

LLANATHONY
FIVE

is from Irwin Hirsh, of 279 Domain Rd, South Yarra, Victoria 3141, Australia. And is for the Feb. 1981 mailing of FAPA. This fnz supports Australia in 83,

New York in 86, and Joyce Scrivner for DUFF.

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29.8.1980 I must say that it feels strange to be doing a contribution intended for a mailing that will be appearing six months in the future. Earlier this week the August Fantasy Amateur arrived and when looking over it I cringed at the thought that last year I only contributed 8 pgs to FAPA. And only in my second year as a member. (I've already done up a two page contribution for the November mailing. This will be airmailed when the results of the election arrives. Yes, I know that Bruce Pelz was the only candidate, but I just want to Make Sure.) Since I have some spare time I figure it would be a good idea to get ahead of this and give 1981 a strong start with regards to my FAPA activity. What I intend to do is a number of pages of mailing comments on FAPA 171 (May 1980), keep a hold on them, and when the 172nd mailing arrives I'll finish this fanzine off and ship it off to the OE. That should give the year a flying start.

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And on to mailing comments on the 171st mailing. (Note: I realise that by the time you see this the 171st mailing will be nine months old, but I get the impression that in FAPA mailing comments on slightly dated mailings is an acceptable thing. Of course, the 171st mailing is the most recent mailing that I have.....)

FLOCCIPAUCINIHLIPILIFICATION 6
Mike Glicksohn

I tend to agree with your feelings about mailing comments; knowing that

someone has seen Alien, or liked a cover does not make for exciting reading. At the times when I am very conscious of this I try to do better, but I must admit that I very often lapse in quality. Obviously the difference between a well-edited letter-column and mailing comments is that what gets printed in the letter-col. goes thru one more editing stage than do mailing comments. That way comments like "nice cover" don't reach letter-cols, but I hope they do reach the person whose work it is being commented on. Not very interesting reading, but egoboo nevertheless.

When us Aussies say it is compulsory (voting, that is) what we are talking about, or mean, is that it is compulsory for us to go to a polling place on vpting day and have our name crossed off as having recieved a ballot form(s). What we do with those ballot forms is up to the individual (we may have to put those forms into the ballot box, but I'm not sure about that one), who more-or-less has the choice of 3 options: vote so that it will be counted, unknowingly stuff up the ballot which will cause it to not be counted, or consciously refuse to vote by not filling the ballot form in properly. When they count the votes those last two options are put together in the category of 'informal' (which, unfortunately, doesn't tell us how many people come from each category).

TNFF V40 N2 There seems to be something wrong with the
Owma K. Laurion way you give ratings for layout. Or so I
 think. Looking at the ratings you've given
to Nabu and The Diagonal Relationship, two fanzines I've been
getting for close to two years, I see the former gets a 'C' and
the latter an 'A'. Yet, DR has always struck me as a badly laid
out fanzine. - Arthur evens confesses to be allergic to layout.
Sure it uses a lot of artwork but it seems to be used quite
indiscriminately. Nabu, on the other hand, uses very little
artwork but the layout of the fanzine has always struck me as
'functional', where-as sometimes DR's layout can get to be confused.
In fact, looking at the ratings of the fanzines I see, what you call
layout is in fact number of illos.

7.12.1980 So much for what I said a page back. About doing
 mailing comments on the 172nd mailing as soon as it
arrived and getting this into the mail soon after, that is. That
mailing arrived, perhaps, six weeks ago and I've meant to sit down
at the typewriter ever since then, but it was only a few days ago
when the November Fantasy Amateur arrived that I started feeling
guilty about this lack of activity. Over the last 2 or 3 days
I've read the August mailing, and I hope to get this in the mail
in time to make the February mailing.

In my short two-page contribution to the November mailing I
chattered about my involvement with photography and ended up with
a brief mention of what I was doing at that time. At the time that
I wrote that I was very unsure of how I was going to go.

As I mentioned in my last contribution, I was taking a series of
photos on one room in this house. For about 15 years my parents
have been collectors of antiques and art, and the room I decided
to photograph has one of the best mixes of these two things.
Originally, I was going to try and evoke the beauty of that room,

by taking shots of fairly large slabs of the room. The first day that I took the camera into that room I shot off two rolls of film (24 shots; each roll of film put thru a Double Lens reflex camera uses 12 shots), and every one was terrible. The next time I took the camera into that room I started to close in on the objects so that there was less in each frame. They were better than the first lot but nowhere near what I wanted, so the next time I closed in even further. It was only with the fifth roll of film that I was approaching any sort of quality, but there was also a change in my folio topic. I was getting so close into the various objects that the focus of the folio became one of shape and texture rather than the originally intended beauty-of-one-room theme.

My approach now was to take one object in that room and photograph just that one object, or a small section of it. For some of the photos it was not possible for someone to tell what they were photos of, which helped me in the shape and texture aspect of the folio.

Once I started taking the photos along this line, it took a while before I was really getting into it. This is because this form of photography required a reasonable knowledge of lighting; something that I've had no practical experience of. So my first few roles of film (after having decided upon this new approach to my folio) finding my way with getting the lighting conditions right. I think I've got a lot out of this aspect of this folio, and, in fact, it was in order to get some experience in lighting that I decided to take on this sort of folio.

Looking back over it now I'm happy with the quality of the photographs, all of which are on par, quality-wise. However, I'm a bit bothered about the quality of the prints. They range from very good, excellent maybe, down to just plain good, and this tends to distract from the overall quality and effectiveness of the folio.

I wish I knew how to explain this as it is something that is most annoying to me, as I had a hard time in the darkroom. For some reason I had to struggle in stay in the darkroom for any reasonable period of time. In first year I had no trouble in going into the darkroom and staying in there for six or more hours, and come out at the end with something to show for itl my work. This year I would struggle to stay in there for an-hour-and-a-half, and if I was very lucky I might some away with a print in its final stage. With 3 weeks to go (of a 15 week period over which I was doing this folio) all I had was two prints in their final stage, and I really had to push myself from then on. And that is why the quality of some of the prints suffered.

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Mailing comments on the 172nd mailing:

FANTASY AMATEUR 172
Officialdom

I voted for the dues increase admendment
and am glad that it got thru, but I don't

see why us non-American members should have to less in dues. Just the postage costs of sending us our FAs airmail and our bundles by seamail is greater than our dues fee. I would be happy to co-sign any admendant to cut-out this difference.

EGO TRIPPING IN LA # 2
Stan Burns

The reason why I wouldn't take any wedding photos is basicall y because the whole process seems to me to be uncreative. Most wedding photos that I've seen have all been the same standard stuff. A computer could do the job.

WYRD BITH FUL ARAED #3
Brian Earl Brown

I'm not sure that there is a relative absence of apas in Australia. Last I heard there are 6 apas around. Seems like more than enough to me - I get the impression that there are not enough people around to keep all 6 going at a healthy state.

I AM LEGEND
Redd Boggs

No specific comments come to mind, but I do want to mention that I enjoyed this contribution a hell of a lot. I trust you circulated it wider than the boundries that FAPA allow,- it doesn't deserve such a tiny circulation. Oh, what I'd give to produce such quality "right off the top of my head".

DAMBALLA 41
Chuck Hansen

So that is why Harry puts in his worat from Martin section. Thanks for explaining it.

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For some unexplained (to me) reason I am unable to put together an interesting set of mailing comments. This isn't just confined to FAPA either. It is happening to all the PAs I'm in. I hope it is just some temporary block, and that I come out of it soon. However, for the mean time this contribution doesn't seem to be going anywhere. Sorry about that.

And I think that rather than sit on this and wait to get out of this block, I'll send this off to Bruce and hope that my next contribution is better. See ya'.