash.

Most Promising Artist

Michel Jakubowicz is the most painterly artist in the whole damned show. With the possible exception of Rault, no one else exhibiting gave me the impression that he could envisage working towards a one-man show at a professional gallery of reasonable status. For this guy, painting is more than a hobby; it's a genuine creative act. He takes trouble, as was proved by the series of four large canvases (shockingly badly hung and lighted on the centre screen in Room 2) exploring the combination of his preferred spiky vertical forms with an in-depth thickening of the pigment. There's a reason for doing this kind of thing, worrying over and over at a single theme until it comes right, even if the theme is as simple as a circle and a square placed in varying relationships on the canvas. His "Streets of Ashkelon," already referred to, made me think of Powers in his less glossy moments, but as yet he hasn't got Powers's fluency. I'm inclined to hope he never gets it, because I rather like the impression of strug-

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gling which the rugose surface of the paint conveys.

Of all the artist on show, Jakubowicz is the only one whose work I wanted to take home and try living with.

Open Award

I'm not quite sure the original intention was that this should be given to anyone you can't fit in elsewhere, but never mind -- it gave us a chance to recognize Rotsler's interesting experiments with zip-a-tone sheet.

His black-and-white forms assembled into collages on a red ground didn't impress me at all; their nature was arbitrary and not compelled by the medium. The titles, too, were rather contrived for my taste. "Shields for a Future War?" Those are going to be bloody great slabs of concrete and armour-plate, or maybe force-fields, not these amusing little things like sketches of worn primitive coins.

On the other hand, the zip-a-tone work, particularly "Warrior" in which I admired the use of superimposition to give the idea of solid mass within the outline, showed a strong sense of the medium employed and promised a great deal of future development.

Judges' Choice

This awarded itself. In the entire show, there was one exhibit which was at once a good picture, displaying a sense of colour and form and balance, and a first-class illustration to a science fiction story. Eddie Jones's "Hothouse" picture was of a quality to make any author feel proud that someone had gone to so much trouble on the basis of an inspiration derived from his work.

Conclusions

There was also some garbage on display. It puzzles me to think that among SF fans of all people there are would-be artists who seem not to have taken the trouble to acquaint themselves with the craft --the technology -- of painting or drawing. I don't mean subscribing to a correspondence course in sketching (though this ought to at least acquaint them with the basic concepts of pictorial art); I mean much more finding out why it is that certain painters are highly regarded, some not so highly, why there are "sleepers" and changes of taste among critics and purchasers, why artists do in fact feel it necessary to wrestle over and over with simple subjects like a square and a circle on a plain ground, why Renaissance artists studied mathematical laws of proportion and mapped their compositions as carefully as an engineering blueprint to exploit the visual rhythm of the Golden Mean, why modern artists who can buy colours Leonardo never dreamed of simply by plonking money on a counter sometimes feel it essential to grind and mix their own pigments... or, come to that, how someone who could turn out a picture as colourful as the Impressionists did could refine the contents of his palette to a mere five colours.

Is it because the chief acquaintance of fans with pictorial art is limited to magazine illustrations? Heaven help us if it is. Some brilliant artists have enriched our magazines, and we were and are fortunate in that respect: Virgil Finlay, Lawrence, Edd Cartier, Hannes Bok, and currently Dick Powers and Ed Emsch. But this is not a whole. It's a single aspect of a much greater totality, and it doesn't contain the full vocabulary even of black-and-white work. Writing SF on the basis of having read nothing but SF magazines is, I suppose, a theoretical possibility, but writing damned good SF is out of the question unless your reading embraces a large part of the literature of the English-speaking world at least. So too with drawing and painting. I feel that Eddie Jones, Michel Jakubowicz, Jean-Claude Rault, and Arthur Thomson have their eyes properly open. They don't have to be told that the concept of a painting as something seen through a four-cornered frame has been rendered slightly superfluous by the advent of the camera, but that the concept of a painting as an object calculated to inspire emotion in the beholder can never be so displaced. Good luck to them, and I hope we find a lot of others to join the list!

---john brunner.

* * * *

PRINTS.

The problem of the pen-and-ink artist may be solved. Until now, a buyer with free cash simply chose a large colored painting over a smaller black and white (which may have involved more time and work than the painting). Therefore, people like Dennis Smith and Don Simpson found they couldn't get their value in selling their drawings, no matter how intricate in detail.

It is now possible to have prints made at a very reasonable rate, and anyone interested may direct inquiries to Bjo, or to Don Simpson. The Art Show will, in the future, offer portfolios, much as art galleries do, of prints for sale. Anyone is invited to send his work in; short-run serigraphs, block-prints, and other methods of producing multiples will also be welcomed.

Simpson has already realized more in the sale of prints, at \$1 each, than he might ever have done with the sale of the original of his pen-ink creation, "Machines of Joy". He had 200 prints made (it's 20x30") for \$30.00. Copies will be on sale at Westercon and Tricon.

The process takes time, however, so it can't be put off until just before convention-time. Fred Whitledge, our captive multilithographer, is also a teacher and part-time professional printer, and makes no promises on last-minute requests.

The original art, or possibly one of the prints, may also be entered in the Art Show.

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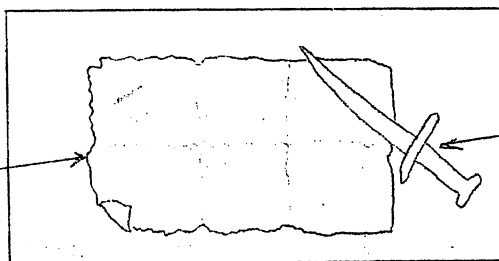
The time is Friday afternoon. Al Lewis chortles happily as he staples a hessian covering to a wooden frame (previously, when a different stapler was in use, moans of anguish were more usual). Forsyth makes the mistake of voicing an opinion on artwork at British conventions and finds himself elected to act as a judge.

JUDGE'S REPORT by Ted Forsyth

The simplest category to judge is one having no entries. This applied to all three of the Photographic categories. My own excuse for not having entered is the hackneyed one of "no time." What's yours?

For the Fellowship of the Ring award there was only one possible contender -- "Map for An Adventure," by Eddie Jones. Whilst the technical quality of the picture was undoubtedly high, the map was basically Tolkien's and not enough originality was shown to warrant the award of the trophy. The standard of painting certainly deserved an honourable mention, though.

very realistic drawing of a much-folded map of Mordor, etc.



runeless knife

The Cartoon award went to Arthur Thomson -- I think for the sixth year. His winning picture showed a spaceship grounded in a vertical position, being "repaired" by a horde of 82 assorted bems, 3 robots, 1 human and 1 android. We may have been a little ungenerous in not awarding Hon. Mentions or even 2nd or 3rd places to Arthur's other cartoons...I certainly would have considered doing so had there been any competition. Ikemori had an amusing idea in his "Reversed Limbs Primitive Men" which could be taken a lot further. It did not, in this case, seem worth more than an honourable mention.

In the Astronomical category only Eddie Jones seemed to have submitted anything suitable. My own preference was for "Desolation in Green"...a landscape painted in greens, while others on the judging panel preferred "Inferno"...a picture in reds, yellows and browns showing a volcanic region being charted by plane. At least two other pictures were considered (all by Eddie), one a rough-textured painting in polymers of a spaceship and planets, and the other a gouache of many colours showing a similar subject from much further out in space. We awarded the first prize to Eddie for this collection.

The Fantasy and Children's Fantasy awards produced a little jostling among the judges, but there was no doubt about Jim Cawthorn's 1st in Children's Fantasy. Like Eddie in the Astronomical category, Jim submitted several suitable pictures, in this case four illustrations from scenes in the Alan Garner stories "The Weirdstone of Brisingamen" and

"The Moons of Gomrath." My own rough list for the Fantasy award contained the names Stopa, Jones and Goldstone. After some discussion, we decided upon 1st Joni Stopa, 2nd Eddie Jones, and awarded Cynthia Goldstone 1st in the Experimental category. Tony Glynn was given honourable mention in Children's Fantasy for a series of ink drawings illustrating scenes and characters from Wind in the Willows, and Jean Claude Rault for "Winds" and "Stone Desert" in the Experimental category.

Science Fiction Illustration produced a category in which 1st, 2nd and 3rd awards were made, but there was no real competition. The ubiquitous Eddie Jones placed 1st for an illustration from Brian Aldiss' "Hothouse" series. This was later awarded the Judges' Choice trophy as being best in the show, and also won the Popular Vote. The picture is a gouache mainly in greens and browns, showing a pair of tiny human figures sitting at the tips of branches of a tree, surrounded on all sides by a riot of vegetation both static and airborne. 2nd place went to Jack Wilson for a water colour showing a huge statue in front of which passes a line of white-cowled and shrouded figures with hidden faces. This illustrated a scene from H. G. Wells' "The Plattner Story." Michel Jakubowicz's "Streets of Ashkelon" was a magnificent piece of titling -- the style used suggesting a cross and village streets rather than depicting them photographically. Under another title I doubt whether I would have considered it. Michel had a large number of paintings on show...mainly in the one style which depicts nothing in particular, but suggests something different to each onlooker...and he was awarded the trophy for Most Promising Artist.

Rotsler took the Open award for a pair of creations in Zipatone -- "Our Hidden Self," showing one figure moving away from another, the innards of which are visible, and "Warrior," showing a warlike figure built-up from various overlaid Zipatone screens.

My overall impression is pleasure in the standards of the winners, tinged with disappointment that so few artists took part. Some artists were represented only on the sketch table and a few of the sketches were better than some of the picture in the show!

Whilst the judges were given a free hand in making their decisions, I felt that some of the categories were slightly vague....

SF Illustration: illustrating a definite scene or story, or just a generally appropriate picture that fits into an SF background?

Judges' Choice : best in the show, or a completely free category?

Open Award : in sports an Open championship is open to all-comers and hence suggests best in the show -- or should this be kept as a spare "category" for something which does not fit into other categories? e.g. Sculpture, carvings, metalwork, etc.

Experimental : An artist being placed in this category might be surprised to know that his or her work is considered "experimental." Is there any criterion that might be applied here?

14
you

CAN ENTER THE ART SHOW!

Have you ever entered an art show? PAS (or ISFAE) has held six annual exhibitions -- chances to show your work, to earn prizes, to sell for cash.

All you have to do is draw something, or sculpt something, or etch something--divvil take it, you can pick your medium, from mobile to free-form fudge finger-painting -- and you complete this meisterwerk, and you send it off to Don & Maggie Thompson with an entry blank and some money, and you sit back and wait.

If you're clever, you go the whole hog and attend the Tricon this Labor Day. At the convention byghod you stand next to your art, and people walk up and say funny things and you say "I'm the artist", with a loud "h" after the "a". They then offer large sums of money for the painting, and promise to vote for it for Popular Vote Award.

You, meanwhile, have been cagily ready to call their bluff-- you're standing in front of the bid sheet for your entry. They say, "Gee, I wish that was for sale," and you say "Were. Use the conditional verb after 'wish'. And it is for sale -- I have requested a minimum bid of \$10.00 (or roughly forty Deutsche marks) and you are cordially invited to mark your name (or 'X') here, bidding that much or more." With a little hail-fellow-well-met showmanship like this, you can stand back and watch that chocolate-covered cabbage seel for more money than you ever dreamed possible. Enough to pay for the useless junk you got talked into buying at the convention auction.

(You may have to take your entry home with you. Project Art Show does not guarantee sales. We don't even guarantee to enter your cabbage for you. It's part of our you-pay-your-money-and-take-your-chances attitude.)

- I. Do something. We usually get paintings, in oils, tempera, or water-colors. We sometimes get pencil sketches (quite acceptable, if mounted), sculptures, etched glass, illuminated books, mobiles, spatterpaint abstractions, etc. ANYthing is permissible -- but it must have a science-fiction or fantasy theme.
- II. Get an entry blank (as many as you like, free of charge) by writing to Bjo Trimble, 12002 Lorna, Garden Grove, California 92640.
- III. Fill out the form, and send it, with the appropriate monies and art, to Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060.
- IV. Send your membership fee (\$3) for the Tricon to Ben Jason, who is the guy running the current World Science Fiction Convention, at or near P.O. Box 1372, Cleveland, Ohio, 44103.
- V. Labor Day weekend, be in Cleveland. It's hot and muggy there in early September, but the hotel is airconditioned, and somebody will probably buy you a drink.
- VI. If you did smashing good work, you'll win lots of prizes, sell paintings for lots of money, get lots of egoboo, and probably not have to cart an awful lot of junk home with you if you avoid the auction.
- VII. Say you don't feel like formal ahrt-- do some cartoons and submit them for sale (nickel to a dollar or so) on the sketch table. No prizes, but money.

NEWS

NEW ADDRESS FOR TRIMBLES:

Yes, we've moved again! Actually it was a "house trade", quite common in So. Calif. We now have one each more baths and bedrooms; making 2 and 4, respectively. We also have a nice li'l 15 X 36' pool (no heater, so we don't swim this winter) and the beauty of several tall eucalyptus trees, and little yard care. This suits ol' black-thumb JT just fine. So he has a den, and I have a room for art, plus a garage in which to set up my kilns and ceramic materials (finally). We are now at:

12002 Lorna Street,
Garden Grove, Calif. 92641

Phone area code 714, then 539-4000

PACIFICON II NEWS NOTE

When the 1964 Worldcon finally got its books "rounded up", as the treasurer, Bill Donaho, put it, they had \$200.00 to give to the art show.

Thank you, Al Halevy, Alva Rogers, Ben Stark, Bill Donaho, and all of you Out There who made this possible! We put the money to good use at Loncon II.

TROPHY CHANGE

The art show prizes of several years are going to be dropped in favor of a new design. As most of you know, the old trophies were small plaques, made for hanging on the wall or with a small stand, with a medallion and information plate.

The new trophies will be framed scrolls, giving much more information, and quite suitable for display. Anyone interested in details should read the editorial in this issue of PAS-tell.

CHILDREN'S ART SHOW

Proud parents, grandparents, aunts &c are urged to encourage their kids to do some artwork with SF or fantasy themes, for the art shows this year. There will be a children's section at Westercon and Tricon. Anyone, from 0 to 14 years, may enter this new section of the show (if a youngster over 10 wishes to enter his work in the adult section, it is up to him to so state, but entirely up to the judges to accept his work as adult art). Send for entry form and details.

FASHION DESIGN CONTEST

Galaxy magazine has given \$500.00 for a fashion show at Tricon, which will be directed by Luise Petti, an LA fanne.

A contest for designs from which to make up the fashions is now started. The deadline is March 15, 1966. Anyone, any sex, any talent, is eligible; details elsewhere in PAS-tell. Address for designs: 121 No. Kenmore, Los Angeles 90004

A PAS CATEGORY FOR FANZINE ART?

Several suggestions have come in concerning this idea, so I'd like to know what some of you think about it. Fanzine art, that is, already published, would be a problem for judging, I think. Or would we have a prize for both artist and publisher? Still, the idea has merit; Ted White's article on color mimeography is a case in point; would there be more art done in color if the editor got more ego-boo for his work? Would it improve the art in fanzines? Small scrolls could be inexpensive but egoboosting prizes. There would have to be a break-down of types; ditto work, mimeo, offset, and full page and filler stuff...how would that sort of thing be worked out? Should there be a prize for layout? Ideas, out there?

CONVENTIONS COMING UP:

The West Coast Science Fantasy Conference, commonly known as "WESTERCON", will be in San Diego, over July 4th wknd, 1966. \$1.50 membership to: John Hull, 1210 Hemlock, Imperial Beach, Calif.

[All artists west of the Rockies are eligible to enter the Westercon art show]

The 24th World Science Fiction Convention, known as TRICON, will be Sept. 2, 3, 4, & 5, 1966 in Cleveland, Ohio. Send your \$3.00 attending membership [or \$2.00 non-attending, supporting membership] to: Tricon, PO Box 1372, Cleveland, Ohio, 44103.

[ALL artists, from every country in the world, are eligible for Tricon art show]

LASFS CALENDAR

A limited supply available, 25¢ each from Bruce Pelz, Box 100, 308 Westwood Plaza, Los Angeles, Calif. 12 LASFS artists in glorious half-page illos: dazzling color: important LASFS dates: order yours now!!!

COLOR MIMEOGRAPHY

.....ted white

While fandom in the last five years has abandoned color mimeography to a large extent in favor of using colored paper instead, I suspect a return to color work is in the offing. It has been suggested that a prophet is as much as anyone responsible for the fulfilment of his prophecies--ask Bob Silverberg about his forecast of Seventh Fandom, and then be quick to dodge!--and it may well be that in suggesting a return to color mimeoing in the fanzines I am implimenting it, but in any case the idea is not a bad one, and in order to set this Trend a little faster I'm going to pass on a few of my own experiences with the techniques of color mimeography.

Color work has been used in mimeographed fanzines since at least 1940; my own introduction to it was an oblique one, the review of Lee Hoffman's first SCIENCE-FICTION FIVE-YEARLY, in 1951 by Mari Wolf. Mari did a fanzine review column for IMAGINATION which paralleled that of her husband (then), Rog Graham's in AMAZING for sheer enthusiasm. However, she outdid herself in raving over S-F F-Y #1, burbling happily about the sheer joy in the mimeod color work, which was so difficult and such an artistic achievement. I wasn't to see that zine for a good three or four years, but I was profoundly impressed by the kudos earned by the color work. Wheels turned in my neofannish brain, gears whirred, and relays fell into place. "Color mimeoing equals raves" was my credo.

Well, actually it didn't work out that way, of course. But from the first issue of my first fanzine, for better than five years, I used color lavishly. It came easily in the beginning, since I was using a postcard mimeo which was easy to clean and switch colors on; later as my artistic standards improved a bit my work became better and more esthetically pleasing--a trifle less inspired by lurid comic-book color. My coup de gras was the cover of STELLAR #12, a six-color reproduction of a water-color painting by Jack Harness. It still pleases me to look upon, and no doubt my success with it was what led me to abandon color to a large extent thereafter: I'd achieved my goal and color no longer interested me.

Recently though I've become reinterested in color work, although on a less ambitious scale. Let's face it: I'll never be the fanpublisher that I was in STELLAR's halcyon days of 1957; never again will I languish hours on a single stencil, or days on a multi-colored cover. These days if my art is complicated or difficult I either Gestefax it or give it to Terry Carr (the poor man's Gestefax) to stencil. I've grown lazy.

But enough about me, and on to the subject itself:

To understand color mimeography, you must first understand mimeography itself. This point was first underscored in an article Charles Wells did for me in 1954 on color mimeoing. He spent at least half his article simply explaining the mimeo process. Since this article will be, I hope, slightly more ambitious in scope, I'm going to have to assume that you already know something about how a mimeograph works, and that you've read and digested Juanita Coulson's fine article on stencilling techniques.

There are two basic types of mimeographs: single-drum machines and dual-cylinder machines (we'll ignore flatbeds--they're beneath our notice). Each requires its own color techniques. I started out and perfected me "art" on a single-drum machine of which the ABDick is an epitome. Nowadays I, like much of fandom, have switched to a dual-cylinder machine, the Gestetner. This article is being run off on a similar machine, the Rex Rotary.

Single-drum machines consist of a perforated drum which is covered by a cloth or felt inkpad. As a rule, ink is applied on the inside of the drum (either automatically or by hand), where it seeps through the perforations into the inkpad. From the pad it is squeezed out through the stencil.

The first thing to learn regarding color work on such a machine is that unless you're rich enough to buy a drum for each color, or have patience enough to want to clean out the drum each time a color is changed (a laborious and time-wasting procedure which may require a serviceman's attention if yours is a closed drum), those perforations will have to be blocked off before changing colors.

My method was always to remove the black inkpad (or whatever color you usually keep in the machine--but I'll refer to it for convenience's sake as "black"), swab off the surface of the inky drum with kleenex & alcohol (or any other solvent), and cover the drum with an unused pliofilm, sheet of aluminum foil, or waxed paper. (The latter doesn't work too well--it leaks.) Over this I would place my new inkpad to be inked with whatever color was needed. (Needless to say, once inked up with a solid color, an inkpad can be saved, and used again the next time that color is desired.) Inkpads come with two sides: a soft fuzzy side and a smooth woven side. Normally the fuzzy side is placed down on the drum, so that the fuzz can stick through the perforations in the drum and form wicks for the ink. But when you're running color, since those perforations are blocked anyway, I've found it works better to put on the pad fuzzy side up.

Naturally the ink can't be applied from the interior; you must paint it on with a brush over the outside. There's little point in inking areas which won't be printing of course, and this will save an appreciable amount of ink. However this gives rise to one important problem: if your run is of much over 50 copies, you will probably have to lift the stencil and reink every twenty to sixty copies. This is a nuisance, as it is quite important to take care in lifting and replacing the stencil--you don't want to tear it and you certainly don't want to lay it down in a new position, since this would throw your color registry (which I'll get to in a moment) completely off. Care must also be exercised not to overink, since this will waste from five to twenty copies, which can add up rather fast on a multicolor run.

At this point we approach a division: Vicolor and Multicolor. These names stand for two separate color techniques available on the single-drum mimeo.

Multicolor is about what the name suggests: a number of colors (as many as you have patience and money for) each run from a separate stencil and requiring a separate run. Exact registration will tend to be quite important in multicolor work, since as a rule you will be blending colors and making different color areas abut. Since each color will require another complete run through the mimeo, you should take care to provide for increased spoilage. I usually figure on five extras for spoilage on regular b&w work; for color you should figure on ten copies spoiled for each of the first three colors and five copies spoiled for each additional color...and it doesn't hurt to be a mite generous in your spoilage allowance. On my six-color cover for STELLAR #12, for instance, I ran an even 100 copies extra at the start. I don't recall how many extras I ended with, but there weren't a whole lot. Lots of things can act up on a mimeo during a run, and if you waste copies at the end it's one hell of a lot harder to replace them than at the beginning of a multi-run.

Registration is important when running multicolor, as I said. To be really effective, those colors have got to match up with each other, and the tighter the design the closer the tolerances. Don't forget that each additional color/run increases the margin for error, too.

I won't go into the stencilling processes in detail, but I might mention that if you want to be fancy, you can line up the registration better by including "X"s at the four corners of each stencil in exact registration with each other. When the first copies are run off of each color, the "X"s can be lined up until registration is accurate. Then the "X"s can be conflued from the stencil on the drum and the run completed. Otherwise you can usually do a good job by lining the colors up in reference to the illo they create.

When running color there are several things to bear in mind: mimeo colors look best on white paper. They are most of them semi-translucent and much of their color depends upon the light reflected back through them from the paper they are printed on. Yellow, for instance, looks just awful on brown or green paper, because it combines with the colors of the papers. (A way to avoid this is to add white opaque ink to the light colors in sufficient amounts to make the colors opaque, without thinning them or lightening them too much.) My one objection to the colored covers SHAGGY has run in the past (particularly in 1959-1960) is that many were printed on colored paper which negated the color values of the inks. One, I recall, while printed in three colors, looked like it was printed solely in black when viewed in weak light. Colors sparkle on white paper; they tend to turn drab on other colors of paper.

Also, it is best, in multicolor, to run the lightest colors first, and finish off with black. Often the black binds the rest together, and looks best printed over the other colors. If your colors are in scattered areas and their relationships to each other are not apparent until the black is printed, it's wisest to use registration marks for reference.

Mimeo colors do NOT print with the same results as do the colors in comic books or higher classes of printing and lithography. They are difficult to blend, and rarely achieve the hoped-for results when overprinted. Simple experience will have to be your best guide in picking color combinations and planning color relationships. If you do want to attempt color blending, without abrupt lines showing where one color has begun, the best technique I have found is to stencil the color areas with a splatter shading plate (ABDick's are the best). This you can shade heavily or lightly, and you can taper off into a hand-dotted stipple for a more continuous tone. I used this type of plate almost exclusively on my STELLAR #12 cover. The mechanical ben-day dot plates are the most difficult to use in this fashion, conversely. For a printed example of color blending by splatter techniques, dig up the covers for GALAXY #1 and GALAXY NOVELS #1.

Registration itself will depend to a large extent on the qualities of the mimeograph. Expensive machines (like the ABDick) include among their gadgets devices known as "paper stops": teeth which stick up to bar the way to incoming sheets of paper until the proper moment in the machine's operating cycle when they drop down and the paper enters the machine's printing mechanisms. Side to side registration is rarely a problem, since nearly all mimeos have moveable side-guides which once fixed in place assure the paper's continuing position in that respect. It is the up-and-down registration which most often botches up the best laid plans of color mimeographers. Paper stops are designed to overcome this problem. Simpler machines (most of those sold new for less than \$100) don't have paper stops (or many of the other more complicated items so dear to the heart of ABDick), but if you use care in feeding the paper you can probably achieve nearly as good results. If you're a perfectionist, of course, you can disconnect the feed arm and individually feed each sheet of paper by hand. I'm told Redd Boggs once did this (these days he has a Gestetner).

Registration, of course, is much less of a problem if you plan your artwork to be loose. If you allow a tolerance of a quarter of an inch, your most off-register copies will not be noticeably poorer than your least. The tighter the tolerance, the less room for error, of course. The infrequent color jobs I've done in recent years have all been as loose as I could make them within the bounds of good design; for instance in VOID #28, in my first color work of several years, I used only one design (the Rotsler on p.9) which required a really close registration, and even there variations of up to an eighth of an inch occurred without marring the results badly.

So much, for the moment, for multi-color.

Vicolor is alternately known as "Vickolor" after Shelby Vick, who discovered the process in a mundane mimeo manual and introduced it to fandom. The fundamental difference here is that as many colors as you want can all be mimeod in one run, with one stencil. For reasons I'll go into later, Vicolor is practical only on single-drum machines.

The preparation is exactly the same as for any color work: clean off the drum, cover it, and put on a virgin inkp pad. Once this is done, you simply paint the different colored inks directly on the same pad. Obviously you won't be able to overlap different colors (but you can blend them), but the process is much simpler, and since the run is completed from one stencil, there are no registration problems.

There is one additional inking problem with Vicolor not encountered in multi-color. Since in Vicolor all the inks are painted on one inkp pad, care must be used not to ink too heavily, since if there is enough ink to run, the inks will blend into each other and muddy each other until one has an inkp pad consisting of various tones of brown. In fact, if the areas to be mimeod in color are far enough separated from each other, it is wisest to leave an uninked margin on the pad between them. The inks will spread on the pad and, if left long enough, join, but usually only blend slightly at the edges.

When running Vicolor, you may be uncertain of just where to ink the pad for each color, if different color areas are small and close together, and simple eyesight judgement will not be enough. The thing to do in this case is to lay the stencil over the uninked pad, and clip it in place exactly as if you were to run it. Then paint lightly over the printing areas of the stencil with a light-colored ink, like yellow. Swab off the extra ink with a cloth or kleenex, being careful not to tear the stencil in the process. Then run a few crud sheets through to remove the remaining ink on the outside of the stencil. When you remove the stencil from the drum, you will find your copy printed in light ink on the inkp pad. It will be simple at this point to spot the colors on where they belong.

Bear in mind that a pad used for Vicolor will not be of any additional use once the run is completed unless you have other stencils which can take advantage of the particular placement of colors used there. (Actually this is not too hard. You could be using Vicolor to print two fillos--one in each corner of a page, in different solid colors, running the black text in a separate run. Then the next time you ran fillos in the same positions on a page, you could use the same Vicolor pad. But then, no doubt you can think of other cases where a pad might be salvaged, like a pad which had only red and yellow inks on it, which could be salvaged as an all-red pad...)

There are a couple of variations on the standard Vicolor theme: the first John Magnus introduced to me. This consists of cutting out a square of virgin inkp pad slightly larger than the fillo which you have stencilled on a page with a lot of typing. Then you cut out a backing sheet (of waxed paper, foil, or pliofilm) making it slightly larger on each side. Now, instead of removing your black pad, you simply place the backing sheet and cut-out pad on the black pad in the position corresponding with the stencilled fillo, and proceed as before. (It is wise to leave a margin of white space on the stencil between fillo and text to allow for the differences in thickness where the small pad sits on the larger one. The impression roller cannot maintain an even pressure along these edges, and will tend to press too hard on the small pad while not pressing hard enough to print on the black pad immediately outside those edges.)

The second variation is to include Vicolor in Multicolor. This can be used in a number of ways. If you have two (or more) widely separated colors in a multicolor run, they can be run at the same time, and including them both on one stencil reduces your chances for error in registration. Or, you can incorporate (perhaps as a background) a stencilled area of shading which is placed over a pad inked with a profusion of scattered colors, the result being a marvelously blended area of many colors. This has been done least of all; I may be one of the few who has done it, and my best piece of work along those lines was never circulated (I did it in postcard size and then got a regular-sized mimeo and never pubbed another p-c-sized zine...).

An idea which recently occurred to me was prompted by Buck Coulson telling me that he uses paste-ink (Gestetner style) in his little Tower mimeo and this is why YANDRO is so well-mimeod. I haven't yet tried this out, but it seems to me that colored paste

inks would work equally well, and would not run so much as liquid inks. Another idea I haven't had the opportunity to try out is the use of water-base colored inks. As you probably know, most inks (with the exception of some ABDick-manufactured "fast dry" inks, which include collodion—the clotting agent in corflu) are oil-based, and once they have soaked into an inkpad they are there to stay.

Water-based inks were manufactured for a time by Speed-O-Print (but discontinued) and may still be made in colors by ABDick. My idea was that inkpads on which water-base ink had been painted could easily be washed out and reused, and this would be quite handy for Vicolor pads. Also, since color inkpads tend to sit around for long stretches unused and sometimes caking up and becoming unusable, they could easily be softened up by washing, or lightly washed immediately after use. It was an intriguing thought, and one I still may pursue—if I can find any good water-base color inks.

At this point we've pretty well taken care of the single-drum mimeo. And, a lot of what I've mentioned, particularly in conjunction with multicolor, holds true for the dual-cylinder mimeos.

Dual cylinder mimeos (Gestetners, Rex Rotaries) work on a different principle. There are two drums, or cylinders, both with hard, flat, unperforated surfaces. A silk-screen is fixed in a band around these two drums, and a stencil laid over it. Ink is spread in a thin paste-like film over the cylinders, and pressed by the impression roller through the silk screen and stencil onto the paper. Because only a thin film of ink is maintained on the drums, the inking is much more even, but the ink must be replenished more frequently. (These machines use "waver rollers" which shuttle back and forth assuring the even distribution of ink. Since ink builds up on them, especially if they are made of felt, there is enough ink in such a machine once it is inked up to print from twenty to fifty or more copies without any reinking. Still, the machines must be reinked more frequently than single-drum machines with their reservoir-like heavy inkpads.)

Dual-cylinder mimeos are capable of vastly superior duplication than their single-drum counterparts, and this is aided by the fact that their paste ink is superior in turn to the liquid ink used in single-drum machines. Gestetners can ink much larger areas of density and far more evenly than can any single-drum machine, even including the Roneo or the hybrid paste-ink ABDick. (Both are attempts to compromise two incompatible systems, and both are quite limited in performance.) This facility in maintaining even inking is of great value; but the dual-cylinder machine has a few shortcomings as well. Mainly, it can't run Vicolor at all.

Theoretically, you could approximate Vicolor with colored vertical stripes, but within fifty copies your waver rollers would have so evenly distributed the different colors of ink over the drums that the predominate color would be a muddy brown. And certainly even the stripes would not be that desirable.

At multicolor work, however, the dual-cylinder machine comes into its own, especially the Rex Rotary, which has the advantage of better registration than the Gestetner (it has paper stops which the Gestetner does not; however it has a poorer paper feed mechanism, and the inking system on the new D and M models is atrocious). Once properly set up, you can run consistently perfectly inked color work for an entire run on such a machine, without having any problems with inking such as plague the single-drum machines.

Dual-cylinder machines come in several types, from the simplest hand-crank, hand-inked models to the fully-automatic electric models. Many fans have the cheaper and simpler models (such as the Gestetner 120) which while they may curse them for the work entailed in pubbing 200 copies of a 50-page fanzine, are actually blessings in disguise when it comes to color work.

For changing colors is not nearly as simple as on a single-drum mimeo. There are the silk screen, the waver rollers, and the ink fountain or "gun" (if any) to either be

cleaned quite thoroughly or substituted, and the two drums to be wiped free of ink. In most cases the screen is changed, and if a fountain is incorporated into the machine it must be changed (cleaning it is quite difficult; the thing is a miniature pump), and while Rex Rotary's rubber waver rollers can be wiped clean, the Gestetner felt rollers must be changed. A complete color change kit for Gestetner runs between \$25.00 and \$55.00 in New York depending on how fancy you want to get and how complicated your machine is. You can cut corners, of course, and, for instance, instead of changing fountains on an expensive machine simply remove the black fountain and hand-apply your colored ink. But hand inking still requires frequent stops and the danger of overinking.

What the dual-cylinder machines gain in printing quality, they tend to lose in flexibility, particularly in respect to color work.

No matter what kind of mimeo you have, color changing requires a certain amount of fuss, bother, and risk of dirtying oneself up (despite the demonstration men who wear white smocks and gloves and do a color change unsullied--they're usually working with very clean machines under ideal conditions). And for this reason you are well advised to save your color work until you have a goodly amount of it needing doing. Then you can breeze through all the runs of each color and when you're finished you've saved countless individual color changes which would otherwise have been required if you'd run all the colors for each job as you came to that job.

So much for the mechanics of the processes of color mimeography. I'll leave the artistic qualifications for someone else to write about--my own work has largely been intuitive and I doubt I could tell you much about how I go about selecting colors and planning different effects; I've had enough experience so that I can look at a drawing or stencil and see in my mind's eye what the finished product will look like. Without that faculty it is hard to know how to properly utilize color work, but the faculty itself is a developed one. The only "short-cut" I know is simply to study published examples of material you think successful, and try to figure out how each effect was obtained.

Beyond the scope of this article slightly, but worth mentioning I think is the combination of different printing processes, such as ditto and mimeo. Some years ago Art Rapp and others experimented with hecto-mimeo combinations, but very few people have tried much with mimeo and ditto. I've been intrigued by the fact that in ditto you can produce areas of solid colors quite easily, and you can achieve a number of pastel shades of color in one run. On the other hand, ditto doesn't produce a decent black. In the last few months I've collaborated with Andy Main on some ditto-mimeo experiments. We've done a cover for LIGHTHOUSE, two front covers for NULL-F and a bacover for NULL-F. The first covers, for LIGHTHOUSE and NULL-F, combined a dittoed drawing with mimeod logo and design in black. Both used the same Atom drawing (slightly altered, and in different colors) and different design layouts. Then I tried combining a Gestefaxed Andy Reiss abstract design (done in sweeping black brush strokes) with dittoed background color. The results pleased both Andys and myself. Then Sylvia took a drawing she'd done on a mimeo stencil with shading wheels, and added pastel sweeps of dittoed color (yellow and pale blue) to give the background added depth. These experiments have only begun to plumb the possible artistic combinations of ditto and mimeo, and point out a very exhilarating area for artistic experimentation, I think. (The technical problems are not serious--the most important is that of registration; most dittos aren't as good at this as are mimeos--and it is also wise to slipsheet the mimeoing when using ditto paper. I have avoided registration problems for the most part simply by allowing for a fair amount of overlap, or using designs with broad tolerances.)

To create some areas of dense color, there are two stencilling tricks possible:

1. The silk screen: You can obtain a piece of silk screen exactly of the sort used on Gestetners, Rex-Rotaries, or regular silk-screen printing set-ups, which will act as an extremely fine-mesh shading plate. With care, you can place this piece of silk screen under your stencil and shade the stencil exactly as you would with a shading plate. The effect is a mesh of finely cross-hatched lines. I used this a bit in the old STELLAR.

2. The fiber sheet: Fiber sheets can be used in two ways. But first I should explain that most large stencil manufacturers sell these (at around 25¢ to 50¢ a quire), for use as cushion sheets to be used in typing a stencil, and these sheets are simply stencils without wax. In other words, they are the fiber skeletons which, when dipped in wax and coated become stencils. Now, when making thick, heavy lines, or lots of small black areas on your stencil, if you place a fiber sheet between the textured writing plate and the stencil, you will find that you can create these black areas without tearing your stencil, and that when you are finished and you lift the stencil from the fiber sheet and writing plate, you'll find the wax has transferred completely from the stencil to the fiber sheet. On larger areas where the stencil still persists in tearing, you can simply lay the fiber sheet over the entire drawing or area and adhere it to the stencil with a few dabs of corflu. Thus, the fiber sheet acts as a new set of undamaged fibers for your stencil itself. (Fiber sheets should also be used, in place of carbon cushions or typing plates, when typing stencils on any typer with a heavy or "shaded" face, like some Olympias, IBM's, and etc., for a much cleaner cut stencil.)

Nothing makes a drab fanzine sparkle like color, and perhaps as Redd Boggs hopes, color mimeoing is coming back in to replace colored paper. Certainly the artistic rewards are far greater.

-Ted White

* * * *

THE LOS ANGELES SCIENCE-FANTASY SOCIETY

meets every Thursday at 8:00 pm at Silverlock Playground, at the tip of Silver Lake, in Los Angeles. (Corner Silver Lake Blvd. and Van Pelt Blvd.) Has for over 31 years.

LASFS publishes a newsletter to inform sometimes-attendees of future club events, and tries to keep an up-to-date mailing list. If you have any interest in the club -- as a former member, or as an interested bystander -- please send your address to John & Bjo Trimble, 12002 Lorna, Garden Grove, Calif 92641. Ask for a free sample copy of the newsletter, or subscribe (35¢ per year).

LASFS is saving money to establish a permanent meeting-place. Paul Turner has run this savings plan up to three thousand dollars (\$3000) and steps are now being taken to ~~throw a party~~ incorporate the LASFS and secure a loan, based on this capital, to purchase tax-sale land for the club. If you want more information, we suggest you attend meetings, read the newsletter, or send in a donation to the Building Fund.

If you're on the LASFS mailing list and aren't interested, please say so -- it'll help us clear up records from decades ago.

If you have old LASFS records -- copies of the minutes, or scrapbooks, or just memories of the years of Shangri-L.A., -- please contact us so we can include you in the club's search to rebuild its history from fragmented records. Even if you're no longer interested in the LASFS, we'd appreciate any information you can give concerning its past, including whether you've ever been a member.

* * * *

...by any other name....

The Art Show awards given at London in 1965 read: "Fantasy Art" (or appropriate category) "Sixth International Science Fantasy Art Exhibition" "London 1965". We think this new approach to the wording of the plaques is a step forward for the artists and for the shows.

PAS -- Project Art Show -- was the original working title of the group when the first show was being organized for Pittcon, 1960. Even then, most interested parties were searching for a better name, but none suggested seemed to satisfy the members of the group as accurate or descriptive enough. And when Bruce Pelz came up with the pun which titled this magazine, PAS stuck.

But Project Art Show -- perfectly good as a working name -- lacks something when engraved on an expensive trophy or plaque, presumably to display in an artist's home.

The International Science Fantasy Art Exhibition indicates the character of the show, as well as carrying a more prestigious ring than PAS. Since the very beginning the annual shows have featured European (mainly British) entries as well as American, and since 1964 the Japanese artists have participated as well. Project Art Show is an international exhibition, and can easily stand up under the longer name.

The artists who display, the award winners, and the awards themselves gain prestige by a more permanent-sounding name. You can't eat prestige, but it'll certainly give one a helping hand toward gaining a position to bring in a living wage. Artists, as almost no other group, are judged on the number and kind of shows where they've shown their work. An award from "Project Art Show" won't mean much to an art director somewhere, but "International Science Fantasy Art Exhibition" carries its own weight; he may never have heard of it, but the name is going to weight Mr. Art Director's decision on the artist's capabilities and experience.

For prestige, to please artists, to dignify the awards -- good and pleasant reasons. If this name change will also aid the art shows in getting co-operation from hotels, conventions, and trophy manufacturers, you can see that there are practical reasons for it. We aren't scrapping good old Project Art Show, however; we still call the group PAS, and the magazine is still PAS-tell. ISFAE for our public, and PAS for the insiders.

--John Trimble.

* * * * *

"As he said this, he pointed out to those who surrounded him the magnificent spectacle which the sky presented, of a deep purple color in the horizon, and an amphitheater of fleecy clouds ascending from the sun's disk to the zenith, assuming the appearance of a range of mountains, whose summits were heaped one upon another. The whole amphitheater was tinged at its base by a kind of blood-like foam, fading away into opal and pearl-like tints, in proportion as the gaze was carried from the base to the summit. The sea, too, was tinged with the same reflection, and upon the crest of every azure wave danced a point of light, like a ruby exposed to the reflection of a lamp. The spectacle, indeed, well merited admiration."

--Dumas pere, Le Vicomte de Bragellone.

Wilmot Ski Hills, Wilmot, Wisconsin

I don't know that any other fan would give PASTell the T.L.C. and time you do. Layouts could perhaps be improved. On the other hand, I don't believe you should be stuck with all the work. I am willing to help -- but only in Spring and Summer -- no time the rest of the year. I'm sure others would be quite willing to do some layout and typing work and you would have more free time. Howzaboutit?

Query? I would like to enter on bid system a fmz cover, silk screened, leaving space for a logo. Some lucky fan-ed could then get a multi-color original cover, and I could get some money. Can I do this legit, do you think?

-----Joni Stopa-----

[Biggest problem in getting help is farming out jobs by mail; I'd be grateful for some layout suggestions and ideas for all of the standard parts of the zine, and some random layout designs for articles and such. But sending out stuff to be typed and sent back is too much; it's been tried. So I'm going to try to add fillos to the zine, and get some co-operation from you people on cover art, and see if local fans won't help out with the actual publication. Al Lewis and Fred Patten already do.

Don't know why you couldn't sell a cover on bid system; I don't know how you would advertise this unless you wrote to newzines like Pelz' Rata-tosk (PO Box 100, 308 Westwood Plaza, LA) or such and asked them to put an ad out for you. PASTell doesn't reach very many fanzine editors, or perhaps not enough for good bidding; I don't really know. How about it -- you people out there might send a bid to Joni, telling her how many copies of the cover you'd need, and taking into account the time it will take to make color runs, cost of inks and paper, etc. Let us know how it works out, please Joni, and maybe we can work up a good thing for artists who would like to try this for themselves!]

202 Riverside Dr., New York 25, NY

Did you ever go any further with the proposal for redesigning trophies?

About insurance - supposing the artists try to insure their own work for the period of transportation and during exhibition. *** I just checked with an apparently experienced agent about this (he handles the work of a photographer friend). He tells me that until last week the Hartford Insurance Company might have done something, but just tightened up their rules. There seems to be no way of covering the Con itself as such. He does suggest that anyone who wants to insure his own work contact his own agent, the man who handles his life/fire/theft/auto insurance, to get some coverage from the company he represents. This would incidentally relieve the Con Committee of the most painful responsibilities, since the PAS submissions would have to be clearly at-your-own-risk. Unpleasant, but you certainly can't do everything.

The other possibility is that the Con Committee get involved with their own insurance fund; perhaps if necessary collection premiums from the artists (and advertising this, maybe pilferers would feel guiltier) and reimbursing loss to some extent. This is very rough, since one

(....continued..)

might feel that a Work was worth millions ("Homer Contemplating The Bust of ERB").

Enclosed is the entire catalog of Sculpture House, which provides for most of the NY sculptors and students. They have a material called Sculpmetal, and I note that they suggest painting over plaster casts therewith for a metal figurine effect. They also offer stuff called Hydrostone and other very hardsetting plasters, which might be of interest.

-----Judy Blish-----

(Excuse the sudden change of typeface; technical difficulties beyond our control.

I'm still talking like crazy about trophy designs; we have a discussion of this, and entry fees, and other subjects, scheduled as a LASFS program item in the next few weeks. (April 21 is our schedule.)

The new entry forms (to be distributed next issue) will have something on them to the effect that artists enter the show at their own risk. Until we have that warning, it seems I am wholly responsible for all loss and theft.

As for help from conventions: remember that PAS and the world cons are always two separate entities. The con gives PAS a room, and sometimes free ad space in progress reports (but not always). PAS has been given money from convention profits by two Westercons and the Pacificon, but this is not something we can plan on. If we attempted to get an unusual insurance program pushed through a committee, they would, simply, ask why they should get involved. They're very helpful with a lot of things -- and not helpful at all, sometimes, when they feel they're being taken. PAS isn't something they contract to do when they bid for a convention. Without Dirce Archer pushing, pulling, grotching, air-mail-special-delivering, and general mothering of me in 1960, the first show would never have taken place-- but the usual con committee can't be expected to work on the show like that.

Thank you for the catalogs. There's no price on them, so presumably anyone will be able to get them by writing to Sculpture House, 38 East 30th Street, NY 16, New York. Ask for the specific catalog you want; or all of them: Sculpture & ceramic tools; Clay, sculpture & ceramic materials; Woodcarving catalog; Bases for sculpture; Della Robbia materials; Sculpmetal brochure; Plaster casts catalog.

PAS-tell can use articles on any or all of these materials and your first-hand experience with them. That goes for all you artists.)

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SEVENTH ANNUAL INTERNATIONAL SCIENCE FANTASY ART EXHIBITION.

Held in conjunction with the 1966 World Science Fiction Convention (The Tricon), in Cleveland, Ohio, over Labor Day weekend.

Anyone may enter -- any art form is permissible. Extra-heavy, extra-large work may be refused, but the ISFAE wishes to encourage all manner of art of a science-fiction or fantasy theme. Prizes will be awarded by a panel of judges, and there will be a popular-vote award. Entries may be for sale at a fixed price, may be put up for bid with a minimum price specified, or may be not for sale.

Entry blanks may be obtained from Bjo Trimble, 12002 Lorna, Garden Grove, Calif 92641.

Art, completed entry blanks, and entry fee, may be taken to the convention, or sent to receiving agents Don & Margaret Thompson, 8786 Hendricks Road, Mentor, Ohio 44060.

PAS-tell, the Project Art Show magazine, carrying news and comments about each year's International Science Fantasy Art Exhibition.

March, 1966

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PAS-tell is available for subscription (5/\$1), or contributions of material, reviews, criticisms, etc.

PAS-tell is not available in trade for other fanzines.

DON'T FORGET THE WESTERCON, JULY 4th; There will be an Art Show at the Westercon XIX in San Diego over the 4th of July weekend this year, with the innovation of A CHILDREN'S SHOW! along with the regular exhibit. Artists west of the Rockies are eligible! Join the Westercon; send \$1.50 to John Hull; 1210 Hemlock, Imperial Beach Calif. -- and send your artwork to Bjo, at the address listed opposite...or bring it to the Westercon with you. Work entered in this show is still eligible for Tricon!

FROM
Bjo Trimble
12002 Lorna
Garden Grove
California 92641

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