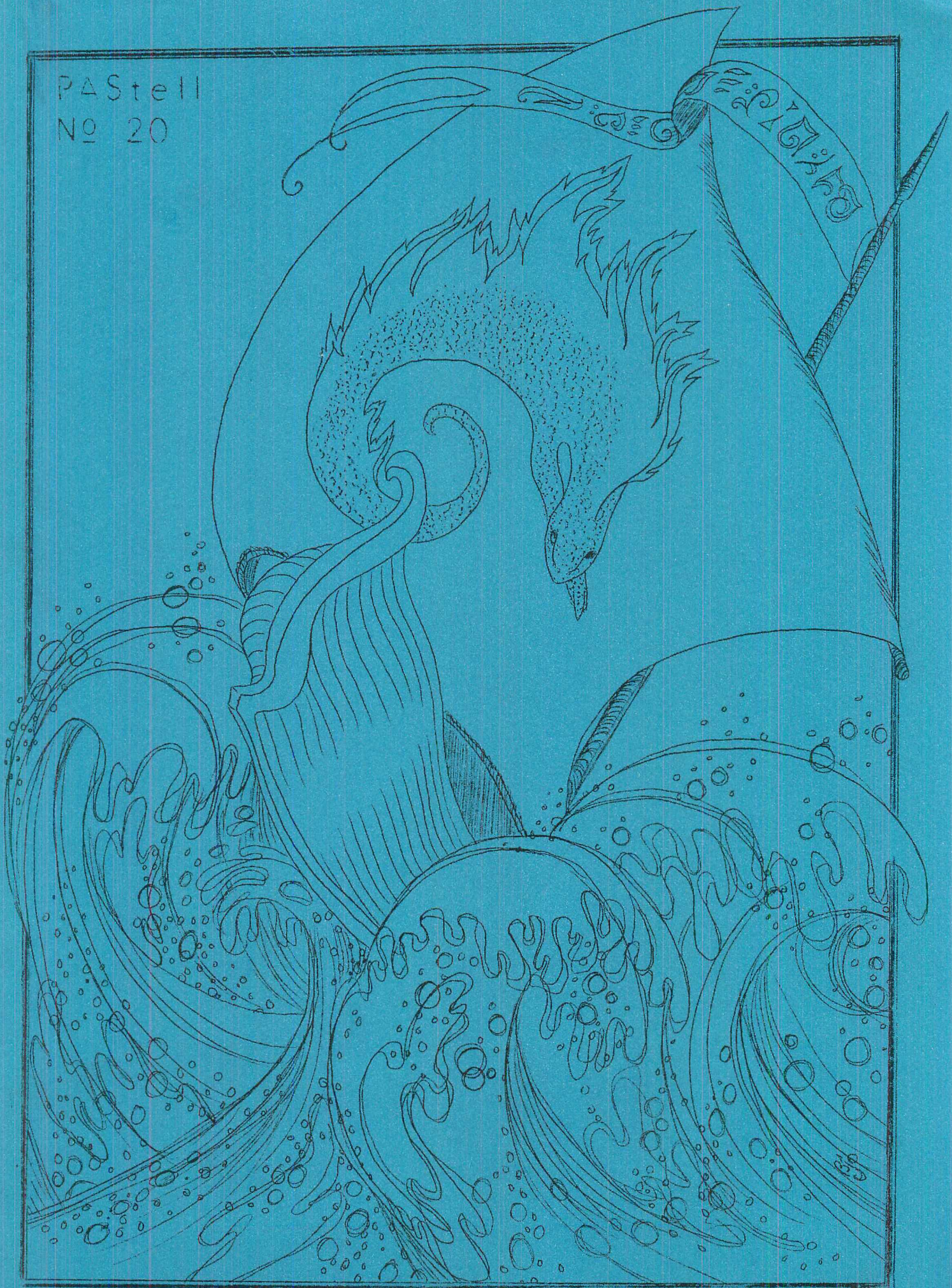


PΔStell
No 20



Miss Lois Lavender
Mr. Jonathan Root
and Mrs. Dian Pelz

are pleased to announce the results of their judging of the Science Fantasy Art Exhibition held at the Stardust Motel, San Diego, California, in conjunction with the 19th West Coast Science Fantasy Conference over the weekend of the Fourth of July, 1966.

In the category of Science Fiction or Astronomical Art, a First Prize is awarded to Dennis Smith's "Illusion Beast".

In Fantasy Art, a First Prize to Bjo Trimble's "Orchid Nymph"
Second Prize, Dian Pelz' "Empress of the East"
Third Prize, Johnny Chambers' "Variations on a Theme of Enlightenment"

In Cartooning, a First Prize is awarded to Johnny Chambers' "St. George and the Dragon as I remember it"

In the new category of Children's Art, a First Prize is awarded to Bruce Elmer's "Something About the Sea"

The judges are happy to have been able to give three Open Awards to work of a very unusual nature; not in order of importance, these three awards go to the photographic entries by Morris Scott Dollens; the nylon pen work of Cynthia Goldstone; and the solid work of Don Simpson.

Each of the judges has selected a Judge's Choice entry. Miss Lavender chooses Bjo Trimble's "Orchid Nymph"; Mr. Root chooses Don Simpson's "Ich komme hier ... "; and Mrs. Pelz chooses Cynthia Goldstone's "Go Home, Earthman".

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TRICON

There's still time to send in your \$3.00 to join the 24th World Science Fiction Convention, P.O. Box 1372, Cleveland, Ohio 44103.

The Con will be held at the Cleveland-Sheraton, September 1-5, '66, with L. Sprague deCamp as Guest of Honor, with Issac Asimov as M.C.

And don't forget the 7th Annual International Science Fantasy Art Exhibition at Tricon. Get your work ready now, and either bring it with you, or send it to the PAS agents for Tricon:

DON & MAGGIE THOMPSON, 8786 HENDRICKS R. D., MENTOR, OHIO 44060

Entry Blanks & Green Sheets obtainable from Bjo Trimble, at the return address for this magazine; just follow the rules thereon.

Dian Pelz

The July showing of Project Art Show was remarkable for a surprising majority of really good material. Although the show was smaller than usual, the overall quality was high, and there was much less of the pieces-you-wish-hadn't-been-hung.

I was somewhat disappointed in the fact that some of the artists represented showed little or no change in the ideas or techniques that they used, having done the same things over and over again for the past five or ten years. This was especially evident in the work of Dollens. Several years ago I saw some ten or twelve prints of his which were in no way substantially different from those he sent to San Diego. Despite this fact, his work is undeniably top calibre, and until art show regulations prohibit his entering old material, he will probably continue to win awards. It is, however, regrettable in terms of his own personal development.

Any judge, being human, tends to criticize a piece of art in terms of its place in the output of the artist. This is unfair, of course, as each piece should be judged on its own merits. Bjo Trimble's "Orchid Nymph," for example, is merely another variation on a theme which she has used over and over again for mimeograph reproduction. Fortunately, it is also a beautifully executed and finished piece of art, well deserving of an award. "Ich Komme...", by Don Simpson, when compared to his previous entries in this medium, looked as unfinished as a preliminary sketch, but viewed in isolation it is a fine work of art. Simpson is undoubtedly the finest craftsman we have these days. Although the majority of the designs he transfers to glass are not his own, the adaption of the designs to a curved surface, and the execution of the cutting approaches genius. For my part, I would rather see him do more of his own designs, as they have a certain harsh yet dreamy quality I have never seen another artist approach. "Scorpio" was probably the high point of his glass exhibition, and equally beautiful in its own way was the iron construction called "Angel of the Freeways."

Bernie Zuber had a number of very charming entries which, unfortunately, were simply not outstanding enough to warrant prizes. Technically his work is very good and I think everyone is always happy to see him in the show, but I would like to see him do something with a little more force to it. Even his violently colored Dali-esque image of an atomic bomb blast was so stylized that it failed, somehow, to attain the strength it should have had. This is also the problem with Dennis Smith, whose technique is impeccable. His paintings are so slick and so beautifully polished that one gets lost in the technique and tends to ignore the subject. It was for this reason that his "Illusion Beast" was singled out for attention rather than any of his other entries. The freer, more lively execution of this piece, coupled with the sensitive treatment of the double image made it stand head and shoulders above his other entries. I have no idea if this was a recent piece of work or not, but in any case, it exhibited a nice departure from the usual pointillism which he employs.

The most exciting entries in the show were probably those of Cynthia Goldstone, who has proved that she is still advancing as an artist and is not afraid to try new ideas and techniques. It is always a pleasure to see something new from such a respected and established artist. I personally was greatly enthused over her small sepia "Go Home Earthman..." which showed a very nice sensitivity in rendition coupled with the clear, assured quality that characterizes all of

her work. This clarity and assurance might well be studied by some of the other entrants in this show. Johnny Chambers' cartoons are clever and, if he develops as he should, Chambers may become one of our top-flight artists. His entries, however, display an annoying sloppiness which detracts from the charm of the work. It may be "nit-picking," but I feel that ignoring presentation in this manner leads to a general lowering of the quality of subsequent entries and might well find its terminus in some artist being awarded a prize on the basis of a preliminary sketch because the idea is good and it could be turned into a nice piece of work. Another example of this lack finish was displayed by Criss Stine in both of her oil paintings. "Garden of Shadows" was certainly a good idea, but the figures were anatomically awkward, and the colors failed to achieve that lovely glowing quality which makes painting on velvet worthwhile. A little research and preliminary sketching would have rectified the first fault, and several more coats of paint would have taken care of the second. Her abstracts show a good deal of promise, but again suffer from a lack of neatness. The large oil abstract appeared thoughtless and sloppy due to the bleed through of colors into the white areas. If this intermingling was intentional it should have been handled with enough strength to hold its own, otherwise the areas should have been cleaned up.

One rather puzzling group of entries were those submitted by Francisco Aguila. Unfortunately, the only connection these had with science fiction was due to the fact that an abstract can be almost anything if you look hard enough. They ranged from competent to excellent and were certainly deserving of an award, but I believe they were somewhat out of place in this show. This problem of eligibility will eventually have to be considered by the art show. As long as work is accepted and hung, it will come under consideration by the judges. If it is good--as these pieces certainly were--then it will be rewarded accordingly, despite the fact that it may not be directly related to science fiction or fantasy. In other words, the judges can only go by what the art show feels is qualified to be entered. This is a big problem today due to the fact that so much of the mainstream artwork during the past few decades has been of an abstract nature.

One point which artists must consider if they are attempting to build any sort of reputation is originality. This was what counted against the comic book hero posters. They were neat, carefully colored and well drawn, but might just as easily have been done with a phantograph. They were not original in design or conception, nor did they represent an attempt to inspect the qualities of the printing process, which is the important facet of "Pop" works of this sort. Simple copy work is not enough, the artist must add something of himself to make his art worthwhile.

I was very pleasantly surprised with the Children's Division. Bruce Elmer's "Something About The Sea" was as sensitive a piece of work as those done by many adult artists, and the mastery of melted crayon as a painting medium I found rather amazing. If the artist himself selected the title he certainly shows a maturation of idea well beyond what would be expected of someone his age.

Overall this was a very good show. I am grateful to the artshow for having given me this opportunity to judge a show, feeling as I do that it has been a very valuable experience. I am glad, I must admit, that this was a small show, and that my fellow judges and I found ourselves so much in agreement. Project Art Show has come a long way since its inception, and as far as I can see its quality has improved with each successive show. I look forward to the next one.

--Dian Pelz.

Lois Lavender

The first thing I noticed while browsing around the Art Show was the wide variety, much broader in scope than the show at London last August. I hope to see more competition in each category in the next show, and not such a heavy emphasis, as there was this summer, on Fantasy.

I don't think anyone can not have liked something of the full-sized table of solid works, and the painting entries, by Don Simpson. There was fine glass-etching (unicorns, modernistic zodiac symbols, etc.), a ceramic crenoid being which reminded me of wrinkled little Norwegian Trolls, and several modernistic thingumabob sculptures. All of it was done with the detailed craftsmanship Don is noted for. His cat person ("Ich Komme von Sternen Hier") was also popular, but in my opinion it didn't come up to the standard he's set in other paintings.

With

With Morris Scott Dollens' photo work, as with Simpson's solids, the art was excellent, yet it had no competition; the judges agreed therefore to utilize the Open Awards for them, and for Cynthia Goldstone's unique use of nylon-pen work.

In Cartooning, Johnny Chambers' "Saint George and the Dragon As I Remember It" was the most outstanding piece, but, mildly, I'd complain that the entry was splattered in a few places, and work should be neater for shows.

There was some controversy as to whether the giant-sized copies of comic book characters (Spiderman, Daredevil) could be considered in Cartooning or not, for there were fewer entries than usual. What happened to Rotsler's and Bjo's and Ray Nelson's cartoons?

The Children's category had only three entries, which hopefully is just a beginning. The winning entry was "Something about the Sea" by Bruce Elmer, who showed a fine sense of balance and good color blending for one so young.

Bernie Zuber had a large number of entries this time; there were two female heads with exotic hairdos of the future which might look good in the Fashion Show at Cleveland but were extremely hard for the judges to place in any area. One of his best paintings in my opinion was "Little Los Aliens." The little creatures gazed up with haunting eyes, reminiscent of some of Cynthia Goldstone's earlier children's fantasy work; I was, however, disturbed by the background, which I felt to be an intrusion upon the picture and of inferior quality compared with the foreground.

In contrast, Bjo Trimble's "Orchid Nymph" displayed quality equal throughout; each of what seemed like thousands of orchids were realistically detailed around a mysterious nymph who stared out at the beholder as if she held some precious secret. It's no wonder this one grabbed the top award in Fantasy, Popular Vote Award, and my Judge's Choice.

I personally was very taken by the works of Francisco Aguila, for they showed a great deal of artistic skill. However, they were very typical of modern art you might find at, say, a La Cienega gallery. The other entries showed so much more imagination that these looked almost "everyday".

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One untitled painting (blue, with glazed suns on it) could have been stretched to fit the Fantasy category, but another (again untitled) was a wood sculpture-painting shaped like a wall plaque, about 2 feet long and six inches wide, with wooden ridges projecting from it at intervals. It might have made a good beetle maze (it was too small for rats) but failed as a composition, as far as I was concerned. I couldn't detect even the movement or rhythm you find in geometric designs by Mondrian.

-oOo-

In the future I hope to see more experimenting. What there was this time was well-received. The elf-collages by Bjo caused a little jostling among the judges, for they were indeed very beautiful and well drawn. Cynthia Goldstone produced several of what I call Harlequin-type figures, which fell somewhere between cartooning and children's fantasy, and accordingly gave the judges a headache in categorizing. Dennis Smith produced a marvelous glazed surface on a number of his paintings which I've never seen before, and would like to understand better.

-oOo-

I must agree with Ted Forsyth (in his London judge's report) that the categories are a bit vague. Is Judge's Choice supposed to be that person's favorite paintings, or what he considers best of show? How are categories broken down? Would the super-hero comic enlargements, for instance, be classified as cartooning?

In the future, I think each judge should be handed a page describing the categories and indicating the areas in which he has leeway to adapt and modify to cope with that particular show. It would be especially useful to first-time judges.

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CONTEST: You may select cash, or \$15 worth of art materials from the catalogue of Brown's & Co., if your design is chosen to be the symbol for the Pan-Pacificon.

A convention uses a symbol or insignia design on stationery, membership cards, progress reports and program booklets, as identification to focus your attention. The 1968 World Convention bidding committee for Los Angeles plans an unusual bid, and wishes to have an extraordinary design.

The planned convention is called the Pan-Pacificon because a simultaneous con is planned for Japanese fans in Tokyo. It is intended that whole speeches be pre-recorded and exchanged; a fan guest will be imported (on special funds) from Japan, and other material will be traded across the ocean to make this as much of an exchange as possible of East and West sci-fi interests.

The committee, made up so far of Al Lewis, Dave & Katya Hulan, Fred Patten, John & Bjo Trimble, Fred Hollander, Roy Tackett, and Takumi Shibano, is offering a prize of \$15.00 in art materials to the winning design. All fans are eligible, following these rules: 1. Full name & address on the back of the entry; 2. one design per sheet of paper; 3. design useful as letterhead and membership card; 4. return postage included if entry is to be returned; 5. **DEADLINE:** 31 Dec 66; 6. send entries to David Hulan, P. O. Box 422, Tarzana, Calif.; 7. the Los Angeles committee members will comprise the jury to select the winner; 8. you may enter as often as you wish.

The Pan-Pacificon wants something symbolizing a bridge over the ocean to the Orient, but this is not a limitation on themes you can select.

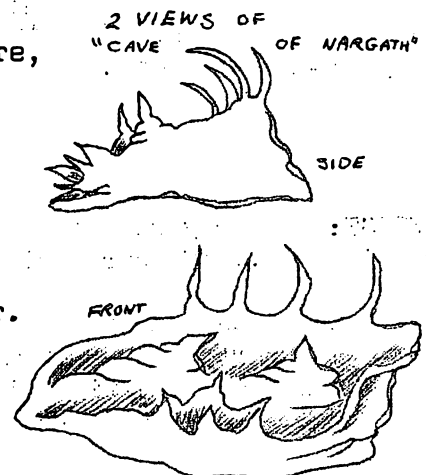
SOLDER SCULPTURE

by Fred Hollander

I discovered solder sculpture one day while working during the summer. I had been doing some soldering on electrical circuitry, and was fooling around with a small lump of solder that had somehow become puddled on the vise in front of me. I noticed that when I pulled the soldering iron out of the molten lump of solder, the solder pulled up into columns which would solidify in place. This led to investigation of the idea of creating little pieces of artwork by this method, which I have been doing over the past year or so.

I think that a word about solder would be appropriate here. Most solders are an alloy of lead and tin in various proportions. These mixtures melt at temperatures from 621°F for pure lead, down to 361°F for 63% tin 37% lead (abbrev. 63/37), and back up to 450°F for pure tin. (Don't worry about the fact that the 63/37 mixture melts at a lower temperature than either of the two pure metals; it is a fact, and it isn't important to our discussion.) Small impurities in the solder can raise these melt-points considerably, however. The characteristics of the solder depend greatly on its composition, and many special solders are made for specific tasks. For doing solder sculpture I prefer to work with 50/50 or 60/40 solders because they tend to be shinier and have the lowest melting points. They also have good physical characteristics, in that they are reasonably stiff, which means that any sculptures are going to stand under their own weight.

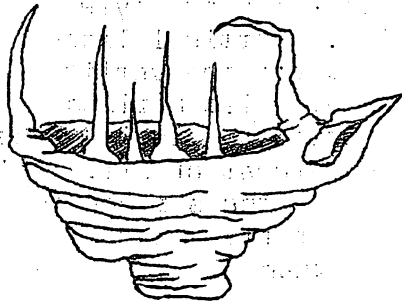
Solder generally comes in one pound rolls of wire, which cost around \$3.00. Wire thickness varies from 1/4" to 1/32", and the footage, of course, varies with the thickness. Most solder comes with flux incorporated into the wire. Flux is a compound used to clean the surface that you soldering when the solder is being used for the tasks which it was meant to perform. In sculpture it can be either a help or a hinderance, depending on the effect you're trying for. There are two types of flux in most solders; acid and resin. Acid is intended for heavy cleaning and mechanical work, and resin flux for electrical and small mechanical work. I prefer to use resin flux solder because the resin flux, when heated, turns a beautiful deep brown and can be used for shadow effects, whereas the acid flux tends to decompose into white globs which do nothing for the sculpture. Furthermore, resin is fairly easily removed by laquer thinner or remover (I use acetone for large amounts, then finish off with "Print-kote Solvent," by G C Electronics), and acid flux seems to have to be removed by brute force, which is hard to do while preserving the integrity of your work, especially on the thinner pieces.



The sculpting tool used for solder sculpture is the soldering iron. This is basically a handle, a heating element of one sort or another, and a metal tip which is used to work the solder. The important things to remember are the size of the tip and the size of the heating element. I have found that the best tip size for doing this sort of work is from 3/8" to 1/8" across, and shaped rather like a blunt screwdriver. The heating elements are rated in watts; I find that the best wattages are from 25 to 40 watts. Any lower than 25 and it doesn't generate enough heat to keep the solder molten,

and much above 40 watts generates too much heat, and tends to melt down the whole mess at a single touch. Neither of these situations is desirable.

There is also a small matter of the shape of the handle for the soldering iron. Many irons today are of the "gun" type, often with a quick-heating element. These are not as good as those with the "pencil"-type handle, which almost invariably have a heating element which is turned on by plugging in the iron. I prefer the pencil-type iron, both because it is easier to handle and because the element is designed for long high temperature useage, which is often not the case with the gun irons. Also, the gun iron tips tend to be loops of wire, which makes it harder to work with the solder properly. A wood-burning set iron equipped with a larger heating element will also work.



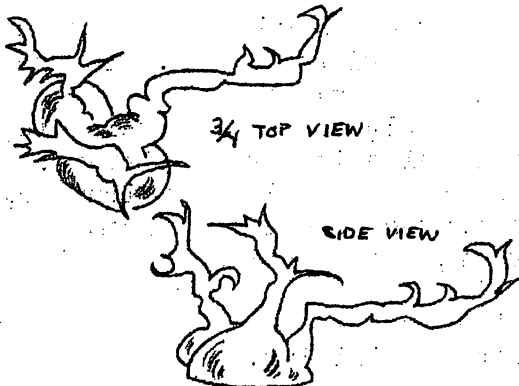
"THE SHIP THAT SAILED
THE TIME STREAM"
SOLDER SCULPTURE

One final note on the materials and tools: As you may have noticed, solder is hot. If you attempt to work solder on a plastic or formica desk top, you will probably ruin it. Therefore, work on some material which is heat resistant. I work on the bottom of a very old cast iron frying pan, because it conducts heat away from the work at exactly the right speed without heating up too much overall during the working session. A thick (1/2") piece of asbestos with a finished top would be another good possibility.

The main feature about solder sculptures is that they tend to be spikey. This is simply because spikes are the easiest things to make with the tools I have described. Start by making a pool of solder about 1/4" to 1/2" across on the surface that you're working on. Let it harden (which can be tested for by poking it with the end of your piece of solder) then push the tip of your soldering iron into the top of this lump and after a little of it has melted, pull it back out again. Some solder will come with it and form a short spike. Then put a little solder from the wire into the tip of the iron and touch it to your surface to allow the melted resin to run off. Then take the iron tip with the adhering piece of solder and touch the solder to the tip of the short spike that you already have; pull up, and the spike should lengthen. Do not pull up too sharply, or the spike may suddenly broaden out at a point near the base and fall over. (This is caused by hot solder running down the still hot tip of the spike and melting away the underpinnings.) Using this technique repeatedly you can draw out spikes of up to 2" in length. Now try curving one of your spikes over to one side, or starting out at an angle from the main glob and then straightening it up. If you bend a spike over to one side and then try to build a short spike on the place where the first one curved, you can build up a branched formation.

By using a very slightly different technique, a column rather than a spike can be built-- the main difference is width/height ratio, a column being shorter and thicker than a spike. After forming the preliminary short spike, instead of touching the solder to the tip of it and lifting slowly, touch the solder to the tip of it and when the solid part gets to the right thickness (it's being melted down from a sharp point, remember?), withdraw the point rather rapidly, leaving a blob of solder sitting there. By repeating this, a thick column may be built up, the top of which can be used for the base of some small design -- a pedestal, a miniature stage, or perhaps any one of a dozen things the artist's imagination can work into it. There's no limit to what you can do in these lines-- working with solder is like having your own Rorschach testing equipment.

When using a frying pan for a lab-bench, I find it helps to have a layer of resin flux between the work and the pan. This keeps the work from cooling too rapidly, and prevents a solder-to-metal bond from forming, for which you'll be grateful the first time you have to separate a piece from an iron base. That bond is one of the techniques used in constructing cans for food. Forming the layer of resin is easy if you're careful with the first solder blob you lay down; just let the flux run off the solder onto your base, and then move the solder around as you add more. This will continue to grow as you work and to be removed bit by bit as you break work off from the surface. Also, some of it vaporizes due to the heat of the solder.



SOLDER ART 'SCORPIO RISING'
WAS GLUED TO SMALL FREEFORM
BLACK CARDBOARD:
TO SET IT OFF
& BALANCE IT.



I find that a line-drawing style is easiest in this medium. Vertical lines and lines slanting slightly off the vertical are the easiest to make, while horizontal lines are harder and downward sloping lines (as you work) are the hardest of all. It's also easier to work above the surface than on it, since the layer of flux makes solder form into balls rather than lines before hardening.

A trick for making horizontal lines is to draw out the solder for a short distance horizontally, then place the wire of solder underneath it to cool and support it while you're drawing it out still further.

Another thing that I make use of in doing this sort of thing is the fact that solder on the soldering iron draws out into a spike at the same time that the spike is being drawn out. This can be used to make the danger of melting back the spike less and can also be used to put a cross bar on a pike, which can be made to look like some strange bird or animal, or what you will.

And so, I hope to have introduced the reader to the idea of this new artform and some of the basics that I've discovered in working with it. The rest of your development is up to you-- go to it, and I hope future art shows will provide me with lots of competition in solder.

--fjh.

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THE HUGO NOMINATIONS ARE OUT: Only members of the TRICON (see page 3 for the word on how to join) may vote for the Hugos. Some of the categories are: For best novel, Zelazny's And Call Me Conrad, Herbert's Dune, Doc Smith's Skylark Duquesne, and Heinlein's Moon is a Harsh Mistress. Best short fiction: Ellison's Repent, Harlequin, Zelazny's Doors of His Face, Leiber's Star Dock, Poul Anderson's Marque & Reprisal, and Philip Jose Farmer's Day of the Great Shout. Best dramatic presentation: There will be no award this year. Best amateur magazine: Erb-Dom, Double Bill, Niekas, Yandro.

THANK YOU

...to all of the people who volunteered their time, energy and artwork to make the Westercon XIX Art Show a success. Most especially, we give a round of accolades to Bruce and Dian Pelz, who watched the desk whenever no one else was around, or when those who had promised to help failed to show up for their share of the work.

Then there were the guards, including Westercon treasurer John Hull, who slept in the Art Show room at night to protect everything from the vicious golfers and other strange characters who were loitering about the Stardust Motel. Jock Root, and a young man named Bob from the Sacramento area also helped in this regard.

Forty-four people took time off from their fun-time activities at the con to help the art show. They served mostly to help put up and take down the hangings, but also as desk watchers, errand runners, art hangers, judges, drink suppliers; you name it and one of these people was on hand to do it:

Astrid Anderson	Edge Kemp	Felice Rolfe	...and to those of
Clint Bifflesonne	Dwain Kaiser	Jock Root	you whose name does
Jean Bogart	Lois Lavender	Robin Russell	not appear on this
Gail Burns	Al Lewis	Phil Salin	list; it is because
Johnny Chambers	Sabra Maddock	George Scott	we did not keep good
Chuck Crayne	Tony Marcus	Don Simpson	notes on helpers...
Tom Digby	Joyce McDaniel	Al Smith	apologies for this!
Janet Dottery	Jim Mertz	Anders Swenson	Please let us know if
Ron Ellick	Bruce Pelz	Earl Thompson	you belong on this
Barry Gold	Dian Pelz	Steve Thompson	list; we'd like to
Owen Hannifen	Steve Perrin	Bjo Trimble	have complete records.
John Hartman	Luise Petti	John Trimble	For one thing, you
Fred Hollander	Andy Porter	Ed Wood	are entitled to a
John Hull	Alva Rogers	Bernie Zuber	"thank you" gift!

This was the first year that the eager workers were rewarded with anything more than our hearty thanks. Sketches were donated by several artists on the spot, and some beautiful b&w ink drawings from Pete Weston's ZENITH review fanzine were among the choices. These "sketches" included color works, and some of them were well worth framing. Special thanks go to Dian Pelz, Bill Rotsler, Luise Petti, and Bjo, whose works were donated for this cause; but Don Simpson must be given the most thanks, for he generously volunteered many beautiful pieces of work, and over \$13.00 worth of his works were chosen by the Art Show crew.

We hope that these sketches will serve as a reminder of the show to all those who helped and perhaps spur them and others to give their time in succeeding shows. The names asterisked above are those who have selected their "thank you" sketch; you others still have that option, so see Bjo at the next art show or at her home. As a thank you to the artists who donated their work, they may enter the next art show with their first 5 entries free from fee; Simpson may enter as many works as he wishes, free of entry fee. Obviously this type of "thanx" may not continue, but we hope to find other methods of thanking artists who donate works to give away.

Cecy Pelz and Katwen Trimble, ages 5 and 20 months, respectively, did much to keep the Art Show room in a gala mood by entertaining visitors and keeping everyone busy. A newcomer, 12-year-old Robin Russell, made himself very welcome by helping in the Art Show room wherever possible; including babysitting, sorting sketch table items, running errands, and finally designing some new art show hangings which show promise of being a basic idea on which experienced designers can make actual hangings. So all ages and all types of people, it seems, must co-operate to make an Art Show.

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GAUGHAN SKETCHES for SALE!

That amazing crowd of Travelling Giants known as "The New York Bunch" came to the Westercon in San Diego this year. Somehow they managed to forget, misplace, or simply Leave Up To The Other Guy, some sketches by Jack Gaughan which should have been offered for sale. This oversight is to your profit, because they are now being offered to the readers of PAS-tell. Interested bidders have no time to waste, however, because these sketches will also be offered at the forthcoming Ozarkcon, and at Tricon.

The sketches, drawn - for the most part - on tracing paper with pencil, are about twice the size of the finished, published work. They were donated to the New York fans by Jack Gaughan to help defray Eastercon II expenses and to help build a NYCon III bidding fund. The artists will find these sketches fascinating, and most of them could be trimmed, mounted, and hung on any fen den wall. Most of the sketches are identified, and particular interest is expected concerning some of the particularly good works; i.e. Silverlock, etc.

i=interior illo, c=cover sketch, number indicates so many separate illos [all require separate bid], 2 sketches on one sheet indicated; one bid. \$1.00 minimum bid on titled sketches, 75¢ on untitled [a few lesser ones will go for 50¢ min. bid]; plus postage. Mail bids should add an upper bid if you're really interested; mail bids accepted won't be offered at the conventions, of course. The following special pieces of work will go for higher prices:

- [1.] early color painting: "Neighbor-Lady Soliciting Funds for Favorite Charity" (an old witch) -- approx. 10" X 12"
- [2.] E&SF cover color sketch (never used): THE GREAT COSMIC DONUT (5" X 7")
- [3.] b&w ink study for "SHE" -- 10" X 14" [NOTE: \$5.00 bid already on this!]
- [4.] b&w ink: "On Hearing Walt Whitman's 'SONG OF MYSELF' " -- 3" X 5"

Titled sketches:

- i-3-"Heavenly Host" by Emil Petaja
- i-3-"Giant Killer" by Keith Laumer
- i-3-"Mandroid"
- i-2-"Smallness Beyond Thought" by Robert Moore Williams
- i-1-"Riverworld" sketch from Philip José Farmer stories
- i-3-"Where the Changed Ones Go" by Robert Silverberg
- i-1-"Who is Human?"
- i-2-"Damned Nuisance" by Keith Laumer
- i-2-"Suicide Express"
- i-1-"The Tower of Babel"
- i-2-"Delivery Tube"
- i-2-"The Eskimo Invasion"
- i-1-"Silkies in Space" by AE van Vogt
- i-1-"Mr. Jester" by Fred Saberhagen
- i-#-2 sketches for "Retief" stories by Laumer on same sheet
- i-1-"Rhoon" from a Retief story
- i-#-"Mask of the Red Shift" by Saberhagen: 2 sketches on same sheet
- i-1-"Of Godlike Power"
- i-#-"Blue Fire": 2 sketches on same sheet
- i-2-"High G" by Christopher Anvil
- c---"Magnus Ridolph" Ace, Jack Vance
- c---"Saga of Lost Earths" Ace, Emil Petaja
- c---"Overlords and Undermen" Pyramid
- c---"Zap Gun" Pyramid, Phil Dick
- c---"Brains of Earth", Jack Vance
- c---"Kar Chee Reign" Ace, Avram Davidson
- c---"The Purple Cloud", MP Shiel

- c---"Silverlock" Ace, John Myers Myers
- c---"The Haunted Stars" Pyramid
- c---"Of Godlike Power" Belmont, Reynolds
- c---"Reign of the Star Kings"
- c---"Get Off My World" Belmont, Leinster
- c---"Rogue Dragon" Ace, Avram Davidson

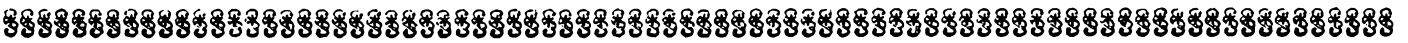
Odd sketches:

- sketch for projected scratchboard drawing of spaceship
- Ace frontispiece sketch for Andre Norton's "Three Against the WitchWorld"
- Sketch for "History of Communications" showing cavemen
- 16 small interior illos for Ace's "Best of SF 1965" (story headings)
- figure sketch of Silverlock

Untitled sketches:

- i-man in odd vehicle
- i-man fighting ant-like creatures
- i-spaceship with sunscreens
- i-men & spaceships, small
- i-man with gun, holding off mob
- i-several sketches on one sheet; man fighting prehistoric monsters
- i-robot and dog
- i-hooded figure with machinery
- i-men against background of spaceships
- i-men among ruins of alien city
- i-men on flying creatures
- i-man against weird background
- i-??Saberhagen IF story??
- random sketches of people; on one sheet
- i-(possible cover): bird on android skull
- c-three ghosts on an asteroid
- c-Ace Saberhagen novel
- c-people in space whirls
- c-towering figure of giant
- c-(possible Lensman cover): man in spacesuit
- c-large primitive mask
- c-city and men in foreground
- c-(poss. Retief story) men fighting under spaceships
- c-(torn) girl in front of alien towers

Send bids to: Ted E. White, 339 - 49th Street, Brooklyn, New York 11220



The Best from APA L: 1966 is now available. Selected from among the 52 weekly Distributions of APA L between June 1965 and May 1966, this 132-page anthology of fiction, book reviews, songs, poetry, articles, quizzes, and multicoloured artwork includes material by such fans as Bjo Trimble, Dave Van Arnam, Johnny Chambers, Bruce Pelz, Ted White, Fred Patten, Jack Harness, Dian Pelz, Greg Shaw, Len Bailes, Al Lewis, Andy Porter, Arnie Katz, Rich Mann, Bill Rotsler, Tom Digby, Don Simpson, and Felice Rolfe, among others.

To get this year's edition of The Best from APA L, send \$1.25 (preferably by check or money order) to:

Fred Patten, 1825 Greenfield Avenue, Los Angeles, California, 90025.

Sorry; copies of the 1965 edition are no longer available.

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N.B.

The long-awaited Fan Artist Directory just may make it Real Soon Now, but we'd like to have much more co-operation from more fan artists, including overseas ones. This Directory is not just for the fun of it, but to list names, addresses and info about all of us for reference by fan editors and other interested parties. Look upon it as "egoboo" if nothing else; and if you don't want to do fanzine art, here is the opportunity to say so! Also, if you'd like to be asked for work, tell us.

We need this information from each artist: (1) Full name...not initials, not nicknames. (2) Art signature...initials, etc. (3) Full address, including zip code. (4) Birthdate...day and month at least, please, but age preferred also. (5) Marital status. (6) Sex...and no wisecracks. (7) Employment...if student, so state. (8) Do work for fanzines? (9) Art training...academic interest; it matters not so far as entering the show is concerned. (10) Favorite media. (11) Send small photo of yourself, if possible. (12) Submit sample of art style, 3" square or less, in ink.

So far we've heard from: Adkins, Bernecky, Brown (Charles), Bangsund, Barr, Beck, Blish, Broadhurst, Berman, Cox, Christense, Cawthorn, DeWeese, Deckinger, Domina, Dietz, Dollins, Earley, Eisenstein, Ellik, Fekete, Foyster, Gold, Goldstone, Habblitz, Hsalmarsson, Hollander, Harris, Hicks, Johnson (Barbi), Jones (al); Pete Jackson, Klein, Kaufman, Metzger, McLelland, McIntyre, Matthies, Moskowitz, Mann, Meatheringham, Nelson, Ott, Pelz, Paschelke, Petti, Porter, Root, Rolfe, Royer, Roth, Schlick, Stenfors, Staton, Simpson, Sanders, Smith, Stopa (Joni), Solon, Schultz, Thompson (Margaret), Trend, Turner, Tackett, Tierney, Thome, Wherele, Wolff, Zerbe, Zimmer. Where are the rest of you? Especially you in Japan? England? Germany? Sweden? Does anyone in Argentina draw pictures? HELLO, OUT THERE.....Please?????

If you've sent in the earlier questionnaire, but no photo or art sample, here is your chance to do so before the Directory comes out. If we can afford the photo page, we'll do it. Otherwise, we'd at least enjoy breaking up the solid print with some representative artwork from the concerned artists. If you've sent in a questionnaire, and your name isn't listed, send us the info again; it may never have arrived.

Pretty please.

DEEPSOUTHCON IV.

...In Huntsville, Alabama...Friday, Saturday & Sunday,
August 26th through 28th, 1966

Registration fee: \$1.50; Free beer & punch...little program.

Write: Lon Atkins, Jr. -- P.O.Box 660 -- Huntsville, Ala. 35804.

Practice your rebel yells, and make this funvention if you can!

LETTERS

9 Bancroft, Aylmer East, PQ, Canada:

I guess I'd be a real fink if I ignored the Children's Art section of the ISFAE (PAS). So send me some entry forms (send a half-dozen please. We will bury you!). I've some rainbow-monsters & things to dispatch.

Now get a grip on yourself - after instituting Cute Sayings, Cute Drawings, Cute Stories, etc., we, and our Cute Kids, are about to embark on a new and ghastly phase - Cute Pomes. Yes, Jenny has written a couple of pomes which simply must see print. I guess by now you realize that when your time comes, you will roll stencil into machine and do likewise.

But seriously, not only am I fantisted by the work that must go into the PAS, but much admire the idea of a kid's art show. It sure will be cute as all hell. Only us parents will appreciate it fully, but there seems to be a lot of us these days. (Is fandom as a whole getting older, or is it that I stick with my more-or-less contemporaries and just don't pay the attention to young fans that I once did?)

Anyway, lots of luck with the whole art show bit, and don't wear yourself out (I guess that's a joke). Maybe we'll see you at the con. If so I'll corner you somewhere and regale you with endless Cute Anecdotes and show you Cute Photos. You may try to retaliate but we've got a couple of years and probably a few hundred photos up on you...

Gina Clarke

[I'm not sure if your letter comprises a threat or a promise, but there'd better be some Cute Artwork at Tricon by one Jenny Clarke, or I'll make some more snotty remarks - as I did before I became a mother of a Cute Kid - about Fan Parents who all the time talk in fanzines about their Cute Kids and things!]

6106 Westcliff Dr., Baltimore, Maryland 21209:

Received my first issue of PAS-tell today....the child artwork was interesting, tho not immensely so. I found the topics a bit mundane and stereotyped for my tastes. Then again, kids of those ages have been exposed to a practical minimum of Breathless New Ideas and the like.

And I do wish I had some artwork to offer for the Westercon show....like most fans, tho, I'm afraid of having my ego-bubble burst. Criticism on a minor scale I can take, but....!

I would like to offer my services as mebbe liason or a local worker for PAS in '67 if the convention is in Balto--for that matter if it's in NY, too, tho no doubt the NY committee would frown upon having a Baltimorean running the local side of the show (running? who's deluding himself? I'll be very willing to do whatever I can).

Stephen Patt

[First, since you live east of the Rockies, you aren't eligible for the Westercon, which is open only to West Coast fans. However, you are most cordially invited to enter the Tricon--or any Worldcon--art show; I hope you do, in spite of your attitude. See Dick Glass' letter for another viewpoint on that! All of us cringe from criticism, but most of us find the courage to do our best and hope to get an "E" for Effort, anyway. Concoms have no say on who helps with the art show; besides, I'm sure you'd be as welcome to help at a NY show as any NY volunteer would be if Baltimore wins the '67 bid.]

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Route #1, Box 156, Festus, Missouri 63028:

Wonder if any of the west coast artists might be interested in showing something in the upcoming Ozarkcon in St. Louis this summer, sponsored by the Ozark Science Fiction Association. Do you think the possibility worth exploring?

I'm trying to find some pieces by CAS that somebody would be willing to loan to the show. The responsibility would be mine.

Paul J. Willis

[Hope Paul won't feel picked on, but here is a perfect sample of the type of mail I keep getting! Instead of relieving me of the extra trouble of writing back and forth to get full information, I get questions I can't even really answer! If I'd had full info on who, what, when and where of the Ozarkcon, it would have been published immediately in PAS-tell. I had no time to write for details, what with everything else, so.... Also, I have no idea who "CAS" might be, so I can hardly ask anyone to lend his artwork..

People, please stop ASSUMING things; give me full info if you want your questions answered at all! OK? OK. Don't feel bad, Paul, I still like you!]

Peace Corps Training Center (Ethiopia), 5 Cadbury Rd., Cambridge, Mass:

I've I've had a rather busy spring, and this summer is going to be worse. I passed my M.A., which is nice; now I'm in Peace Corps Training, which is rather like the Army in its schedule - only here the problem is not how to get out but how to stay in.

I won't say my sending anything to the Art Show(s) is impossible, but it's unlikely. This business takes all one's mental energy as well as all one's time. But on the other hand, I am acquiring a language - and an alphabet, that will make Ed's [Meskys] Lithuanian look tame!

D. RG = JAN 13 = (Diana Paxson)

[I hope, with your art interests and your lively enthusiasm for all things, that you will find the time to now and then drop us a letter from Ethiopia that we can share with PAS-tell readers. Even letters without art mentioned in them would be of interest, I'm sure...please? Good luck!]

Westgate Apt. 102, 6543 El Colegio Rd., Goleta, Calif:

This is the Glass twin who is the artist. Bill has several bits of my artwork which I would like to enter in the upcoming Westercon whatever-number-it-is. As much as I'd like to be at the Con myself to see the artwork be ignored by the passers-by, I doubt that I could get the ride or the money to make it possible. In fact, I hope to make a little money if some over-eager, rich neo who knows nothing about good art wants to buy mine.

Do I have to join Westercon to enter the art?

Dick Glass

[One of the dangers of sending artwork with someone else is that, as it happened here, it doesn't get entered in the show. I don't know what happened, but your art entries probably languished in the trunk of somebody's car all weekend. I hope you try again for Tricon, because your work I've seen so far has shown lots of promise, and should have an audience. I know that your attitude is jokingly defensive, but at least you've got the nerve to TRY! No, artists do not have to join the con to enter an art show; that may change.]

212 Commonwealth Way, Abbey Wood, S.E.2, England:

I have just one comment to make on thefts: I feel that one very certain safeguard that should be applied to all ordinary folk (i.e. fans; known or otherwise), is the identity disk, and a firm request that this should be worn at all times throughout the convention weekend. Should the first issue become mislaid, a second could be issued with a special note to this effect marked on it. I know this is a vague danger of someone finding (or pinching) the disk, but so was the persons who pinched the artwork at Pacificon II. And then again: I'm no stranger to conventions, and I have noticed the fact that some bods are extremely negligent in this respect, even though a request had been made to wear identity disks. Perhaps their general attitude might be: "Fer gosh sakes - everybody knows me!" If this is indeed so, then it is a distressing attitude. Think of a con attendance of upwards of 90 people, that consist of a section of BNFs, VIPs, semineos and neos...and gatecrashers!

Kenneth T. McIntyre

[Two problems attend your idea of having everyone wear their "name tags" as we call them; one: it means someone has to man a registration desk almost all during the con to make up new tags for lost, strayed or stolen ones (and how many volunteers can one con find?). Two: fans as a group seem to think that disobeying any request is the Thing To Do; it's rebellious, etc. So it would be almost impossible to make them wear their tags, you see. Besides, too many of them do have the attitude you suggest of thinking themselves BNF enough to be recognized without their tags, and they insist upon putting this theory to the test at all times. Think of that at an American convention, which can run up to 300 people for a "small" regional, and 800 for Worldcons!

Thank you for the bookplates, Ken, but I found them much too much at odds with my tastes; monsters eating the heads off naked girls are not the subject for bookplates, in my opinion, sorry. Appropriateness of subject matter as applied to how the art is to be used may be a good idea for an article, in fact. I think you might tell us more about those "heraldic devices" listed on your letterhead; might even be good advertising for you, after all! Many of us are interested in that sort of thing, for various reasons (snobbery, an interest in arms and armor, fantasy-world hobbies, family tree research, etc.)]

21 Stratton Rd., Whalley Range, Manchester 16, Lancashire, England:

Why don't you run some sort of stuff on the pro scene, a regular review and news column on the latest developments in pro SF art. Even biographies of the artists -- Emsch, Schomburg, Krenkel, etc. You could even invite pro artists to voice their own opinions on SF art and related subjects, if they have the time. Why on Earth should we just keep this as another fanzine?

Get some of the best fan artists to do articles on their own attitudes towards SF and fantasy illustrating, people like Jim Cawthorn, Eddie, Barr, etc. Personally I'd find anything by these blokes fascinating, even just long ramblings about nothing in particular. They surely wouldn't have to spend hours constructing technically perfect articles for their opinions to be of enormous interest.

Harry Douthwaite

[An excellent idea, Harry, and I will try to get some of these people to respond....any ideas for getting an answer from Krenkel? Come to think of it, any suggestions for getting responses from any of these people? Regular columns of any kind mean finding someone who will send regular material...all the time. So far, no volunteers for that sort of thing, or I'd have presented it in PAS-tell long ago! Perhaps hearing it from a "fan" of theirs will get something from all these nice people, tho...one can always hope, anyway!]

Route 4, Savannah, Missouri 64485:

Thank you for sending a copy of PAS-tell. I am doing my best to encourage new artists to join the Art Show.

Layout is one of those bugaboos that have always haunted me as a fanzine editor/publisher, if I may call myself one. In my case, it's simply a lack of knowing what to do. I type the material on stencil, leave a few spaces and hope that it will look all right when I run it off. I don't think I'm following the proper procedure. The short manual I got from the ABDick dealer said that the "law of thirds" should be followed. Apparently this means that the page should be divided into three sections, rather than across the middle. Other than this, I got no help. Are there any professional books that can help with layout? Are there any fannish manuals that can help with layout? How would you recommend for me to learn more about the subject? Thank you in advance for answering these questions-- if you have the time!

Thanks very much for putting the notice about my wanting artwork in--tho it didn't get any response--which is really what I should have expected, I suppose. You should find in this envelope \$2.00 for a Directory of Artists-- perhaps if I write personally and tell my tale of woe, some will be kind enough to respond.

The letter section is quite interesting, though I hesitate to comment on it, because I'm so inexperienced and such--but it is fun to read.

Creath Thorne

[Send me the names of any artists you know, and I'll send them a free sample copy of PAS-tell. There will soon be a fannish layout manual out, I hope (how about that, Thompsons?). Meanwhile, perhaps someone whose layout is excellent will consent to write us an article about it (how about that, Ted White? Especially if I promise to publish it this year?). Meanwhile, don't use PAS-tell as an example; I often forget myself and try to cram too much info into pages without leaving white space and working on layout at all! Offhand, I don't know of any professional books, but will look around for you.

The Directory will also be out--with co-operation from artists--soon; I thank you and many others for being so patient about this!

Good lord! Don't be shy about answering, commenting on, or criticizing the lettercol or any other part of PAS-tell! In fact, I hope somebody does!]

Courage House, 6 Langley Ave., Surbiton, Surrey, Great Britain:

Was particularly interested in the children's art. Every year one of the big stores near here has a children's art exhibition; I always go to see it and think it is one of the most fascinating exhibitions anywhere!

(After telling some of her problems with Anglo-artists who send badly wrapt art to Loncon, couldn't keep track of their own art, etc...Ethel sighs:) I am considerably handicapped in my desire to castigate all artists and their scatty ways by the fact that when Brian Varley used to hold forth on this I would argue the other way. Clearly I can recall telling him that one couldn't expect artists to be businesslike...if they were businesslike they wouldn't be artists and we would lose a tremendous amount of enjoyment without them!

Ethel Lindsay

[[Fan-artists wonder why I carry on so about their lack of helpfulness and about their blatant thoughtlessness concerning the workers who make the art show what it is. They might also begin to wonder why it is that PAS agents who accept the art every year don't ever want the job back! Hang on, Ethel; I'm the only one who seems to last it out, and I need company!!!!]]

"YOU ARE GETTING THIS ISSUE BECAUSE...."

Most fanzines have this sort of notice in their pages at one time or another, usually with several reasons listed, like You are Bob Bloch (), You are not Bob Bloch (), You are a girrrrl! (), you sub (), etc. Usually, only a few of the fans so addressed respond in any way, because it is a moot point whether anyone Out There will ever

PAY ATTENTION!

but in the case of PAS-tell, it is advisable that you do so:

Granted, until this year PAS-tell has been so irregular that good letter column discussions couldn't become interesting; for this reason, subscriptions have been allowed to go on and on, with many kept on the mailing list gratis in the vague hope that they'd respond or enter the art show, or something. Some of you probably think it'll just keep continuing to arrive....

Things have changed. With the help and hard work of John Trimble and Ron Ellik, mainly, and assistance from Lois Lavender and others, this fanzine has become almost frequent; with their help, this'll continue. You hold here the third issue to be mailed this year, but what have we heard from you? We've shown you something; now tell us why we shouldn't strike your name, ker-splat, off our mailing list.

The least interesting thing you can do is subscribe at the rate of 5 issues for \$1, or 7/-d if you subscribe through Ethel Lindsay, Courage House, Six Langley Avenue, Surbiton, Surrey, England.

You may send us addresses of artists, to whom we'll send sample copies, and for this you get a free issue.

Write an article on art, crafts, fanzine techniques, art shows, art book reviews, or anything else that might interest fan artists. Send an envelope full of interior illustrations, or one single cover design, or a letter of comment we can publish...but not just one little 1/8 page illustration; or a rambling, fun letter that we enjoy reading and thank you for but can't publish.

You can enter the art show at Cleveland -- we'll ship you entry blanks for the asking, and you can send art to Don & Maggie Thompson or you can take it to Cleveland yourself. Sketches sold at the show, adding up to less than \$1, will apply toward a PAS-tell sub unless you make other arrangements; this doesn't count for entered, hung artwork, naturally.

We DO NOT trade for fanzines. We had a request recently-- but we don't get many because you can see that our purpose is to spur the art shows, not to publish padding for someone's collection. The purpose is to get people to enter the show and to get other people to walk through the Art Show room at conventions, to cast their Popular Vote ballot, and perhaps to learn a few things about fan artists when same are not limited by mimeograph or ditto techniques.

For PAS-tell to help Project Art Show, the mailing list has to be kept trim and directed. If you want to keep it directed at you, please drop us a line.

--bjo.

PAS-tell, the journal of the
International Science Fantasy Art Exhibition

Issue number 20, for July 1966

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FOR COLLECTORS: In Spring of 1965, we published volume 5, number 1, whole number 17 of PAS-tell. The next issue was unnumbered, and dated March 1966. The next issue was also unnumbered, and was dated June 1966.

This issue is accordingly volume 5, number 4, whole number 20, and is dated July 1966.

PAS-tell is available by subscription and to persons interested in Project Art Show. See the inside back cover for more information on how to make sure you get issue number 21.

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Attn. Reg'd.