





Editorial Ramblings

Our cover is photo-offset, which is usually either too expensive for small runs, or printers refuse to bother with anything less than 1000 copies. Thanks to Dick Ellington, we have a printer in Oakland who will handle small runs for reasonable prices, and do quality work [incredible combination!]. Interested artists may write me for full price list.

So now it is within our means to present good artwork in offset, tho we will not use this method for every cover. However, it is now possible for you to plan a folio of art to sell at the art show [and elsewhere] and to give to admiring relatives. Instant Printers will run from 1 to 50 copies for \$2.00, 100 copies for \$2.50 and on up. We had enough extra copies of this cover run off to offer for sale at the art show [profits to the artist, of course], and we will continue this policy. Any artwork good enough for a cover should be good enough to sell at the art show. So let's see some good b&w ink work, now!

The current brouhaha over the Hugo Awards should be of interest to artists, because part of the controversy centers around the NYCON's changing the fanzine Hugo to a Fan award, and adding an award for best fan writer and fan artist. While fans seem to think that the added awards are a good idea, the controversy rages over the method of adding them [without consultation of fandom generally] and the name of said Awards; the "Pong". Anyone interested in more details of the whole thing should send a couple of stamps to John Trimble, who is 1/2 of the Hugo Study Committee, for copies of the Hugo Report #1 and 2.

I think the addition of these awards for fan achievement is a fairly good idea, but perhaps the fan artist category needs more explanation. From my own experiences in handling convention mailing lists, I think that there are a good many con-attendees who don't get very many fanzines; therefore they'd vote for the fan artists they see. Also, they might vote for the artist they liked best in the last art show, who might not ever have had anything in a fanzine. So far, it has not been made clear if this award for "best fan artist" will cover both fanzine art and art show entries. This is the first year for this award, and if fandom shows enough interest, it might be continued. It is to be seen whether or not these fannish awards turn out to be mere popularity contests or not. Fan polls have shown all too often that fan writers who have not produced anything in years will still be voted for, because of popularity. Further developments will be reported as they occur, relating to artists.

To vote on these awards, you must be a member of the NYCON, so look up the address on the announcements page, and send in your money right away. \$2.00 for non-attending members, \$3.00 for attendees [all get to vote].

The advertising campaign for the Pan-Pacificcon bidding is going well, but we need more artwork for those free covers being offered. Especially "weird" and "super hero" type artwork, for the comics faneds. Send cover art to me, and Pan-Pacificcon will be most grateful for the assistance; even if your vote is for some other con-site, this will also aid TOFF, which is a good idea.

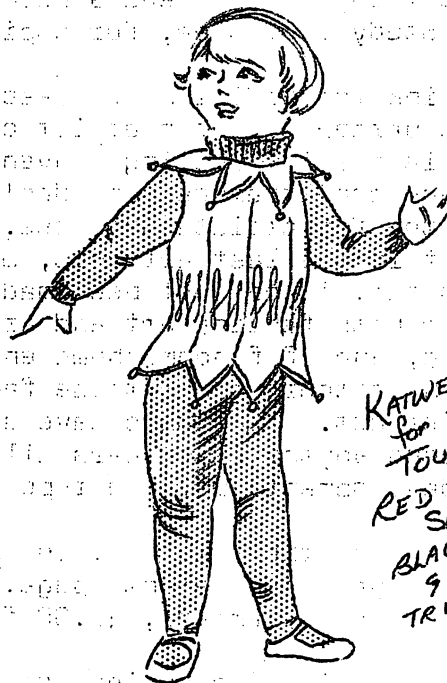
No letters this issue, because there weren't enough letters of comment to make the LOC section worthwhile. If I don't start hearing from some of you, I'll begin to wonder if putting out the whole fanzine is worthwhile!

I had just finished writing that there would be no Gaughan column in this issue of PAS-tell, when a letter arrives with the afternoon mail, containing a quick article by Jack. Considering how busy this man has been, I am amazed and grateful that he found the time for us. So the answers to some of your questions are contained in this issue; keep the questions coming, and I'll send them on to him. Meanwhile, on behalf of everyone connected with the International Science Fantasy Art Exhibition, we extend our condolences to Jack Gaughan for the loss of his father.

There will be a special mailing soon, of the new entry forms, rules, and green sheets. Be sure to read the rules carefully; there have been some changes made. Remember that these tiresome rules are to make the art show much easier to handle, and to facilitate getting your artwork hung, sold, and the profits sent to you. Co-operation from you will make out job easier, and non-co-operation from you will get your artwork dumped back in your lap without fail. We pay quite a bit of solid cash to get to and stay at a convention; we don't want to spend all our precious time on paperwork in the art show room, OK?

A new "other fandom" has cropped up in the Bay area, spreading to Los Angeles fandom, also; tournaments! The Berkeley Society for Creative Anachronisms has a tournament every few months, with mediaval costume required for all who attend. The large parks in the area provide a greensward for the combatants, who bash each other with homemade weapons, to the admiring cheers of the ladies whose colors they carry. This group has even put out a fanzine titled Tournaments Illuminated [\$1.50 sub, to Dave Thewlis, 2953 Linden, Berkeley, California]. We've attended these affairs, and they are quite a lot of fun.

Those of you who have sent fillos and artwork to use in PAS-tell, please be assured that I'm gaining on the unpacking, and will soon have a good file system [for the first time!] and will then be able to use art well in PAS-tell. Anything I can't use, I put in the sketch-table box for the next convention or send it out to someone else; if you have a choice, please say so. Fanned look for artwork on the sketch-table to use, so you still profit by sending me work. Now that we've found this offset place, we will start using complicated work for covers. Meanwhile, I really appreciate the response from some of you [wish more of you did it!], and will soon be showing a more arty fanzine for you. This thing will never win a Hugo, but it is primarily for information, in any case, but I admit it could be more decorative. Anyway, I'll try harder!



KATWEN'S COSTUME
for the MAY 13th
TOURNAMENT —
RED TIGHTS &
SHIRT, WITH
BLACK, GREEN, RED
& GOLD JERKIN
TRIM'D w/BELLS

If Los Angeles [Pan-Pacificon] wins the 1968 Worldcon, we are going to try to have a simultaneous convention in Tokyo. This will involve trading tapes of speeches, contact with fans via ham radio if possible, and an art show in both countries if there is enough interest. In the case of the Japan art show, you could enter artwork already entered in Worldcons in the US. But we need a show of interest from you artists first; will you send work to Japan for exhibit?

GAUGHAN ANSWERS QUESTIONS

Let me get to some of the questions. I shall be brief [assuming that's possible for me]. A full article on acrylics is out of the question at the moment, due to a backlog of work, moving to a new house wherein we still live from packing cartons, a troublesome well pump, etc., etc.,...someday... Someday.

I've worked with acrylic gels. Let me say first that unless I specify otherwise anything I say about the acrylic polymer emulsion paints refers only to Liquitex, a product I firmly believe is superior to any of the others I've tried (and those others have been many). The gels are merely a thick plastic medium. They retard the paints' drying somewhat [often an advantage with acrylics as they dry very fast] and allow for some spectacular effects with glazes or when just used as textures. I don't use them [except sometimes to hold sand or saw-dust or the like for textural effects] as the distinct raise in texture creates problems for the engraver's photographer. They act also much like creamy, thick oil paints without that tedious drying time.

To illustrate a story, you start out by carrying your sample case around and surviving everything from scorn to polite dismissal until some perceptive person in authority approves of your work or is at least willing to work with you. [don't count on the latter]. In the case of SF books, an art director will sort of "screen" you but an editor will pass on you. Should you pass, the editor gives you a manuscript and you go home to puzzle it out. No one ever actually says "Sink or swim, Charlie", nor is it all a heartless and unfeeling operation, but you must produce or what the heck is the point in carrying around all those samples [mine are on masonite... did you ever carry around six or eight 16X20 masonite panels? whee-ow!]?

As or after you read the book, you probably will make notes or short-hand sketches [my method is the latter and is usually done as I read] so that you won't have to read the book through again to find details of what you finally wish to illustrate or work around. Then you make some roughs for yourself in whatever you find handiest; pen, pencil, paint, whatever, to see how your ideas would look as covers. You will doodle in on these sketches the title, author, and a few lines for "blurb". Sometimes you'll find that a "wow" idea you had from the book won't make a good cover, but one that didn't particularly turn you on as a drawing will, with type and the rest, make a GOOD cover. Since you're commissioned to do a cover, it shouldn't be difficult to make up your mind as to which is more important; showing off your skill or designing a cover for a job.

From a batch of these thumbnails you select three that seem right and these you do as color sketches to the size of the printed product. You matt these one way or another [I prefer not to be ostentatious and to let the work speak for itself so I matt with an inexpensive poster board, but I have seen many, many elaborate things using mattboard, grey borders and black liners!!] and scoot off to the publisher's office to submit your sketches first to the approval of the A.D. who takes them to the editor or editors who [should your sketches survive this far] take them to the BOSS. The BOSS says yes or no or nods or grunts [I don't know. I've never met the various BOSSES]. Pray that your sketches are not submitted to a BOARD. Boards make changes. This is a law of nature. Should the BOSS have said "yes" then you get your one approved sketch back and the other two [which for some peculiar reason are called "rejects" in

spite of the fact they may be perfectly respectable] and run for home before anyone changes his mind. Then you do the finish however it pleases you to do so; same size, way up or way down or way out. Now with a finished product in hand you go back for the same approval procedure. You make it or you don't. If your job is killed, more often than not it stays killed [revisions maybe, but no kill ever survives] and there is no payment involved. In rare instances a publisher will pay you something for the effort you went through, particularly if the sketch was approved but the finish was not approved. It's rare, though.

A sketch need not be laboriously detailed but it must display enough so that professional people can read it. Mine are somewhat detailed [as often as not] because I work out problems I'll run into in the finish at the sketch stage so they won't come as surprises.

If you made it, you get paid for it, but don't sit around congratulating yourself. Pick up the portfolio and start walking. Art jobs don't come to you. Not at this stage of the game. Unless you happen to have been born Leonardo or Norman Rockwell or Milton Caniff or one of them really great cats. If you were, what are you reading this for?

Incidentally, the publisher sets the price, you don't.

To get a smooth background with Liquitex, you apply it thinly on a smooth board. I used to put seven or eight coats of thinned but not thin gesso on masonite and scrape each lightly with a scraping bar [a firm piece of straight metal -- you can use an industrial razor but it's a wee thin] to get rid of lumps, then work like hell on the final coat, wash it and proceed to paint. I paint thickly and broadly now however and needn't go through all that. I've used canvas a lot lately but am not enamored of it.

I choose scenes from stories by first reading them, then if I have to do three illos I allow that the lead can be from anywhere in the story [if it's a lead spread] and then try to space the others out evenly through the story. Sometimes you have to pass up something you really want to draw but I think the reader prefers his illos in the vicinity of the pertinent text. [I don't know why I bother, as the drawings are usually printed out of sequence and with complete disregard of my page markings]. So far no one has told me what to draw [with the exception of a few very special problems]. There is no ratio of art to wordage in my experience. I'll get a set of page proofs and a note will say "2 pages, due yesterday". That's it. It all depends on the space available in the magazine.

Tempered masonite is darker and smoother and harder than untempered masonite -- it feels just a bit oily. I use the smooth side of masonite. Soon, if you use Masonite with a capital "M" there will be no rough side; both sides are being made smooth. Oh yes, tempered masonite usually is stamped on the back "tempered", but when you buy small pieces you may miss that mark.

---Jack Gaughan---

REMEMBER!

WESTERCON ART SHOW AGENT IS NOW
DAVE HULAN - NOT FRED PATTEN - SEE
ANNOUNCEMENTS PAGE FOR ADDRESSES OF CONVENTION ART AGENTS.

[[Herewith two articles concerning early fan artist groups. I have tried to find more information concerning the clubs, and the people involved with them, but so far only Dirce Archer and Frank Dietz have given any clues as to the formation of the groups, the membership, and what happened to these efforts. If any readers have the addresses of the people mentioned in these articles, or any other information concerning the clubs, please let me know. --Bjo--]]

the **FANTASY ARTISANS**
1947 - 1951 by Franklin M. Dietz, Jr.

Your letter with reference to the Fantasy Artisans rather surprised me - it has been a long time since I've heard mention of the group. Much of the detail would have been forgotten -- 11 to 13 years is a long time over which to remember much - but I still have many of the records and publications, which have served to give a fairly accurate account of the era.

In my opinion the late 1940's was a period during which fan art reached a zenith, I've seen nothing to this day which comes near to rivalling it. Thus it was an ideal time for the existence of an artist's group. I joined the Fantasy Artisans soon after it was formed in late 1947. Russ Manning, one of the four fan artists in California who founded the group, was one of my earliest correspondents in fandom.

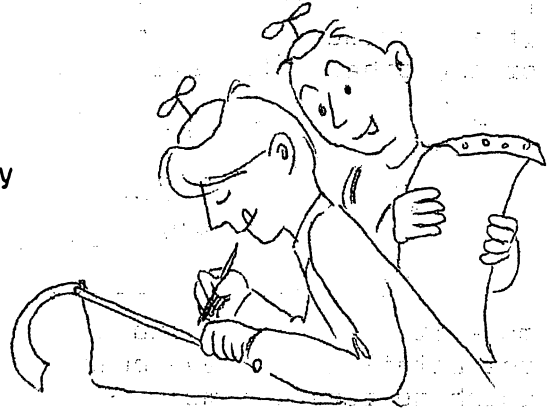
In May 1948 the gang published the first and only issue of "Fan Artisan", a 45 page, profusely illustrated mimeographed fanzine. It was intended to be the first of many issues, however other more mundane activities interfered with that. In the summer of 1948 Russ Manning, the group's most active officer, resigned from office to enter art school. And the group would have died right there had I not accepted the President's office, for lack of anyone else willing to take over the leadership. I'm not an artist, never pretended to be, but it seems that administration of group activities was just not something the others were interested in.

The group adopted the photo-offset fanzine I was publishing at the time as their "official organ", by incorporating a club department into the 'zine, and making extensive use of drawings and illustrations throughout. When, three issues later, the excessive cost of photo-offset forced me to change over to a combination printed-photo-offset format, I attempted to continue the regular schedule I had established. But this didn't work - printing is just plain hard work - the glow of enthusiasm soon died, and only three more issues appeared while the club was in existence.

Looking back now, it seems clear that the group's demise was primarily due to the loss of the club's magazine. There was nobody else ready to step in when I stopped publishing. The most appropriate replacement, Bill Kroll and John Grossman's "Scientifantasy", had already been discontinued after four issues. Apparently no one realized the vital need for a club magazine, and no one made any effort to find or develop another one, so from here on it was all downhill.

Our membership at the beginning of 1950 totalled 29, which I believe was the highest it went during its existence. It was composed about equally of fan artists and authors - some of the group's activities had been directed also to the fan authors. This tapered off to 25 by the latter part of the year, and, it appears, to almost nothing when renewals for 1951 came due -- practically the entire membership had lost interest or gaffiated.

The most outstanding contribution made by the group was the Fantasy Artisans Exhibition held at the Convention in 1949. This was, in a small way, the predecessor to Project Art Show. The display included contributions by practically every artist in the club. The focal point of the exhibition was a large color poster drawn by Sol Levin, which was later auctioned off (I think to Forry Ackerman) for \$10.00. In addition to the exhibition, the group held an official meeting at the convention, which drew an attendance of 11 members.



Speaking of PAS, I think it's obvious that it is something that the Fantasy Artisans members would have gone for in a big way. It's unfortunate that we didn't have a Bjo around in those years, otherwise the group would still be around today in one form or another. To some degree I've always blamed myself for the loss, but at the time I didn't foresee the steps which could have been taken to effect its survival.

The Fantasy Artisans participated in one other project that I know of, the STF Album, published by the NFFF in 1948 or 1949, to which the group contributed a five-page mimeoed magazine. There was also an attempt earlier to contribute a club publication to the Torcon Memory Book (also an NFFF project, I believe), but whether this was accomplished I don't know. It might be mentioned here that most Fantasy Artisans members were also Neffers.

A private publishing project of my own, "A Fan Artists Folio", was also made up entirely by contributions from members. Published in 1949, this was a portfolio of ten photo-offset black and white drawings, each by a different member. This was very unsuccessful. (Complete copies of the folio are still available at the reduced price of 50¢. 1750 Walton Ave., Bronx 53, New York).

The prime objective in forming the group, the purpose we were working for, can best be expressed by taking it from what Ken Brown said in the issue of Fan Artisan: "Our Fantasy Artisans group was just recently organized (to) fill a need not adequately met in many other fan organizations. Most fan clubs and their fan publications neglect the wide field of art. This group, because of the great majority of artistically bent members, will be able to focus its attentions on the artistic side of fantasy. This is a sort of correspondence art club for all you fan artists who would like to get together and discuss other artists and their work, and have your works published for fellow fans to heap showers of praise upon. Too, being loaded with artists, (we) can fill any requests (for) fantasy art (by) outside organizations, fan-mags, or individuals." I've taken the liberty here of condensing this above from a full page article on the subject made by Ken.

This aim as he outlined it remained essentially the same during the existence of the organization, with the one addition of an author's service to the group's activities. And during this period the offset fanzines grew and prospered artwise in particular. The mimeoed fanzines were also fortunate in this respect where the fan editor was capable of doing a good job of stencilling; none of the group seemed to be accomplished in cutting a good stencil.

Today only two former Fantasy Artisans members are still active artists in fandom, and these two were relatively inactive at the time: William Rotsler and Ray Nelson. Sol Levin, who gave up drawing in the early 1950's after a discouraging series of rejections from the prozines, still frequently attends PSFS meetings and regional conferences. Other than this only seven former members still remain in fandom, all non-artists: Gerry de la Ree, former publisher of a fanzine named 'Loki', Don Day, then publisher of the beautiful photo-offset "The Fancient", Ed Cox, Bill Grant, Walter Coslet, Howard Miller and myself.

Beyond this the entire list of those who were at one time or another members have not been heard of for years in fandom, most dropped out very early in the 1950's, contributing to the demise of the club. I've often thought it might be an interesting attempt to relocate a few of the better artists that were active in the group, but have never had the opportunity.

I'd also like to mention briefly three active artists of the Fantasy Artisans who lived in Holland. Ben Abas was active in a science fiction club in Amsterdam, and illustrated a semi-professional printed magazine that club published for some while. Anton Beenders was discovered by Ben; he sent me a number of interesting color drawings before being called up for service in Indonesia during the war for independence, when we lost contact with him.

The third member, Henk Sprenger, was, and still is to my knowledge, a professional comic strip illustrator with several syndicated color strips circulated in many European countries. He was only just breaking into the professional field when he was a member of the Fantasy Artisans; today his entire living is made this way. The one artist in the group successful professionally, you might say. I only lost contact with him in late 1957, at which time I recall he had at least one regular science fiction strip being published and was attempting to sell more in this line.

I might explain too that European color strips of the type Henk was doing were nothing like the Sunday comic strip type we have in the U.S., I've never seen anything like it over here, using color-separation half-tone plates for full-color reproduction. Makes out filled-in line drawing comics look sick in comparison.

What did I get from my experiences with the Fantasy Artisans? A greater appreciation and knowledge of the art, however combined with a more critical eye to fan art. The enjoyment of publishing for a while a superbly illustrated fanzine. And some disappointment in having been unable to keep the group going after three successful years.

---Franklin M. Deitz, Jr.---

FANTASY ART SOCIETY 1951-1955

by Dirce Archer

I don't know much about the Fantasy Art Society or its inner workings as I wasn't a member, and didn't get the newsletter put out of the two FAS zines -- CENTAURUS and STELLAR. (Membership was limited to amateur artists living in the British Isles. I didn't). The two zines were rather unique. They were produced regularly but there was only one copy of each, as the contents were the originals of the art work, articles and stories, not copies. This probably was one reason for the British-only policy, as the mails would not have dealt kindly with these single copies if zipped back and forth between the B.I. and the U.S.A.


The Fantasy Art Society was a subsidiary of OPERATION FANTAST. Basically, OF was the fanzine of that title, but it evolved into a service organization which had a library, press clipping service, information and research bureau, distribution service, book binding service, trading bureau, handbooks containing a variety of information, etc. The different services and facilities were operated voluntarily by members and, aside from trading, any financial matters were the concern of each volunteer.

FAS was started in 1951 as a means for interested fans to swap ideas and discuss work, and with the hope that members would in time get at least some slight recompense for their work. By 1952 FAS had an Art Bureau, through which professional artists answered questions and criticized work of members, besides helping them find markets for their work when this was merited; and also had in mind other projects such as fantasy calendars, book markers, fantasy ashtrays and other castings, table-top photographs, etc. Most of these work projects didn't materialize, but by 1953 one thing had been accomplished that was of value. This was a lending library of art books, for study and instruction.

Then the summer of 1954 arrived, and so did Ken Slater back in England from the army and Germany. Ken was OF's editor and publisher -- and spark of life -- and before many months had passed Frantast (Medway) Ltd., a commercial extension of the OF Trading Bureau, had made its bow. The zine and Contact Bureau were left when in OF #17 (Vol. 2, #5), the next to last issue, it was announced that the Fantasy Art Society was suspended. Harry Turner found he could no longer continue to run FAS and had turned all papers etc., over to Ken Slater. It was hoped the group, though small, would keep together as it had formed a source of supply for fanzine art work, but it did not do so....not to my knowledge at least.

--Dirce Archer--

[[I'd be interested to know how successful the art book loaning went; that is, did OF get all of them back, eventually? If so, this might work out again if we can collect a nice library of books, and some interest is shown. I also like the idea of continuing art folios, but again need a show of interest. Will you artists co-operate by sending in some good ink (no wash) artwork on 8 1/2 X 11 inch paper for a folio collection? --Bjo--]]



JOHN & BJO TRIMBLE
[& sister Kathryn Arwen]

PROUDLY ANNOUNCE....

Lora Jo Anne

8 lbs., 8 1/2.oz.

Blonde...Blue-eyed

BORN


4 April, 1967....9:51 A.M.

By Caesarean Section in
Peralta Hospital, Oakland

Mother & baby at home:

243 Santa Rosa Avenue
Oakland, Calif. 94610

[415] 654-6194





TRIMBLE NEWS

Things are back to normal [a relative term if I ever heard one!] at the Trimble manse, with nothing more to do than take care of two children, keep up fanac, and try to get some writing and illustrations done. John's new job is starting out slower than he'd hoped, but he likes his boss very much. We arrived here, with me very pregnant, to try unpacking things while getting used to a new job, filling fannish obligations, and still not put too much pressuere on me. The result was what seemed to be an ulcer flare-up for me, but there is now doubt about that. When I'm more recovered from everything, there will be tests on this, to find out just what was wrong; nerves, probably.

Otherwise, I'm recovering from the operation fairly well [and happily obeying Dr's orders not to bother with housework!], and have found Lora to be a cuddley delight to have around. There doesn't seem to be jealousy from Katwen about the new baby, tho our oldest child seems under the impression we've brought home a puppy or kitten for her to pat and play with! Katwen is now in that stage known as The Terrible Two's, where she simply never stops moving; no naps, tries to stay up late, and falling off of appetitè [except for animal crackers], combined with a frenetic energy that wears me out to just watch! I am told that this would have occurred even without a new addition to the family, as it is a normal part of a child's development. Hoo boy!

Lora travels as well as Katwen did at her age; we have already been "over the hill" to see the grandparents, 70 miles away. Thank god for infantseats! We plan to travel across the US this summer with both kids, to visit assorted relatives [Billings Montana, Edmore North Dakota, & Minnetonka Minn], and on to NYCON. But we will probably do this by plane, instead of by car.

Katwen is in an imitation stage, so we have to watch what we do and what we say, especially. Lora isn't old enough to show much personality, yet, but she already displays the same individuality about setting her own nursing that Katwen did. Lora also likes being sociable, and wants to meet company. In all, a happy Trimblehaus for us!

--Bjo--



Sketch done on
7 April, '67
by
Bjo

ANNOUNCEMENTS & STUFF

DONATE ARTWORK TO TOFF & SAVE!

Artists who donate artwork that we can auction off or raffle for the Trans-Oceanic Fan Fund will not have to pay an entry fee for the NYCON art show. This means artwork [not sketch table material] of any kind [not necessarily SF or fantasy] of quality. For each piece donated to this \$1000 project to bring Takumi Shibano from Japan to the US for the 1968 Worldcon, we will deduct one entry fee; this gives the artist 5 pieces of art to enter in the show free of charge.

Donated art, if it fits the SF or fantasy theme required for the show, will be eligible for competition.

Send donated work to the art show agents, please, for either Westercon or Nycon, or bring it to the cons!

Bringing a fan across the Pacific is going to cost so much more than flight fares across the Atlantic, and we have little time in which to get all this money. Your donated art can be a big help in building the fund, and gain the gratitude of everyone who will enjoy Takumi's company in 1968.

Donations of any kind of material [including cash] will also gain you a sub to MANEKI-NEKO, the TOFF fanzine.

July 1, 2, 3 & 4, 1967

WESTERCON XX

\$2.00 to join; P.O. Box 75192
Los Angeles,
California 90005

SEND ART TO: David G. Hulan
P.O. Box 1032
Canoga Park
California 91304

NOTE CHANGE IN WESTERCON ART SHOW AGENTS FROM FRED PATTEN TO DAVE HULAN! REMEMBER IT.

Sept. 1, 2, 3, & 4

NYCON 3 [25th Worldcon]

\$2.00 to: P.O. Box 367
Gracie Station
New York, NY 10028

SEND ART TO: David A. Kyle
RD #4, "Skylee"
Potsdam, New York 13676

OVERSEAS ARTISTS: Remember, there is no entry fee for you! What else can we do to encourage you to enter the shows?

CONTEST for those artists who can letter well, offered by Franklin Dietz, Jr; he writes that while they have a very nice letterhead symbol for the Lunarians, they now need lettering and layout to go with it. Send to: 1750 Walton Ave., Bronx, NY 10453 for a sample of the design, and further information. Prozine sub/prize.

PHOTOS OF YOUR ART on 35mm slides available from previous shows. Official Art Show Photographer, Paul G. Herkart [25 Palmer Square West, Princeton, New Jersey] has them for sale; contact him for more info.

TAFF CANDIDATES: This is the established Trans-Atlantic Fan Fund, where fans vie for your votes to gain the money to get from this country to a European con, or vice versa. This year, the candidates include an artist, Steve Stiles, along with Ed Cox and Ted Johnstone on the ballot. Send to: Terry Carr, 35 Pierrepont St., Brooklyn, NY 11201 or Thomas Schlück, 3 Hannover, Altenbekener Damm 10, Germany, for TAFF ballots and information.

Don't confuse TAFF with TOFF; both need your support, but they are different projects. TOFF is expressly for Takumi Shibano, and may be only a one-shot deal; TAFF is an established fan project.

PAS-tell #23, the magazine for the
International Science Fantasy Art
Exhibition. May, 1967.

Available for 25¢ each, 5/\$1.00 from
Bjo Trimble, 243 Santa Rosa Ave.,
Oakland, California 94610 U.S.A.
or from Ethel Lindsay, Courage House,
6 Langley Ave., Surbiton, Surrey,
Great Britain for 5 at 7/.

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\$

I*M*P*O*R*T*A*N*T!!!

Be sure to note the change in art
show agents for Westercon XX from Fred
Patten to Dave Hulan, PO Box 1032,
Canoga Park, California 91304. Art
sent to Fred's old address may not get
forwarded or returned, judging from the
way his ordinary mail is being treated!

Artists entering the show at NYCON III,
Sept. 1, 2, 3, & 4, 1967 are urged to
send their work to the art show agent,
Dave Kyle, RD #4, "Skylee", Potsdam,
New York 13676, as early as possible.
Overseas artists can save money by
sending their work seairmail if they will
mail it soon enough! [US artists who will
be attending NYCON may bring their work
if they will be arriving in time to
hang it before the show closes] The
Kyles live outside of New York City, and
will be leaving possibly several days
before the convention for the city; so
to be sure that your work gets in the
show, mail early.

PRINTED MATTER
RETRN REQUESTED*

*ATTENTION, POSTMASTER:
kindly give us a good,
clearly readable
address; we've paid
our 8¢ for it, OK?

FROM:

The International
Science Fantasy
Art Exhibiton

243 Santa Rosa Ave.
Oakland, Calif. 94610