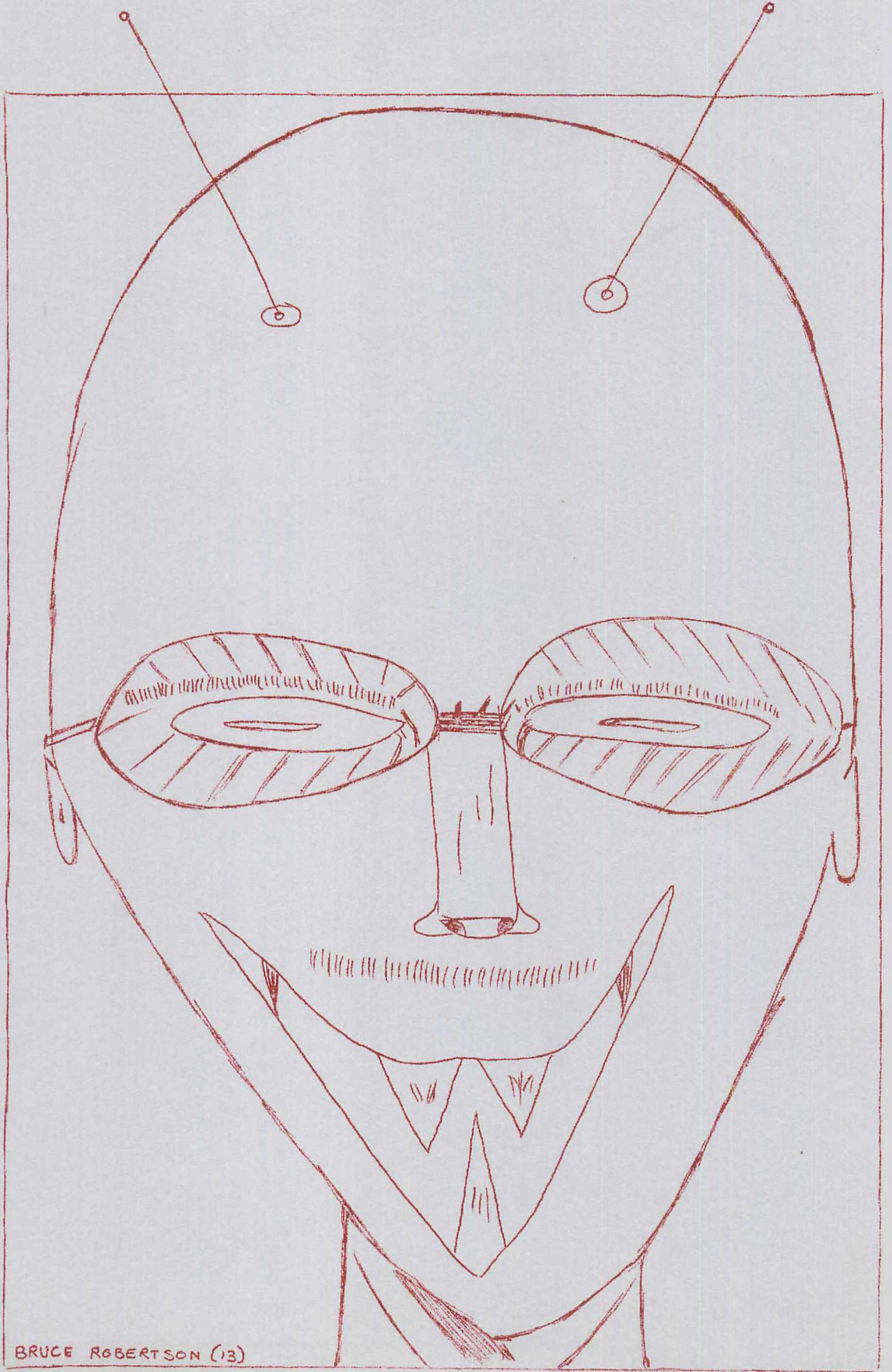


JUNE 1966

PASTELL the art show magazine



BRUCE ROBERTSON (13)



# Adding more color to your fanzine —

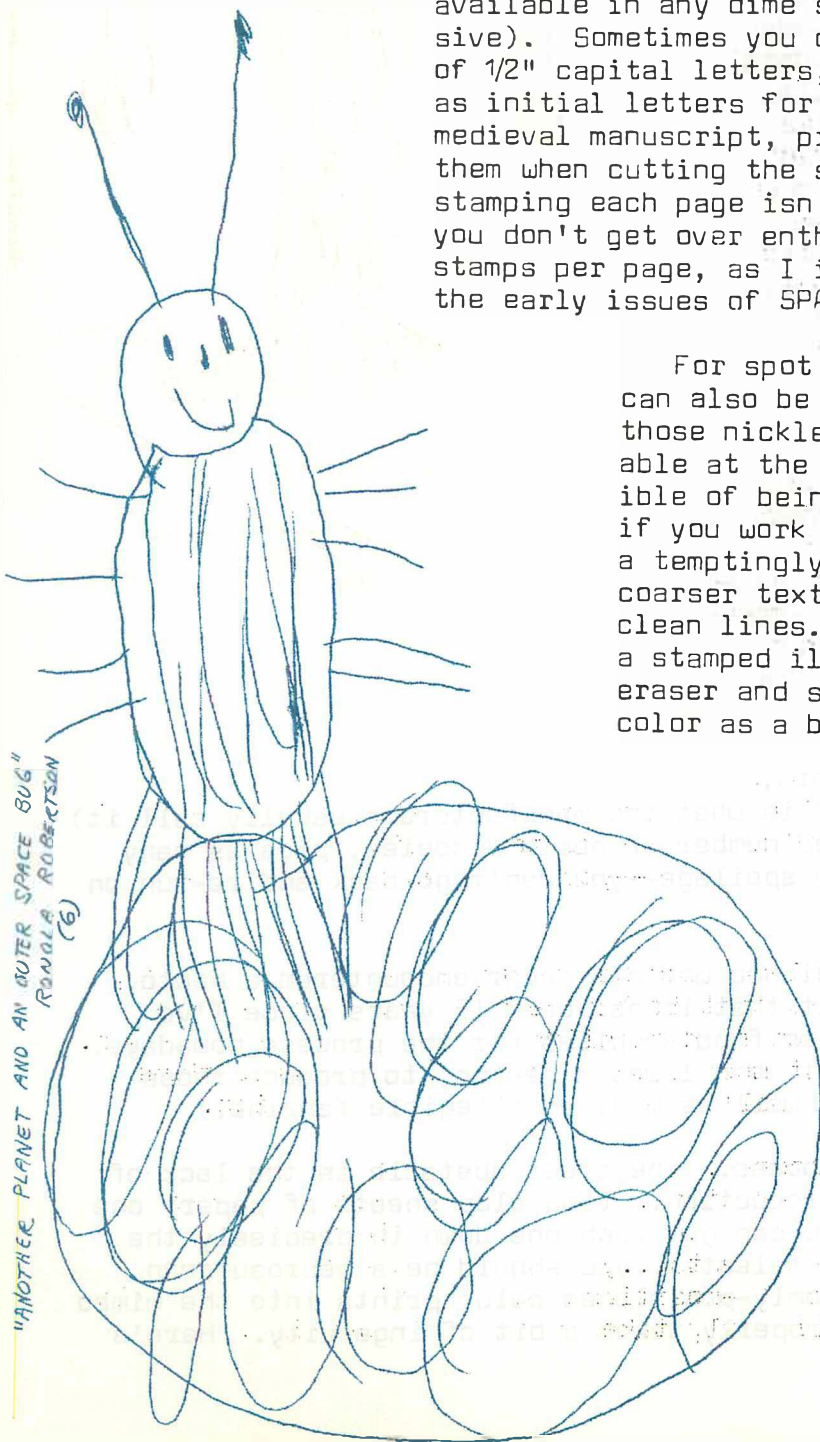
3

An amplification of Ted White's article in the March PASTell, by Art Rapp.

It only takes a small amount of color to add a great deal to the attractiveness of a page of mimeoprint. Much less expensive, and in the long run less work than multicolor mimeoing, is to add the color to your mimeo work via rubber-stamping. Get one of those kits of rubber type (the largest size you can find, which is usually about 24-point, or approximately as large as elite typescript). Leave a generous amount of white space where you plan to put the title of an article, or perhaps provide a decorative-bordered box for it, and stamp the title in red, green, or purple (stamp pads in these colors are available in any dime store, and are quite inexpensive). Sometimes you can find, in a toy store, sets of 1/2" capital letters, which are eminently suitable as initial letters for an occasional paragraph, a la medieval manuscript, providing you leave space for them when cutting the stencil. The added work of stamping each page isn't all that onerous, providing you don't get over enthusiastic and use five or six stamps per page, as I inadvisedly did now and then in the early issues of SPACEWARP.

For spot illos, quite intricate designs can also be carved on the flat sides of those nickle red-rubber erasers also available at the dime store (or perhaps susceptible of being "liberated" from the office, if you work in one). Artgum erasers offer a temptingly larger flat surface, but their coarser texture makes it difficult to carve clean lines. To enhance the appearance of a stamped illo even more, take an uncarved eraser and stamp a square of contrasting color as a background for the carved stamp.

Regarding color mimeo itself, one technique which Ted did not mention came to my attention by accident. I had run a cover illustration in red on yellow paper, and was not particularly enthusiastic over the result. However, when I went on to print the logo in black I forgot to block off the "red" area of the stencil, and consequently overprinted the same lines in black. With registration within 1/8" or so, this gives a marvelously different effect, far more attention arresting than the



4

same picture would be in either black or red alone. (Probably more effective with open, simple line-work, than with dense or complicated drawings.) Sometimes it gives an effect reminiscent of Op Art (tho, back in the days when I was using it, we didn't yet have a term to apply to it).

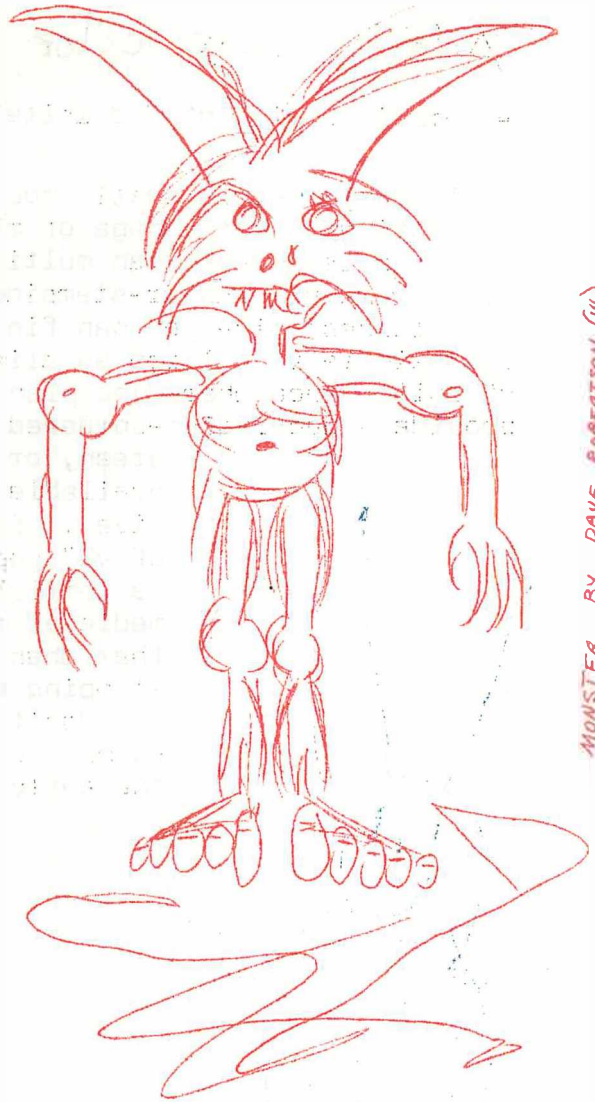
Once I had to turn out a cover with no shading plates available. (It was a Harness drawing, as I recall.) Recalling that someone had told me that sandpaper made a passable emergency shading plate, I used that for the color areas. If a postal inspector had glanced at the result, he'd probably have barred the issue from the mails as not being printed matter--it looks amazingly as if the stylus-cut black outlines had been hand-colored with crayon! (CAUTION: Don't use your best ballpoint stylus for shading with sandpaper--it is highly abrasive, unlike the usual plastic shading plates.)

Mimeo-hecto artwork: This is the most effective multicolor technique I've used. All it demands is a mimeo that can be coaxed into consistent registration, and the patience to hand-feed it. What you do, see, is to stencil your drawing first, then run off a copy or two on the paper upon which you will make your hecto masters.

Now you take the mimeo'd masters, and paint them with hecto ("Ditto" is what the manufacturers usually call it) ink. Then you produce the required number of hecto'd copies, plus as many extras as are prudent to allow for spoilage--you can't go back and re-run on a hecto.

(By the way, anyone in the audience who has never encountered a hecto, raise your voice. I pause to admit that it has been 15 years since I've seen one, and perhaps you can't even find supplies for the process nowadays. They are the devices used, at least when I was a neofan, to produce those blurry purple restaurant menus, as well as many an illegible fanzine.)

But back to the mimeo-hecto process. The great obstacle is the lack of registration inherent in hecto reproduction. (You slap sheets of paper, one by one, on a pan of gelatin--if you can get each one down in precisely the same position, you're wasting your talents...you should be a neurosurgeon or something.) To feed these randomly-positioned color prints into the mimeo so the black lines will register properly takes a bit of ingenuity. Here's how:



MONSTER BY DAVE ROBERTSON (14)

You mimeo a sheet somewhat larger than page-size--9x12", say, for a desired 8 1/2 x 11" page. (I usually used stencil backing sheets; it helps to have a fairly stiff paper). Of course, you adjust the feed-guides of your mimeo so this over-size page is printed roughly in the center, giving you maneuver space all around. Then you take this sheet and place it back on the feed tray (scotchtape it in position, maybe).

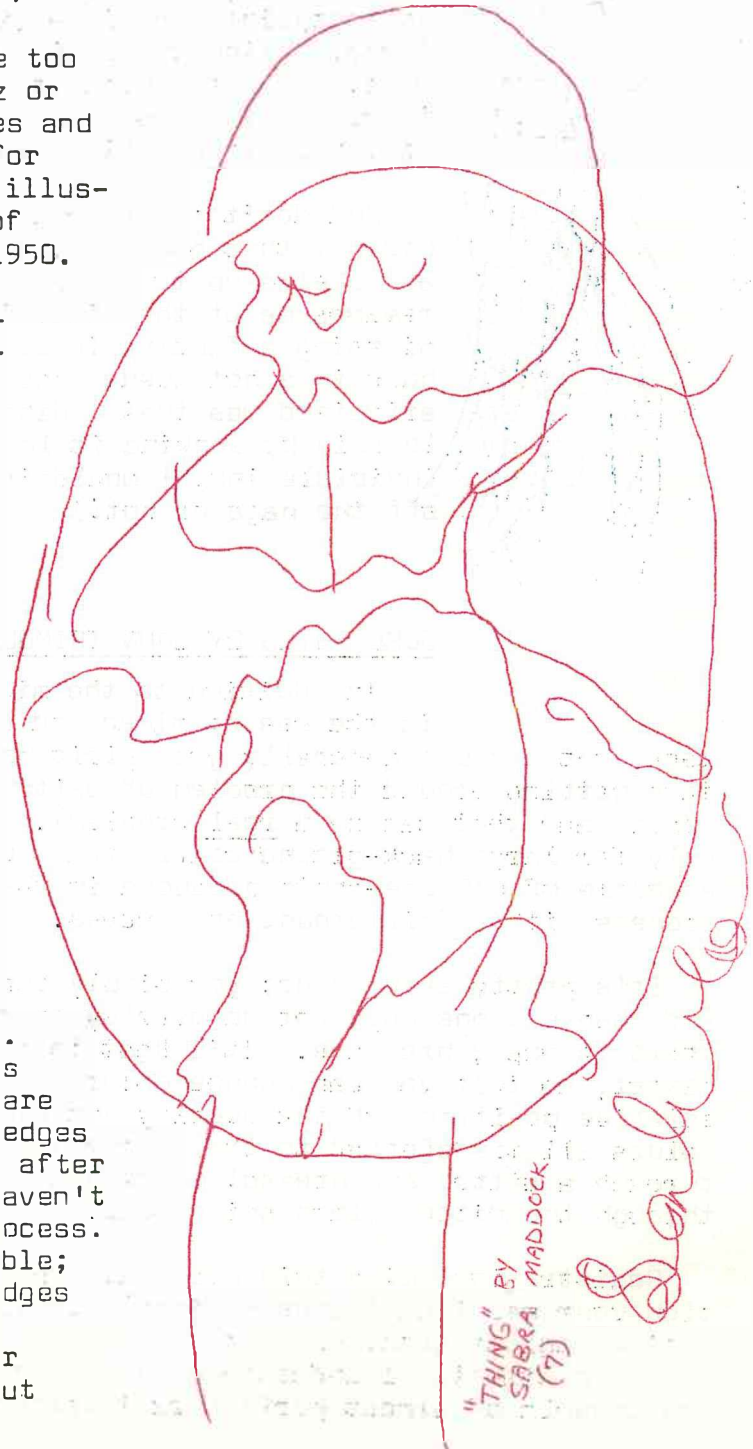
The point is, this sheet is now positioned so that a hecto'd page placed on it in register will feed into the mimeograph and be printed in register. And since ditto paper (16-lb, normally) is thin enough so the mimeo'd outlines will be visible thru it, it is no trick at all to place each hecto'd sheet in the proper position to be fed into the mimeo and receive its ink in the proper place.

Jeeze, the instructions are a lot more complicated than the process itself!

And if you think it sounds like too much trouble, just visit Bruce Pelz or some other collector of old fanzines and inspect the covers Ray Nelson did for SPACEWARP in 1948 and 1949--or the illustrations in DARK WISDOM, a volume of stories distributed in SAPS about 1950.

One more multicolor process remains to be discussed, and I'm surprised that Ted overlooked it, since my wife Nancy and I invented and introduced it in FAPA about four years ago. This consisted of a mimeographed picture with color added by a stencil process. It was used mostly on CHURN, our FAPAzine, although at least one SAPSzine (SPACEWARP) used the process, also.

What we did was to mimeo our cover, plus two or three extra copies on stencil backs. Then we took these light cardboard sheets and carefully cut out various portions. Placing them on the mimeo'd pages, we daubed color through the holes. The theoretical process is fine; we ran into several practical difficulties. First of all, stencil backing sheets aren't particularly suitable--they are absorbent, even tho waxed, and the edges of the cut-out areas tended to fuzz after a dozen or so copies. Second, we haven't yet found a suitable ink for the process. Fingerpaint proved entirely unsuitable; watercolor ran blurrily under the edges of the masking stencil, and tempera (which we finally wound up using for publication) gave sometimes good, but



occasionally blurry results. (This may have been due more to the aforementioned sogginess of the mask than to the unsuitability of the tempera--on the other hand, a less watery pigment wouldn't soak the mask so quickly.

As swabs to stamp the color thru the holes in the mask, we experimented with several different materials (bits of rag, blotting paper, etc.), but got the best results with a fine-grained cellulose sponge, which we cut into 1" cubes, thus providing a stamp for each color.

All in all, the problem of adding color to amateur publications without running afoul of the postal ban on "non-identical copies" has hardly been scratched. Chrys Tackett, for example, has turned out some excellent work with the spatterpaint technique (in the Carboniferous Amateur Press Assn). Using the basic principle of mask-and-deposit pigment, I'm sure there are all sorts of unexplored possibilities in such things as airguns, or even salvaged perfume atomizers or lungpower fixatif sprayers.

And don't forget Howard DeVore's unique use of a commercial product that goes on like ink, but then it is baked in an oven and swells up to produce raised, embossing-like lines. (That reminds me of the time, in my neofannish days, I contemplated mimeoing a fanzine in lemon juice, along with instructions to bake in a hot oven. The only reason this project never materialized was that I didn't have an extra inkpad I was willing to ruin by soaking it in lemon juice--plus the fact that, with invisible ink, I wouldn't be able to tell if the text had run off the page or not!)

--Art Rapp.

-oOo-

#### SOME NOTES BY JOHN TRIMBLE

In addition to the mimeo-hecto process Art mentions, there is the use of mimeo and ditto together. This has the advantage that one can generally get spirit masters to reproduce on mimeo paper, thus getting around the problem of waiting for mimeo ink to dry into ditto paper (and that can be a real problem). Generally, however, this is useful only for large back-ground color areas to be used with line-drawings in mimeo. A couple of N3F one-shots produced in the LArea in the early 1960's used this process with a fair amount of success.

It's pretty easy to do; you simply run off your line drawing on your mimeo, and then use one copy for an overlay on the ditto master so that you know where to apply pressure. It's best to tape the overlay sheet in place on the master, so that you can change colors of ditto carbon without disturbing the relative positions of the overlay and master sheet. After you've got your colors all transferred to the master sheet, you simply run the mimeoed sheets through a ditto, and presto! color has been added. The mimeoed lines show through the ditto colors quite well.

Registration, with this process, depends entirely on what sort of registration your machines (mimeo & ditto) normally give. Our Rex-Rotary gives superlative registration, but our various ditto machines have usually been the fly in the ointment. I understand that some of the more expensive spirit dupers are capable of almost perfect registration, however.

--jt.



ROCKETSHIP BY RONALA ROBERTSON

# REVAMPING THE ART SHOW —

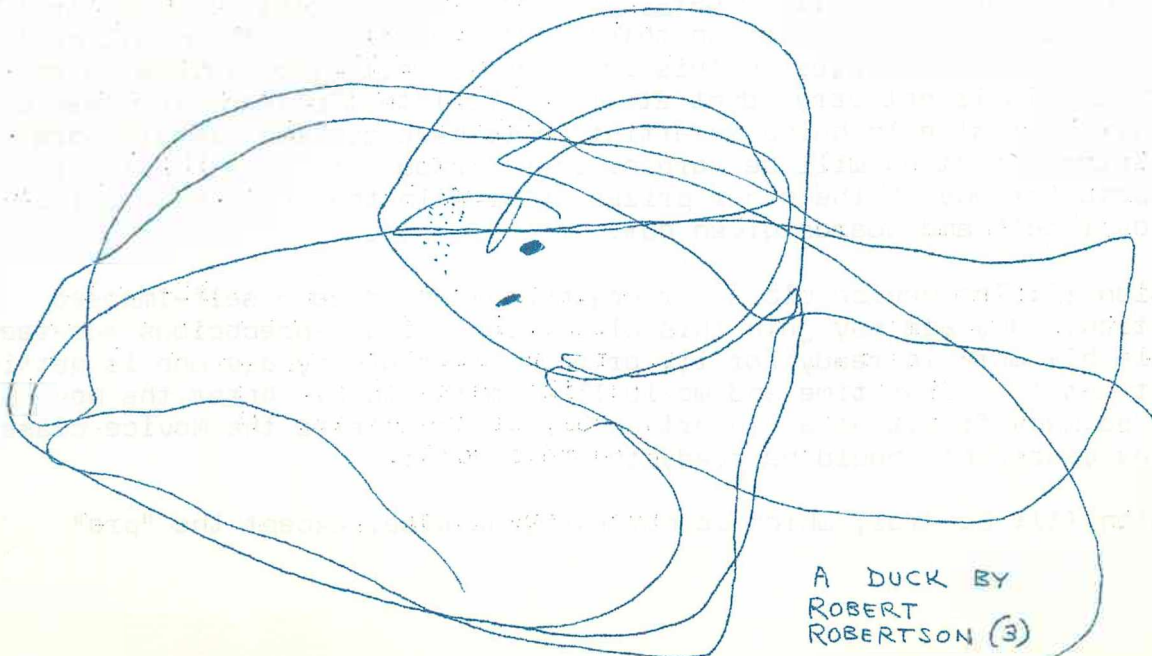
Some of the finest brains in Southern California fandom, who modestly prefer to remain safely anonymous, have aided in making some necessary changes in the fan art show. Necessary changes, because the show was not moving forward in the way it should to assure continued growth and interest. Your opinions and suggestions (and even objections...ticking packages not acceptable) to these plans will be received with interest.

First, the still-delayed fan art Directory should be out by Tricon, at least. NOTE: Those of you who still have not sent in that questionnaire (including the mysterious Japanese Art Club), please fill out the personal information and send it in; there is still time to be included in the Directory if you will get on the ball and mail that thing back to me.

The questions concerning the art show included with the Directory questionnaire showed us that many changes were needed, the most drastic of which seemed to be the clearing up of the category confusion. By and large, the artists seemed to think that many of the extra categories were totally unnecessary; Heroic Fantasy being the top of the list, followed closely by Outré, Experimental, and Children's Fantasy. On the other hand, almost everyone was in agreement about keeping some of the categories, such as Fantasy, Science Fiction (or Astronomical), Judge's Choice, and Cartooning. Popular Vote was evidently the most popular idea of all.

At last Westercon (#18), there were 5 different prizes given for Judge's Choice, for the judges pointed out that if this category was juried like all the others, it was hardly a "choice" at all, but merely another agreed-upon decision of the committee. This idea went over so well, it will be tried again this year at both the Westercon and Worldcon, so we will see it in action and be able to judge if it is a valid point.

Categories remaining, then, are: Cartooning, Fantasy, S-F Illo (here opinion is divided between retaining both SF and Astronomical, or utilizing only one of these), Astronomical, Judge's Choice, Popular Vote, and several Open awards to be given at the judges' discretion.



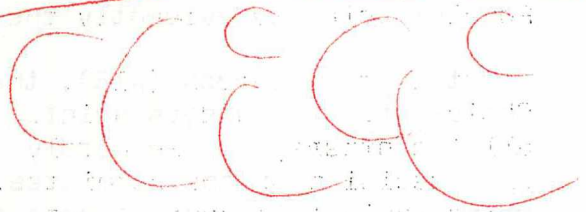
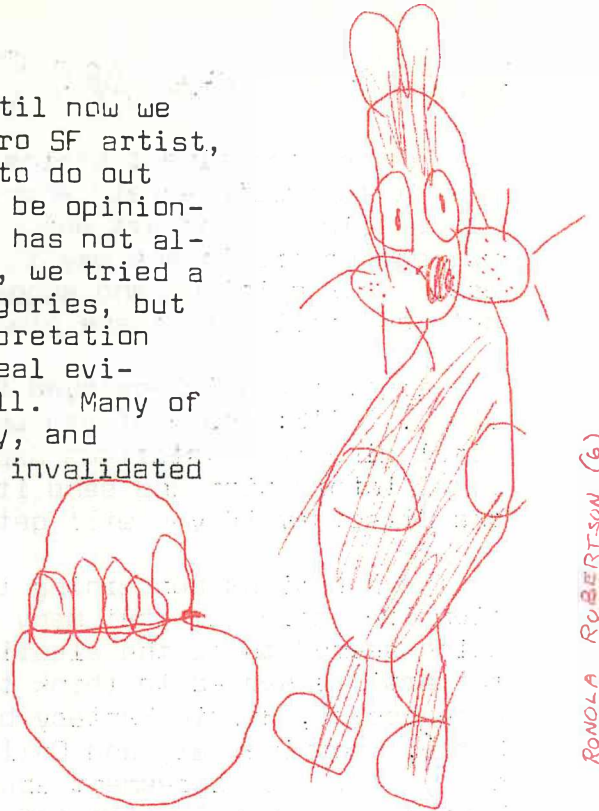
Judging will be done differently, also; until now we have tried to obtain--if at all possible--a pro SF artist, an author, and several solid Names in fandom to do out judging. Unfortunately, everyone is prone to be opinionated in this microcosm of ours, and this idea has not always worked out well. At Westercon last year, we tried a test of letting the "public" vote in all categories, but possibly because of confusion as to the interpretation of some of the categories, there was little real evidence that this idea would work out at all well. Many of the people would not take the voting seriously, and wasted their ballots being "cute," which also invalidated the whole idea.

This year at Westercon, we will try the idea of judging by peers; three of the five judges will be artists attending the conference (even if they have work in the show), and two will be outsiders who seem to be fair judges of art. Now, this idea is fraught with problems, but the last one I expect is the artists being unfair to their compatriots. In fact, I rather see the problem being that the artists may be too fair to others, leaving themselves out entirely. However, almost everyone who has voiced a complaint about the judging seems willing to see if it works out. At least the competing artist is assured of a sympathetic judge, which has not always been the case.

The show will not be broken into four sections. This is to try and encourage both the beginners and the professional people to enter the show. Until now, both of these types of artists would have been pitted against one another. But now, Section I will be the children's show, from ages 1 (or younger, for all we care, so long as it's original work) to 12. There has been some discussion on this; that the age cut-off should be 13 or 14, but (as the examples in this issue show) while the average 13 or 14 year old kid is not very adept at art, I feel that perhaps the teen who is really interested in being an artist would have applied himself more. The children's section will be more or less a show unto itself; it will not compete for any of the other prizes offered in the show, but will be judged by itself and awards given out.

Section II: The Novice class (or Beginners) would be a self-imposed designation. Any age may join this class, including a precocious sub-teen who feels his work is ready for it, or any artist of any age who is getting his feet wet the first time and would like so to state. After the Novice has won so many firsts at a fan art show, or has entered the Novice class for three years, he should be ready to move up to:

Section III: General, which is for everyone else, except the "pro" group.





9

Section IV: Professional Section. When you've won 8 firsts at a fan art show, or sold 6 pieces of art in the SF field, or \$500.00 worth of art... or simply feel that you are far out of the competition generally found in the General Section, then you are ready for this class.

Because this means several sets of awards, obviously the old trophies would cost too much to consider keeping in the show. Therefore, the new awards will be certificates of award, with the artist's name and information about the prize lettered thereon. If we can figure out a good way to seal these awards (or at least the first place ones) in plastic, or frame them nicely in plexiglas (which mauls much better than would glass), we will try it. Trophy donors, or people who have been interested in this, stand by for more information. As soon as we know more about the whole arrangement ourselves, we'll let you know. Meanwhile, thank you very much for all the aid so far; you trophy sponsors have made the shows extra nice.

There will also be small certificates sent to each entrant (including the children), stating that they have entered the show; this is of use for portfolios, and rather a bit of fun for the people who like to keep track of this sort of thing.

We have revamped the entry form, and should have the new one off the presses in time for Tricon; meantime, we're using the mimeoed form enclosed with this issue of PASTell. When the printed forms appear, READ the new instructions carefully; the smallest infraction, even that of WRITING when you should have PRINTED might disqualify your art from entry in the show. Each year many of you artists cost us extra work at the conventions, straightening out your carelessness and thoughtlessness; it is about time we put a stop to this. If we seem a bit harsh about it, remember that each artist costs us much valuable convention time as it is, just to put on the show; while the show costs the artist very little indeed, while giving much in egoboo and cash.

There will be no changes this year in entry fees, at least so far as the Westercon show is concerned. And there will not be any entry fee charged for the Children's show.

--Bjo.

-oOo-

# WESTERCON

There's still time to join the Westercon, and plan to attend the most swinging party-with-a-program ever, in San Diego come 4th of July. Send \$1.50 now to JOHN H. HULL, 1210 HENLOCK STREET, IMPERIAL BEACH, CAL.

And get your artwork packed up for the Westercon Art Show, open to all artists living west of the Rocky Mountains. Entry forms available from Bjo, 12002 Lorna Street, Garden Grove, Cal. 92641. And if you can't bring your work to San Diego, send it to Bjo (same address) to arrive before Friday, July 2, 1966.

WHATEVER HAPPENED TO

George Metzger

(Have you wondered why George Metzger hasn't been in Art Shows for years? We wondered. We wrote and asked him, and asked him if he was going to enter the Cleveland ISFAE. We present his reply, illuminated by the author, as a document bearing on fragments of today's culture.)

Metzger-- Wensday nite

april 13 '66

apt # 3

1667 Blazer, San Jose

(address good to end of June)

These days things havent been any too productive as far as letter writing goes, nor has there been any great surge of Fanac, but I still try to be awares....However, today your letter was forwarded on up to me via lars' pad and goddamn it I'm actually going to answer it.....No telling when I'll MAIL it, but....

How am I? Great! I have survived the army, school, life, a wreck, financial caos, er chaos... Well, anyway, I'm alive, I wear glasses now, drive an old chevyv panel truck (I drove it out from Oklahoma) (And lived in it last semester) and got hungup in the surge of folk-rock in the hippie dances up in frisco and so on. My art? I'm studying printmaking and my art is a bit changed...it has been influenced not only by Science Fiction and comic books (particularly the far out things happening in comics these days) but the injun scene and the desert and music and films and, oh hell, the people around me, all the roads I've been on. The main result has been my own comic book which is kinda far outish and sorta hip but I dunno WHAT to do with it except do more. Beyond that I haven't done much that would be literal enough for a SF show, unless they've greatly changed. However, I did get PASTell and I really have been thinking of doing SOMETHING to present. I've done this THINK bit before and produced zero, but maybe I can whip out something on a litho stone that would be presentable. Some of the rest of my stuff certainly isn't. If I can find a spare small intaglio (etching) I'll drop one in here to show. Most of my small plates have been BAD! But I strive onwards... I've gotten up to the Berkeley Hills to see Jerry and Miriam a bit but much else has not happened to me. I have an old overdue letter to Carr which I feel very guilty about not getting off my ass and finishing that for him. So as you can see, why I'm not with it with fandom so much is because I'm with other things. It is my intent to try'n come up with enough money this summer to make it to the Con labor day and then to NY. I don't really relish NY but I'd like to see Terry and the Thompsons and the Con and look up Larry Ivie and Adkins in the comic illustrating scene in NY and learn something and maybe get work and get rid of my fantasy about being an artist. I want to go.



(continued next page)



I was supposed to come to LA for Easter to probe about art jobs (hah) but I got my truck wiped out by a hit and run driver on the freeway by Burlingame one nite, but I walked away smiling (with two front teeth gone) tho this chick I had with me got only a scratch and she had hysterics. I don't much think she'll ever want to go R&R dancing with me again. Besides, while the machine still runs (crablike) it hasn't got any real power and I haven't yet taken it out on the frwy.

...and I haven't grown up much, I'm still a big kid and my folks are concerned because I haven't cut my hair and mustache, settled down in a job and started a family yet. Not naturall. I'm not too concerned however.

Sheest. Lots windy letter here. Hey, I'm glad you wrote to try'n spark an interest in fan art for the show. I've always wanted to be in each one but hell, it never worked out. Will see how I can do this time.

Good medicine,  
GEORGE.

(And, almost two months later, we received an addendum to the above, sent from out of the blue.)

8June '66

Surprise, I've hung onto the PASTell you sent, and now I'm writing asking for, say, three entry blanks. I may actually submit that many. I will submit at least one, quite possibly two, depends on my fortitude. But I have actually forced myself to turn out a litho print expressly to enter in the show, right in the middle of finals, too, gosh wow. So I'm at least going to be represented. Very glad to be back doing something 'cause people always say, well, why don't you...

Anyhow, pass on the blanks mucho pronto and any other info you can think of. Also, any news about 3D thingies. I have a minor piece, a 3D thing that I might enter for the hell of it, I haven't decided yet....people have before, I understand.

Good medicine,  
GEORGE.

(Yes, people have before, and YOU are welcome to -- but we must point out that judges seem disposed towards conventional, painting-type art. We like sculpture, glass-etching, illuminations, mobiles, wood-carving and any other form of 3D work--we like it individually, all of us connected with the ISFAE, and the ISFAE officially encourages it. But we wonder if perhaps there's something about it that appeals negatively to a panel of judges. ##Welcome back, George, and write again sometime.)

# 12 EDITORIAL

## REWARDING OUR WORKERS

bjo

Conventions never last long enough to see everyone, talk as long as we wish, or attend all the parties...time is our enemy, for we must grudgingly sleep and eat and take care of a few mundane needs during this time also. Time races by, and the con grinds inexorably toward its end as we frantically try to squeeze in as much as possible. These conventions cost money in travel, clothing, costumes, rooms and food, not to mention the several hundred incidental things like film, art materials, baby care, etc. And yet....

For years, the same faces have been showing up at conventions and giving willingly of their precious time to help put up art show hangings, matt artwork, type lists, hang art, run errands, guard the show, fill in at the desk, and help out in every way...and then they show up to help take down the show. Some new faces show up each time, too, but I am constantly amazed that so many of the ones who ought to know better keep coming back for more punishment.

Until now, fervent thanks from Bjo has been about the only payment these people have received. But now we have a good idea to put into action to see if it'll work. Earl Thompson, a member of LASFS, suggested it first; that artists who were willing to donate work to give as gifts (not necessarily even stfnal in subject) should be given a bonus of some kind...a decrease in entry fee, perhaps. Any extra art could be carried over to the next year (it would be hoped that there would be more art than helpers...).

At Westercon XVIII, Bill Rotsler put on the sketch table some tiny ink sketches of birds, vegetables, flowers, and assorted other non-stfnal items. I bought a set of the vegetables, each sketch about 2" square, all mounted on a 4" piece of gold poster board. Rotsler bought one 60¢ piece of thin gold board, cut it up, and mounted each one of his olvely inks on it. They made charming mineatures, and sold off the table as quickly as people saw them. My point is that a set of these would please the workers; anything which had been given them as a gift from the artists they were working for, you see. And the gift wouldn't have to be fancy, or something big (in fact, with the many helpers we have putting up and taking down the show, we could not ask for something very large for everyone; just a little something for each...). How about this, artists?

## CHILDREN'S ART SHOW

The truly interpretive artwork you see in this issue of PASTell was drawn for me by an assortment of children. Miss Sabra Maddock, at age 7, is becoming interested in the surrealism of time, but she may be remembered by readers as the charming little girl I sketched for a cover of SILME, a few years ago (when she was a li'l kid of 4). Her mother has participated in futuristic fashion shows as both model and make-up artist, does stage work, and writes. Sabra's father also writes, and is currently manager of a radio station, while writing on the side.

However, a child does not have to be a fan, or have SF-oriented parents to be able to express himself well within the art show's SF or Fantasy theme. The Robertson children so well represented in these pages are neighbors, whose father is in construction work, and whose mother stays home to take care of the 5 children, 2 hughie white Shepherd dogs, and 2 siamese cats. So far as we've been able to find out, no one in the family reads any stf. Yet all

I had to do was take some paper and pencils to the children and ask for some art. The results you see on these pages.

Parental pride may overcome strict artistic criticism by the time this sees print, and I will then also publish Kathryn Arwen Trimble's first effort, a composition in pencil and ballpoint pen. We shall see.

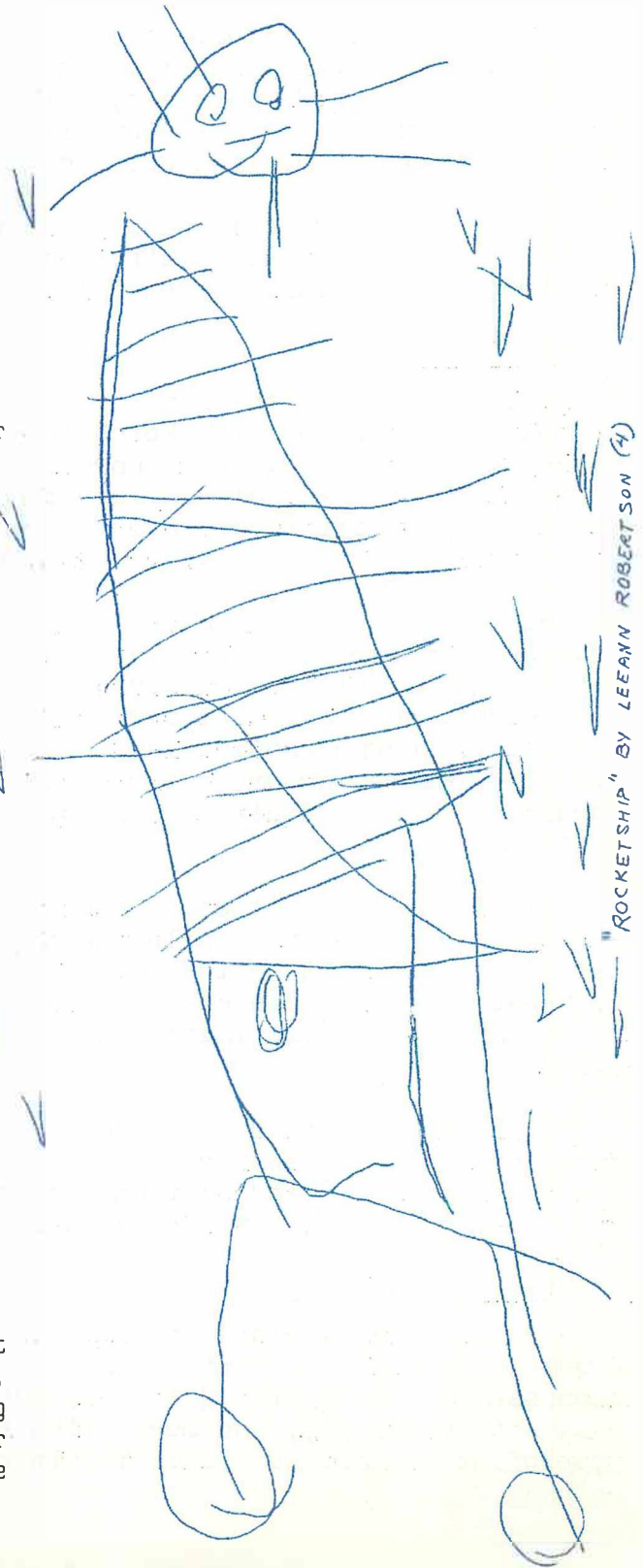
The illos in this issue of PASTell should leave no doubt that children's art can be interpretive, creative, and utterly charming. If anyone is clod-dish enough to inquire into the stf-nal nature of the animals contributed by 3-year-old Robert, bypassing the elan with which these creatures are presented, let us just say that Robert followed his whims at the moment, which did not seem to include drawing anything fantastiic for me. I found them quite wonderful.

Your child, or some clever child you know, should be entered in the art show this year. If you live west of the Rockies, your child is eligible to enter the Westercon show. The same rules for entry forms apply to children's art, so send for some today; please have an adult fill out the information, as cute drawings are fine, but cute kiddie printing often leaves much to be desired.

Do not "push" your child into draw-ing something specific. I asked the Robertson children to draw specific-ally so that I would have some art for this issue of PASTell, but Sabra simply sent me some art which she thought I might enjoy (I did, and have a small collection of children's art which I hope will grow with time).

But, basically, your child will rebel against being told what to draw. You can encourage him along certain lines (taking advantage of natural interests, favorite stories, describ-ing some mythical beastie to him, etc.), without "leaning" on the kid, or making him drop his art efforts from too much pushing.

Children's art can be crayon on shirt cardboard, ballpoint pen on paper towel, collage, clay, bent wire, etc.; anything the child can create and you can mail or deliver in person to us. Prizes will be awarded, and every entrant will get a special certificate of participation.



Original work is necessary; tracings are easily detectable to an experienced eye, and colored in commercial cartoons are definitely not acceptable. Parents should not aid the child, except to encourage. While interpretations of Frankenstein, Rocketship X-M, The Thing and assorted other movie, TV and comic book characters are not encouraged, something new and fresh in technique or interpretation will not be disqualified.

How to explain SF or Fantasy to a child? Try to equate what he already knows with these terms: Science Fiction is spaceships, planets, pre & future history. Outer space and its possible contents is SF...and so on.

Fantasy is King Arthur, the Arabian Nights, Narnian Chronicles, talking animals, personified objects, and all sorts of "made up" things such as the friendly six-legged, purple-eyed tiger who used to chase me home from school (I was forbidden, due to a long illness, to run, so the tiger offered a fine excuse to stretch my legs every now and again).

All you have to do is hand your child a piece of paper and say "draw me some science fantasy stuff," and explain what that is, and say "please," and see what happens. Wonderful things happen.

#### SKETCH TABLE

It is ridiculous to spend 5¢ (plus a 3¢ envelope, tape, and extra paper) to mail less than 50¢ in sketch table sales to anyone. Yet, every now and again, this sort of thing happens. From here on, sales less than 50¢ will be applied to a PASTell sub, or utilized to mail back larger artwork, unless the artist specifically suggests another idea (donations to TAFF, or some other fund, buying the art show helpers a beer, etc.)

There is also the problem of old sketch table items; some of the sketches have been in our files for years now. At this Westercon and at Tricon, these sketches will be marked on the back and will sell for a nickel or a dime each. Anything left over will be packaged up and sold at \$1.00 the package to anyone sending in the buck. This money will go into the art show funds. Artists who are interested in obtaining their old sketches back should send me a couple of stamps, or indicate how they want the work disposed.

This is a statement of policy brought on by material that doesn't move off the sketch table. While the display is very popular, and can bring an enterprising artist up to \$30.00 in extra cash, we have to keep a swift turn-over of items, to keep the audience interested in it. Artists or others with suggested improvements for the sketch table are invited to write.

Artists should send in sketches, even if they aren't very good for fanzine work, because some of these are quite nice for hanging in a fan den or giving as gifts. Used sketches are requested from fanzine editors, as these, too, are often still useable as wall decorations.

#### REQUESTS FOR ARTWORK

Dave Dewsnap, 4 Eldredge St., Newton, Mass. 02158, publishes THE FANTASY JOURNAL, which is a combination of photo-offset and mimeography. The magazine seems a bit spotty just now, but the effort is sincere. He wants fantasy art, naturally, and would like to have artists who enjoy doing that type of art submit some work to him soon.

Fred Hollander, 1032 Kagawa Street, Pacific Palisades, Calif. 90272, publishes a mimeographed fanzine titled HIPPOCAMELEPHANTOCAMELOS. He will electronic-stencil good art for the cover, which assures (if the artist has done his work in something besides pencil or pale blue ball-point pen) perfect reproduction of the artwork. He is interested in finding out what you think a HIPPOCAMELEPHANTOCAMELOS looks like.

Deadline is August 5, to send in your drawings. No prizes; the winner will be used for the cover of HIPPOCAMP #4, and the rest will be used for a HIPPOCAMELEPHANTOCAMELOS portfolio inside the zine.

-oOo-

Ed Ludwig, old-time N3F fan, is returning to fandom via a "review of imaginative literature" entitled POLARIS. He says it will be a quarterly, photo-offset, probably about 40 pages, costing 50¢ per copy.

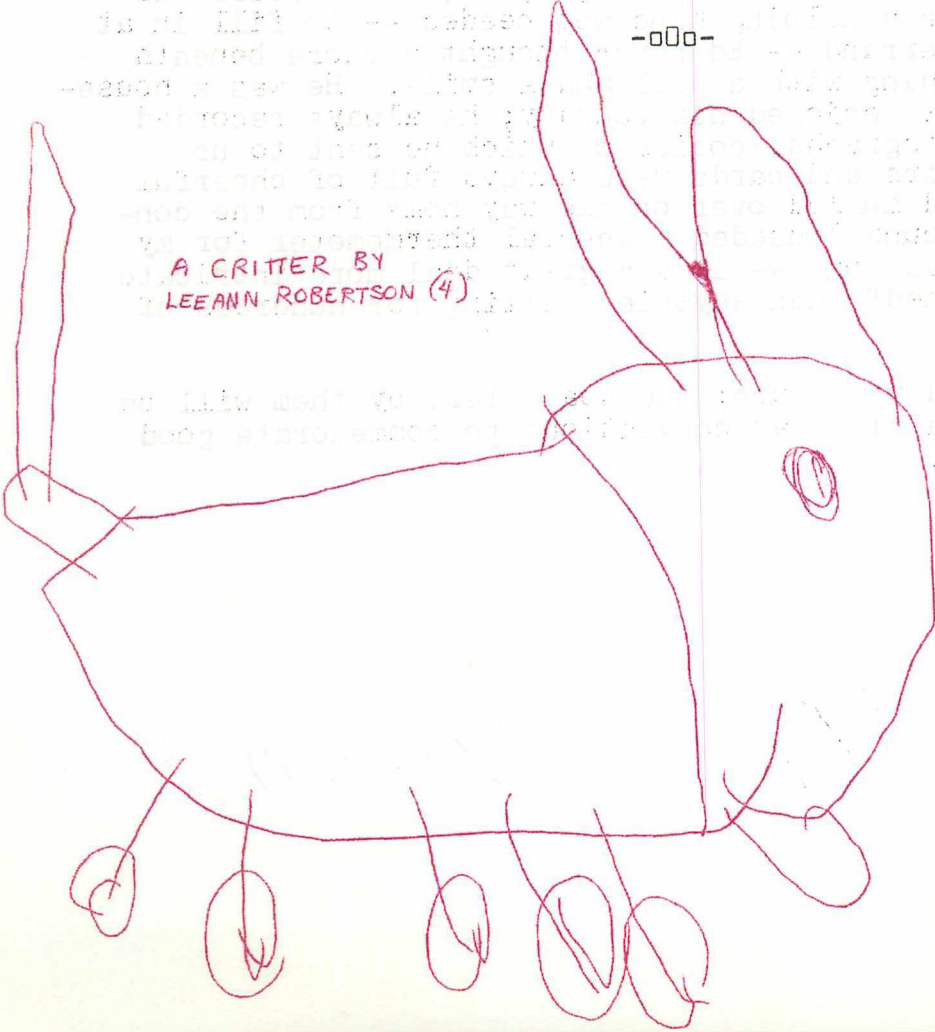
He wants artwork, and is willing to PAY for it; \$5.00 for covers, \$1.00 for interiors, 50¢ for fillers and cartoons (pay may also be taken out in subscriptions; obviously, contributors copies will not be given out free). Photo-offset is subject to limitations mentioned in the article on prints in this issue; read up on it before submitting work.

Artwork should be submitted soon to Green Dolphin Books, 36 Rancho del Mar Shopping Center, Aptos, Calif. 95003. Ed is particularly interested in hearing from artists who are willing to work on assignment to illustrate a specific story or do a heading for a particular department of the magazine, on demand and before deadlines are due.

-oOo-

--Bjo..

A CRITTER BY  
LEEANN ROBERTSON (4)



The Art Show has suffered the loss recently of two people who were of quiet, long-standing value.

Esther Richardson died 8 Oct 65 in her sleep. Her little sketches sold under the pseudonym of "Crosshatch", and she donated her proceeds from these sales to the Art Show. While it was never a terrific amount, the extra cash was of value, and the kind thought was lightening and very encouraging to a tired Art Show director. She sent letters of comment, displaying a keen interest in the show, and she often suggested workable ideas. Esther was a Seattle fan, and while I never met her, I was looking forward to seeing her someday at a convention.

The other fan lost, coincidentally also from Seattle, was also a personal friend: Ed Wyman, who died of pneumonia in mid-March 66 at the age of 63. Ed was the balding little man with round blue eyes and the funny giggle, who drove a VW microbus and was constantly loaded down with camera gear. Whenever the Art Show needed a special tool, Ed's big tool box would appear, with at least one of exactly what was needed. Whenever there was a picture that needed to be photographed, Ed's camera was available. Whenever a helping hand was needed -- to fill in at the desk or run an errand -- Ed never thought a chore beneath him, and did everything with a will and a smile. He was a house-guest of ours, and we enjoyed his company; he always recorded his visits with photographs, copies of which he sent to us promptly. His letters and cards were always full of cheerful news, and ideas he'd mulled over on his way home from the convention. When he found I needed a special thermometer for my ceramic kilns, he made one -- it's a great deal more intricate and more finely "tuned" than anything selling for hundreds of dollars.

I miss Esther and Ed very much; the space left by them will be felt when we raise a glass at conventions to commemorate good and helpful friends.

*In Memoriam*



LOTS OF SPACE ACTIVITY BY BRUCE ROBERTSON (E)



Al Lewis gave us a membership in the Los Angeles County Museum of Art, which is a delightful idea for a gift, and one for which we have been grateful ever since. Some of the goodies one receives, along with free tickets to the shows, are booklets on art, catalogues, and assorted other things well worth reading and keeping. The booklets in particular have been quite helpful in forming some new ideas about the Art Show. One booklet contained information about prints, providing an idea for inexpensive art that can be both sold and kept.

We have been trying to encourage people to have copies made of their more intricate art for sale at the Art Show. Don Simpson and Dennis Smith are two fine examples of artists who spend ten times more detail work on a small ink sketch than Bjo Trimble would spend on a full-scale oil painting; unfortunately, people faced with the choice of a large color work for the same price as a small black and white will usually choose the gaudier art...which does not upset at all us gaudier artists. Yet the careful detail artists (and there are many of them...George Barr is one, so is Eddie Jones) simply cannot afford, considering time and endeavour spent on the work, to allow it to sell for just pennies. Obviously, said Don Simpson to himself, an artist could sell reproductions of his work for pennies, if he sold enough of them. Don used the multilith services of Fred Whitledge, and is going to conventions on the profits.

But the question came up about real prints: engravings and etchings and serigraphs. What about them? The Art Museum booklet contains information about standards set up by several art museums, and while not generally accepted at the moment as the complete authority, the standards are at least an attempt to make less confusing the question of prints vs. copies of art.

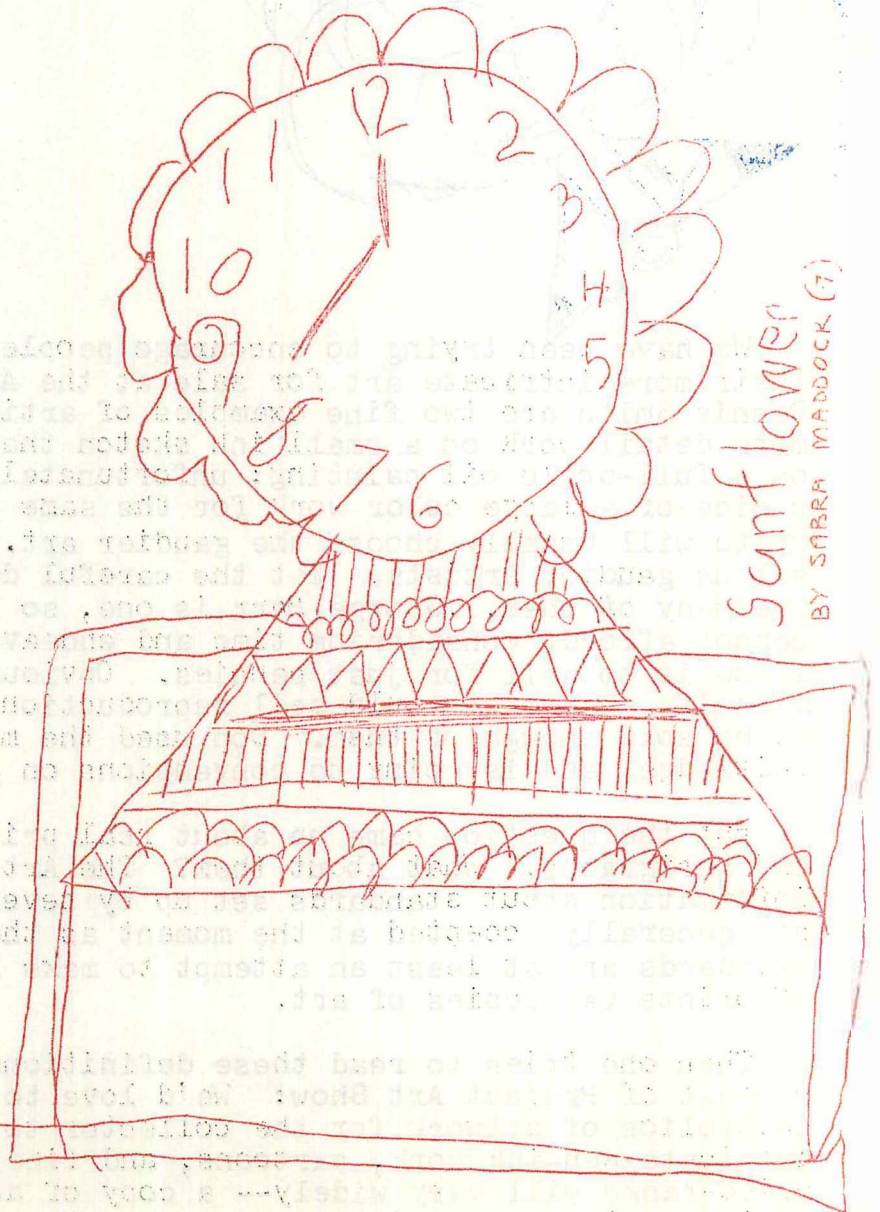
Then one tries to read these definitions and requirements in the context of Project Art Show: We'd love to be able to present several portfolios of artwork for the collector to browse through; copies of intricate pen-ink work, cartoons, and fine prints. Obviously the price-range will vary widely-- a copy of an ink sketch can sell for \$2, making a nice profit if 100 of them sell, but a print, by definition, is a limited-run effort, and the price is accordingly higher.

A print is, by definition, almost as much work as the original piece of art; the price will naturally represent the effort involved. According to the museum's booklet, official prints should be numbered, dated, and signed. In this manner, if you sell the number one print for far more than subsequent prints, it's perfectly ethical. The connoisseur of art will naturally prefer to pay more and get a lower-numbered print than one from which the fine edge may have been taken; while someone who just happened to like the design may well be happy with a less polished version, that is, a later print.

Prints are defined by some authorities as 10 copies or less, hand-pulled from the assorted presses, silk screens, and so on that may be used. I feel that in some cases up to 25 prints could be made without impairing the quality of the work, as in serigraphy or certain block work. And, as in the case of some types of etching, less than six prints seem to be all that can be managed -- the limit should be up to the artist. But the number one print may hang in the Art Show, partake in the competition, and go up for bid while the bidders are well aware that lesser copies are for sale in a portfolio at some fixed price.

The Art Show would like to display several portfolios full of work for sale. From one or two prints to several hundred copies of a work-- black and white, monotint, color or what have you. This is an avenue of expression that represents an extra creative process for the artist, extra cash in hand, and extra satisfaction for the customer who actually prefers a good print, and might not have the price of a painting to spare.

Reproductions of art-- not the same thing as prints-- are probably less than five dollar items. Even prints might be kept in this range...or below ten dollars, perhaps... simply because items priced moderately move fast at the Art Show, and volume makes a big difference, as Don Simpson has found. The break comes when the amount of time and work involved is simply beyond this price; in which case the artist should very well place a price worth his while on the prints. He is the only one who can decide proper value.



Detailed price information for reproductions is still not available. Simpson made copies of a 17x20" ink detail, which cost him \$32 for 100 copies in multilith. This had to be run on an extra large press, but anything which could be done on Fred Whitlege's 9x13" multilith would cost considerably less. A plate will cost around \$3 or \$4, and the paper (depending on what you want in quality) can run from \$2 a ream (500 sheets) to \$7 a ream. Fred says he'll charge "a couple of dollars" to run it off; and he means just that. This is for single-color work.

Two or more colors would involve color separation, which costs quite a lot of money. That doesn't mean you can't use brown ink on buff paper, however-- that's still a one-color run, and skillful color combinations are part of the artwork. Wash drawings will take a half-tone treatment, since everything has to photograph in dots or lines for a litho plate, and half-tone is expensive; they charge by the square inch for it! Clean line drawings, with shading done in lines, stipples, or other clearly defined methods, are the only advisable items to have multilithed. However, these drawings will come off the press looking so clean and pretty you'll find it difficult to determine which is the original ink sketch.

Fred had one definite thing to say about making prints for artists: don't wait until the last minute. He has his preparations to make for convention-going too, and he won't have time for fooling around with Johnny-Come-Latelys. Send in your work now, and inquire about prices. (That's Fred C. Whitlege, 9085 Baseline, Cucamonga, California 91730.) Those of you who want to try prints or etchings rather than simple copies ought to start now for Cleveland-- if you haven't investigated the media before, you'll have a lot of learning and developing to do, no matter what your art is like.

--Bjo.

-oOo-

JOIN  
the  


... To be held in Cleveland, Ohio, Sept. 2, 3, 4 & 5, 1966

Send your \$3 now! to the 24th World SF Convention  
P. O. Box 1372  
Cleveland, Ohio 44103

... and show up at the Sheraton-Cleveland Hotel this Labor Day weekend for the fun and games at the Tricon.

Tricon Guest of Honor: L. Sprague deCamp!

NOW is the time to get your work ready for the 7th Annual International Science Fantasy Art Exhibition, to be held at Tricon. Get your entry blanks from Bjo, 12002 Lorna, Garden Grove, Cal. 92641, and either bring your art with you to Tricon, or send it to the Art Show Receiving Agents for Tricon:

DON & MARGARET THOMPSON, 8786 HENDRICKS RD., MENTOR, OHIO 44060

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

June, 1966

TABLE OF CONTENTS

Cover by Robert Robertson

Adding More Color to Your Fanzine  
by Art Rapp p. 3

Revamping the Art Show  
by Bjo p. 7

Whatever Happened To Geo. Metzger  
by G. Metzger p.10

Editorial Comments  
by Bjo p.12

In Memoriam p.16

Prints, Copies, Reproductions  
by Bjo p.17

Art Show Entry forms encl.

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

PAStell is not available in trade for other fanzines.

ADDITIONS & CORRECTIONS:

Last issue, in listing Westercon 18 Art Show Winners, we inadvertently left out the winner of the Popular Vote Award. This award went to Dian Pelz's "Lament for Boromir," a beautiful poem written in Tengwar, and bound in copper, which every Tolkein fan fell in love with at first sight.

I was typing the Westercon show winners from a list made up after the judging, but before the Popular Vote was awarded; a reason, not an excuse.

--john trimble.

FROM:

Bjo Trimble  
12002 Lorna St.  
Garden Grove,  
California 92641

PRINTED MATTER

RTN. REQ'D.