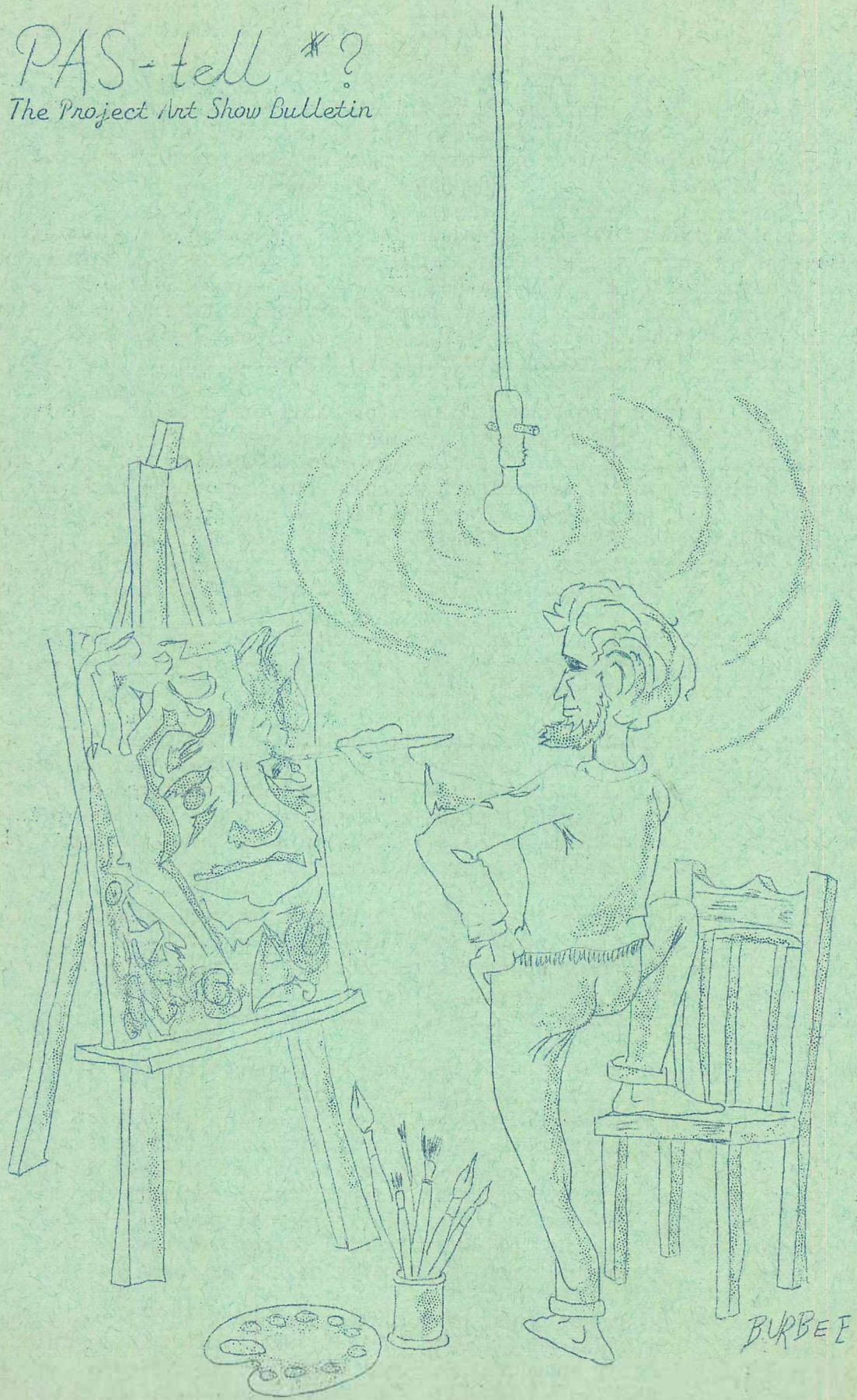


PAS-tell *?
The Project Art Show Bulletin



1.

PAS-tell TO BE FULL ART MAGAZINE!!

Next issue of PAS-tell will see it as a full-fledged art magazine for fans. This should come about in May, or sooner if we can get all the goodies together. The way I would like to see this work out is a quarterly magazine, and monthly news bulletins about the progress of the show plans. How does that sound?

We have some departments already lined up for the magazine; one about art markets in Los Angeles and New York (and elsewhere if we can get reporters). Bernie Zuber, who works for Dell Publishing co, and has friends in art jobs around Southern California, will lead off. We hope Alma Hill will send some observations from New York; and anyone else who has an idea of job-opportunities in your area, please let me know. I have also asked a friend from UPA cartoon studios to tell about working there. Any more ideas?

There will be a question-and-answer column (probably named something horrid like "Out On A Limb") which will try to answer puzzling questions you have concerning art, materials, techniques, etc. In some cases, we may even be able to tell you where to obtain a special material. With several art schools, huge art supply stores, and the county art museum at hand, it will be a rare question we can't find some answer to! Try this; there is no question that is too "stupid" to ask. You would be surprised to know that there is a whole troop of "sophisticated" art school students who ask the same questions you are too shy to bring up. We'll even use initials or something, if you wish.

Along with job-opportunity articles, we will also try to give an idea of the schools and their teaching technique; for those of you who are interested. Is anyone taking one of the mail-order lessons who would tell us about them?

Another idea is to present some fanzine art techniques; how to handle everything from hekto, ditto, mimeo, clear thru to photo-offset. The different brand names that fans use (why Gestetner stencils only must be used on a Gestetner) and how to improvise the tools you need for doing art with any one of these methods. You fans out there; editors, and artists, who have handled these various methods; how about some info about them? This could do more to improve the art in fanzines than you would believe!

We are not interested in printing artwork in this magazine, except as fillers to break up the print, and some experimental work which would not fit another fanzine. We most certainly do not wish to be responsible for drawing art away from the general fanzine field. We are interested in covers, fillos, and illustrated pages of art technique. The main subject of all this should have to do with fan-art.

When we get the details worked out, there may be a quarterly contest in the pages of PAS-tell, to illustrate a certain book or books; with free rein or some special stipulation (like emphasis on costume, portraits, etc) and the results of the contest to be farmed out to fanzines after full judging and criticism. (These fanzines will not be picked at random, but will be ones which have shown an interest in fan art and made a real effort in good reproduction of art--send in your suggestions and choices of fanzines, if you are really interested in this.) There will probably be nothing but glory and egoboo as the prizes, but the exercise will be good for you. Well, maybe we could manage to send out a crowquill pen, or a patty of Pelikan gold watercolor....

Do you have any ideas, suggestions, or volunteers of work? What would you like to see in YOUR magazine? What would you like to include; what features, articles, etc.? Please let me know; for I can't know what you want without your letters. We will try very hard to keep to a regular schedule--with any kind of luck, our particularly trying times are over--and with a full staff; anyone could take over in case of trouble again. Now, people, it's up to you!

This is PAS-toll #5 or 6; who keeps count? Published supposedly to forward Project Art Show which just presented its first show at the 18th World Science Fiction Convention in Pittsburgh, Pennsylvania. 2.

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IN THIS ISSUE: Report on the show, financial and otherwise; financial report on PAS-toll and other expenses; and more points for discussion; also some statistics for those who like numbers. Something 4 everyone!

COVER BY JOHNNY BURBEE — WHO'S NEXT?

PITTCON ART SHOW REPORT

We did it, gang! The show was a success! There were all kinds of mistakes (most of 'em mine, I'm sorry to state) and there have been minor and major grotches already about the way things were run. But, in the amazed eyes of the average PITTCON attendee, the show was most certainly a success. The full story is one that had me in a daze for days; all during the PITTCON as a matter of fact.

When the PITTCON said we could have room to hang the artwork, they wanted to know how much we'd be showing. I couldn't even guess, but at their insistence, I guesstimated, "Oh, maybe twenty paintings?"

We had one hundred and thirty-two entries; counting the Tolkien figures all as one entry, and the chess figures as one. All this from 31 artists; some of them "last minute" ringers who showed up without warning with some artwork, or simply sent something in!

Not everything was - strictly speaking - legible for the show, but I was so delirious with joy that I hung everything; also to get outside reactions on things which I had some personal doubts about.

Here, in alphabetical order, are the artists, and some details about their participation in the show:

GEORGE BARR: works mostly in colored pencil and inks. Sent "World of the Fire Mountain" (2nd in Popular Vote), which is for sale; "Fain" which was traded to Bjo; "The Enchanted Pool" for sale: \$25.; "Lorelei": \$35.; "Summer Night Dream" sold \$18.; "Shrine in the Hall of Fame" display only; "Shade of Night": \$18.; a small, exquisite pencil sketch: sold; "Poseidon": sold; "Metal Monster": \$15.; color sketch for "Crystal Castle": sold; and two small illos black-&-white: "The Blob": \$5.; "Ali Baba & the 40 Thieves": \$3.50. Two very beautiful color paintings were sold in Barr's studio to Bill Ellern and Ernie Wheatley, when we went over to pick up the artwork (on our way to the PITTCON).

MARVIN BRYER: sent a delicate abstract watercolor for the ill-fated raffle, and I took it to the show. "Psychomancy" was not priced by Bryer; I presume it is for sale.

COLIN CAMERON: sent an ink sketch, untitled; and an abstract oil, "Shadow Over Innsmouth", which got a good share of notice. This was one of the prime examples of the

3.

reason for this show; to exhibit talents that would never show on a mimeo stencil! This fine, moody oil was certainly a pleasant surprise to fans who had no notion of Cameron's ability to handle color. For this painting and others of its calibre, the judges created another category and gave Colin a 2nd ribbon in "Special Award".

RON COBB: creates in artist's colors and ink. His work was for display only; "God", "Emissary", "Discovery", "Expedition" won first and trophy in Astronomical Art; "Beastie" won first in Outre Art, and the judges were so impressed with Cobb's work, they awarded him a tri-colored ribbon: Judges' Choice.

JONI CORNEIL: works in oil. "The Last Man": \$8.; "Devil's Priestess": \$5.; "Fire Planet": \$5. The work Joni has done for the art show should not go unsung; unfortunately, there is no other reward than this bit of egoboo. She not only talked the local Post Office into delivering art at any hour no matter whether it was special delivery or not; but did a champion job of advertising the art show and the PITTCO in the local book store and around town. Several new members to the PITTCO were a result of her yeomanship. Thanx til you're better paid, Joni! Next year, it's someone else's turn!

JUANITA COULSON: sent oils: "First Contact": \$15.; "Spasgal & Bom": \$10; "Priestess of Purgatory": \$8.; "Fire Priestesses of Procyon VI": \$17.; and watercolors: "Charge": \$11.; "Trixi": \$8.; "Encounter": \$12. Also, when she saw that we had a "small change" table, she put out three or four watercolor sketches which were sold.

GERTRUDE M. CARR: sent a rag doll to be auctioned off, if such came about. We set it up for display and sold it! It was cute, green, and exhibited another hidden talent in fandom. G.M. Carr says she makes other little e.t.'s, and would like to see more! This was a tiny Martian girl, with curly toes and purple hair.

EDGAR CURTIS: sent abstract oils in frames. Luckily, we had an unexpected windfall in easels, so we could display even these sturdy and heavy frames. "Winter" won first in the Special category, and was for display only. "The Trap": \$30.; "Fallout": \$100.; "Oasis": \$50.; "Red Shift": \$150.; "Hokusaidways": \$100.; "A King Can Look At a Cat": \$100. The prices, I suspect, were to discourage casual buying, for these intricate and delicate paintings were representative of many hours of work. Not all the art was of the required sf or fantasy theme; the with abstracts, it's hard to tell. But it was all so beautiful, we made an exception - as in all of the entries - JUST THIS ONCE.....!!

MARGARET DOMINICK: sent oils (and some lovely block prints which were not priced) "Girl From Venus": \$20.; "Planet of Cyclops": \$20.; "Lucifer": \$10 (who looked much more like a good study of Bela Lugosi than anything I can think of; KA, are you there?). The

prints, "Martian Chess" are in the collection of small art that we put on the table - more of this later. Does this meet with DEA's approval? 4

TIMOTHY DUMONT: did not actively participate in the show; but Clayton Hamlin certainly saw to it that he was well-represented. Seems Hamlin has been collecting this artists work and sent in the whole collection! It was a display well worth adding to the show, and while some of it was/is for sale, all monies go to the artist. Most generous of Clayton Hamlin, I'd say! Twenty pieces of art, in oil, scratchboard, tempera, ink, gouache, and grease pencil; seven pieces sold. Tim Dumont carried a few ribbons away, too; 2nd in Fantasy Art for "The Second Deluge", Hon. Mention in Astronomical Art for "Jovian Landscape" (the only H.M. the judges awarded) and trophy for Most Promising of Show which is given to the artist, not a particular painting. Next year, maybe Tim won't be so shy, and we'll hear from him in person! Check with Clay about buying art.

CYNTHIA GOLDSTONE: had some strangely pastel oils of monsters; "Fred": sold; and "A Place Of Light" which won 2nd in Outré Art. This was for display only.

JESSAMINE GREER: entered two oils; "The Golden Helix" and "The Question" which was painted on pinkish metallic paper; an odd effect. The Question: \$5.

OWEN HANNIFEN: sent two huge oils depicting scenes from the Tolkien books; "Orodruin & Plateau of Gorgoroth": \$30.; and "The Stairs of Cirith Ungol" for display. The way he had these paintings packed, in a heavy cardboard box, protected by layers of cardboard and excelsior inside, was a lesson in mailing items of value!

MIKE HOLSINGER: mailed in gouaches for display only; "The Man in the Moon", "Wreckage of Early Venusian Expedition" and "Landing on the Second Planet of Star P-701-5B, Gamma Sector". Next time, how about something for sale, Mike; even some small items? Fans liked your work.

BOB HORVATH: brought with him to the PITTCOH his oils; all of them emulating Allen St. John's works in the ERB stories. "La of Opar": \$3.; "Lad & Lion": sold; "The Golden Lion": sold; "Dejah Thoris" for display, "Yedni the Kavuru" for display, "Tarzan the Terrible" for display, "Death in the Garden of Eden" for display.

BARBI JOHNSON: sent two excellently detailed gouaches; "Duolist of Deneb": \$25.; "The Stars My Destination": \$35. Again we find an example of an artist who is familiar to fans only in line-drawings in fanzines; blossoming out in full color and dimension.

DAVE KYLE: arrived before his artwork did; and donated the artwork to the project since it was by then obvious that his original idea - to give them to an auction for getting TAFF

5. funds. Thru a mistake, the paintings did not arrive on time, and so the idea was dropped. This is an interesting story, by the way, and bears repeating just to show that the Post Office is not always a villain (just most of the time!)

Seems Joni had the local Monessen Post Office so well trained that they automatically delivered things to her new address when the package was addressed to the old one, and they'd make trips out with packages that didn't look as if it'd made the trip, and so forth. If you've ever seen Joni, you know why. When Kyle's artwork arrived, on the first day of the convention (which they knew about, having gotten the whole story from Joni), the Post Office in Monessen took it upon themselves to send the package to Pittsburgh to the hotel! The hotel was the one who fouled us up by returning the package because there was no Joni Cornell registered at the place; altho they already knew of the art show. What could the poor Post Office do but take it back? They even delivered some artwork on a Sunday; and took great care with everything that came in. This should prove what simple explanations and a lot of courtesy on our part can do; at least in a small town.

JAMES LANCTOT: sent one small ink drawing, "Transformation", \$5.00 which managed to catch an element of horror in simple, direct lines. We hope to see much more of his work at the next show; for one picture he sent to me, "The Black Madonna" has caused much comment and people want to see more.

STERLING LANIER: was a complete surprise to me; George Heap being responsible for discovering him to the art show, much to everyone's enjoyment. His brass figures of the Tolkien "Lord of the Rings" characters (Frodo, Gandalf, Legolas, Gimli, Lord of the Ringwraiths, Saruman, Goldberry, Sam, Gollum, Aragorn, and five Orcs) were one of the outstanding displays of the show. Mrs. Tullis voted for the Nazgul alone as the best choice for popular vote.

Sterling also entered eleven brass chess figures based on William Hope Hodgson's "The Night Land", which were quite as interesting.

He says in a letter that if anyone is interested in getting copies of the figures, it might be possible, for he is thinking of making a limited set of duplicates. Inquiries should be sent to: GERRI, 321 S. 12th St., Philadelphia 7, Pennsylvania.

If enough interest is shown, perhaps the project will really get beyond the "maybe" stage; write and see!

ROBERT LEE: has done small line sketches in his SAPSazines and elsewhere; but nothing particularly spectacular. So when he showed up with a really outstanding oil utilizing air-brush, it gave Astronomical winner Ron Cobb a run for his money; and caused much excitement when fans discovered that Lee is 16. IN a few more years, he'll paint circles around Cobb; and then Bonestell. The painting was sold.

GEORGE METZGER: surprised me by sending something, after assuring me that he had no time to do anything for the show. The two oils, "Folk Singer" and "Telephone Booth" were not of SF or fantasy nature, altho they were abstractional in technique. But "Moloch" is one of those paintings you don't easily forget; a fierce thing of impelling power. It won third place in the popular voting. All of George's art was for display only, but we have been given permission to reproduce "Moloch" for a cover on Shangri-L'Affaires; watch for that!

CHRISTINE MOSKOWITZ: entered two large photographs, which took us by surprise, but we accepted them, for no rules actually had been set against photos. The general feeling seemed to be that while "Space Age" was an SF

6
theme, the "Elephant Fantasy" was not; being simple a study of glass elephant figures. This does bring up the question; where does the title of a picture measure its acceptable qualities to a show with a limited theme such as ours? Does the word "fantasy" in a title make it fantasy enuf to be allowed in the show or not?

This also brings up the question of photos being eligible for the show; what do you think?

NETTIE OTT: is George Barr's sister, and a good artist in her own right. Her little abstract "Back of Beyond" \$5.00, was noticed by many as being --or feeling like --a real "back of beyond" type of thing. I can't explain that; and neither could anyone else! Perhaps she will show more art in the next show.

DAVE PROSSER: entered a goodly show of interesting art. "Nature's Kiss" \$20.00, "The Lesson" \$20.00, "The Red Brain" \$15.00, which seemed like something out of a real horror-fantasy, "The Earth Shakers" \$20.00, an excellent oil of dinosaurs, "She" \$20.00 which I remember as a beautiful painting of a very beautiful woman, "Cycle of Death" and "Seven Footprints to Satan" for display only. Prosser won third place in Outré Art for "The Red Brain".

ANDREW REISS: was talked into joining the show with some art he'd actually brought to show to Harlan Ellison. His vibrant oils, "PAX" and a sorrowful blue face caused much comment, while the cartoons "Hobby" and "Pink Face" were among my favorites. Next art show, we hope Andy won't be so hard to persuade to join us; he certainly has something to say in his work.

BHOB STEWART: was another last-minute surprise. He sold an abstract "The Night the Sea Kissed the Moon", which was a very good painting; and I don't usually care for this kind of work. "The Watchers" \$17.00, and "Hamlet of Arcturus" \$12.00 were also on display.

RICHARD SCHULTZ: displayed one item, and made a story, and is now a happy artist. The item was a wood-carving of "The Temples of Barsoom", a simple, deeply cut work featuring one broken column lying in the sands of Mars. The story is elsewhere in this issue; I think you'll like it.

STEVE STILES: who shows promise in line drawings, entered some off-beat but excellent bits of work. "Study in Green" \$4.00, "Maze" \$2.00, and "Lonesome" \$4.50. If I had had any money of my own to spend, "Study in Green" or "Lonesome" would be decorating my home, right now.

GREGG TRENDLINE: sent his artwork in such a huge box, I bet Joni that when we opened it, we'd find Gregg. Kidding aside, he packed his artwork so carefully and beautifully we were tempted to take photos of it to show the rest of you how to protect your precious artwork.

Gregg entered several huge oils of semi-abstract nature, and something else; multilith masters. This was something unforeseen, and I still cannot think of any reason why this should not be allowed, except that in my experience, this paper tends to grow old and yellow too quickly. To clear up a point, I am quite sure that most, if not all, of the masters had been used. If there is some way of spraying them with a plastic coating or something, then I feel that they are as valid a piece of art as anything else. The only reason I would want to spray them would be to protect the buyer of this art; it is hardly fair to him to pay for a painting only to have it fade away--as happened to a watercolor I once had--or get dark or something. Otherwise, I'm open to suggestions from you all out there on this subject.

7. Gregg Trend (still): "To the Other Shore Between Time and Eternity" \$12.00, "Sleep No More" \$40.00, "Daggers in Men's Smiles" \$15.00, "Look Upon Death Itself" display only, "Perchance to Dream" \$20.00, "Play Me the Earth and a Tragedy" \$100.00 or bargaining, "Listen to Me Said the Demon" \$20.00, "Subconscious Interruption" \$250.00, "The Inferno" \$15.00, "Memorial to a Dream" \$50.00 and "A Mere Jest" display only; which won third for Fantasy Art. Gregg also won third for Most Promising of Show.

I was sorry that "A Mere Jest" was not for sale --altho Gregg's prices were much too rich for me, anyway-- for I dearly love dragons and creatures like that; and Gregg's dragon was a real cutie.

BJO TRIMBLE: entered one painting, an oil "The Leavetaking" for display only. It won trophy in Fantasy and the popular vote trophy, Award of Merit.

All of the theories put forth so far are not quite right; I did not enter the least of my paintings (to do that would have been an insult to everyone, including me), and I did not enter just one painting to be modest.

"The Leavetaking" is the best painting I have ever done; I love it and the people who own it love it (I had to bring one of the owners, Ted Johnstone, along with me to the convention to keep an eye on it!) and it holds a place of honor in the McDaniel home. I brought it to the show because it was the best I have done, and I thot everyone would like to see something like that.

Also, because I browbeat, threatened, and pleaded with everyone to send their art in, I did sort of figure it would look odd if I didn't show something, myself. And I had no time to do anything more; this is why there was only one entry.

The idea that it even just might win a prize never did enter my little pea brain. I had other things to think about, and really never thot of the extra effects of entering the show, myself. When I say the blue ribbon on the painting, it was one of the strangest shocks of my life. I was so embarrassed about winning popular award that I couldn't stand up in front of all those people and say so; Ron Ellik had to announce it for me.

And now I don't know what to do; it does seem wrong to have the person in charge of the show winning the prizes, or does it? Should I enter any art in the next show or not? Surely, knowing the judges, my work was judged on its own merits, not because I was running the show, but what does it look like to others? I don't know. And I'm very confused.

BERNARD ZUBER: sent "City" \$50.00, "Flying Saucer" \$8.00, "Self-Shape" \$10.00, "Way Out" \$5.00, "True Love" \$10.00, "Blue Girl" sold, and "All That Glitters Is Not Butter" for display only. Bernie's work attrated much comment, and his works "Flying Saucer" and "True Love" have since sold to LAEFS members.

Bernie was willing accomplice to a little experiment, which did work out very well. He sent along many small ink, pencil, and water-color sketches (plus a few Ozalid copies of cartoons, etc.) and we put them on a table for the people with small change who would like a bit of artwork; we didn't announce this beforehand for fear that it would not work out and then we'd have all these little sketches and bits of work to return to everyone. Well, when Juanita Coulson and Prosser saw the table, they threw some of their small stuff there, too. The whole idea worked very well, and we will do this again. Later in this issue, I will describe details of this idea.

NOW TO LIST ALL THE AWARD WINNERS: AND THE AWARDS.....

JUDGES OF THE PITTCOON ART SHOW: Ed EMShwiller, professional artist
 Elinor Busby, co-editor 1960 Hugo-winning fanzine, CRY.
 Member SAPS and FAPA.
 Alma Hill, member Interplanetary Exploration Society,
 the National Fantasy Fan Federation.
 Les Gerber, editor UMGLICK, member the NFFF & fan writer.
 Sidney Coleman, CalTech's shining light & humorist (?)

JUDGES FOR THE SPECIAL "FELLOWSHIP OF THE RING" AWARD: Elinor Busby, Ruth Berman, and
 Bruce Pelz; Ring Trilogy enthusiasts and experts.

FANTASY ART TROPHY sponsored by Richard Eney:

FIRST: Bjo Trimble--"Leavetaking"
 2nd: Tim Dumont--"The Second Deluge"
 3rd: Gregg Trend--"A Mere Jest"

OUTRE ART TROPHY sponsored by Famous Monsters of Filmland:

FIRST: Ron Cobb--"Beastie"
 2nd: Cynthia Goldstone--"A Place in the Sun"
 3rd: Dave Prosser--"The Red Brain"

ASTRONOMICAL ART TROPHY sponsored by the Los Angeles Science Fantasy Society:

FIRST: Ron Cobb--"Expedition"
 2nd: Robert Lee--"Untitled"
 3rd: Bernard Zuber--"Flying Saucer"
 Hon. Mention: Tim Dumont--"Jovian Landscape"

AWARD OF MERIT sponsored by FANAC and presented by Popular Vote:

FIRST: Bjo Trimble--"Leavetaking"
 2nd: George Barr--"World of the Fire Mtn."
 3rd: George Metzger--"Moloch"

SPECIAL RIBBONS: given for art that did not have a category:

FIRST: Edgar Curtis--"Winter"
 2nd: Colin Cameron--"Shadow Over Innsmouth"
 3rd: George Barr--"Shrine in the Hall of Fame"

MOST PROMISING OF SHOW sponsored by the National Fantasy Fan Federation:

(Awarded to the artist who shows most
 promise of improving SF art field)

FIRST: Tim Dumont
 2nd: George Barr
 3rd: Gregg Trendeine

JUDGE'S CHOICE a tri-color ribbon indicating the group's special interest in:
 RON COBB

FELLOWSHIP of the RING TROPHY: sponsored by The Fellowship of the Ring:
 Sterling Lanier--Brass Tolkien figures

All of the trophies except the Fantasy Award were bought at Custom Trophy Co, 5017 Exposition Blvd, Los Angeles 16; which gave us a huge discount because we bought the awards under the LASES club name. The lettering on the trophies cost almost as much as the whole thing, at 5¢ a letter! We do not have to buy all the trophies at once to get the discount, either; this is something to remember.

It was obvious from the start of the show that I had erred greatly in categories for the show; we needed more

9. categories and more prizes. This is something, with the co-operation of the rest of fandom, that we will remedy this next show.

For the people who might be considering giving a trophy, I will list the prices of the ones last year. I'm sure that almost everyone who saw them at the PITTCON will testify that they were good-looking prizes. Therefore, the price may surprise you a bit: the LASFS trophy cost \$8.00, the FANAC award cost \$8, the N3F one cost \$5.00, and the FMoF trophy cost \$9.00; with 440 letters of engraving in all @ 5¢ a letter coming to \$22.00, the four awards cost \$52.92.

A very nice award could be arranged for about \$15.00, you see. This is with the club discount; without it, the trophy would cost about \$30.00. Something to think about, fan clubs!

While we are on trophies, and in case someone wants to know about those 440 letters, each trophy said on it: "First Science-Fantasy Art Show 1960 Pittsburgh 18th World S.F. Convention" and that takes up a lot of letters! Then the individual trophies had identification as to the award and sponsor.

This show's awards will say "Second Science-Fantasy Art Show 1961 Seattle 19th World S.F. Convention" unless someone comes up with a better idea. Speak now, if you do have an alternate idea, please.

While we're on expenses, we might as well tell you about a few others which were paid for mostly by friends of the art show who wish to remain anonymous, darn it. Some of the expenses were paid for by the money you all sent in, but that is all gone, now.

Here's why: Last year's art bulletins and PAS-tell ran to 93 stencils @ \$2.95 a quire, which comes to \$10.70 and 3 tubes of ink @ \$2.85 a tube = \$8.55; 22 reams of paper @ \$1.50 a ream = \$33.00; 800 stamps @ 3¢ each = \$24.00. Plus the usual fan Gestetner fees, which ran up to \$12.50 and which LASFS marked off as their contribution to the show.

In this last year (1960) we ran 904 copies of all the bulletins and PAS-tell, using some 10,749 sheets of paper. For the ones who like numbers, that's a lot; and for one like me, it's a staggering amount! The total for all this was \$88.75.

The donations and money sent in by kind folk did not exactly cover all this, but I managed most of it by talking the Shangri-L'Affaires crew out of left-over paper and stuff. Thus the explanation of why the paper was often quite variegated.

The fancy figuring was John's and Bill Ellern's, not mine. I've already told you that I can't count.

Ads for the art show were quite important, last year, so that people would know of this and get interested. And so I squandered some of the money on ads in the PITTCON progress and program booklets. I bought half-page ads. You take it from there.

The PITTCON was quite nice to the art show, and gave us every consideration. They did so much for us that we are probably quite spoiled for a convention committee that isn't as impressed with a fan art show as the folks in Pittsburgh certainly were. Many thanks to Dirce Archer (who managed to put on a fine convention in spite of many personal problems that were crowding her life) and to P. Schuyler Miller, who is a doll!

Commissions paid to Project Art Show at PITTCON: \$7.68, since we collected only 5% of each sale. This was my own stupidity, and I felt very bad about not thinking of this earlier so as to bring it up and make a ruling on it. Since the thought of commissions did not occur to me until too late, it didn't seem fair to assess the artists without their knowing of it in advance. No taxation without representation, and all that; so you see that I am not a hopeless dictator!

Now I would like to hear from you about this!

PITCON ART SHOW

10.

FINANCIAL REPORT

By WILLIAM B. ELLERN

Well, here I am, trapped as usual. Bjo wants me to tell how Project Art Show turned out financially.

Yours Truly got into the act by being present and volunteering at the wrong time; with a little effort, I could have gotten away scot-free, tho conscience-stricken. Bruce Pelz, the erstwhile treasurer of the Project managed to be elsewhere, during the process of the PITCON. So, since when it comes to money and numbers Bjo is lost, I offered my services. And was accepted. After this minor catastrophe, I started in on the job.

Lacking a cash box to keep change in, a record book to keep track of sales, and a receipt book; to say nothing of a lock on the door, we made do with what we had. Sales were recorded and receipts made out on little slips of paper until we got out hands on some hotel stationary. Money was kept in a manilla envelope. Change was made out of whoever's pockets happened to have any.

For a while it seemed that we were \$8 or \$10 short, then it turned out that some of the people wanting paintings had not paid for them. Sigh of relief!

Next time I'm treasurer, I'm going prepared!

Project Art Show got a 5% commission on everything that was sold at the show. More about that later; let's see how the show did in sales.....

George Barr

Summer Night Dream.....\$25.00
Woman & Bubbles.....\$ 5.00
Posiedon.....\$ 3.50
Total sales.....\$33.50
Commission.....\$ 1.67

(several items sold before the show;
no commission collected on that)

G.M. Carr

Martian Doll.....\$ 5.00
Commission.....\$ 0.25

Juanita Coulson

3 sketches.....\$ 6.00
Commission.....\$ 0.30

Tim Dumont

Color Out of Space.....\$ 3.00
Homo Sol.....\$ 2.00
Shipshape Home.....\$ 2.00
Second Deluge.....\$ 5.00
Nothing Happens
On the Moon.....\$ 2.00
Scarlet Plague.....\$ 1.00
Kalediscope.....\$ 2.00
Total Sales.....\$17.00
Commission.....\$ 0.85

Cynthia Goldstone

Fred.....\$ 8.00
Commission.....\$ 0.40

Robert Lee

Untitled.....\$27.00
Commission.....\$ 1.35

Dave Prosser

3 drawings.....\$ 3.50
Commission.....\$ 0.17

(Some of Prosser's work which was put on the "sketch table" was taken without being paid for. So far this seems to be our only loss.)

Richard Schultz

Temples of Barsoom.....\$ 4.00
Commission.....\$ 0.20

(There is a story about this sale; a very nice story, which will be told later in this magazine)

Enob Stewart

The Night the Sea
Kissed the Moon.....\$35.00
Commission.....\$ 1.25

Bernard Zuber

Blue Girl.....\$ 8.00
Fame.....\$ 2.00
Drawings from table.....\$ 9.14
Total sales.....\$19.14
Commission.....\$ 0.95

(The extra 4¢....well, seems a little girl about 5 or 6 years old showed up at the art show with only 4¢ and she wanted to buy one of Bernie's sketches and there was this very small one that didn't have a price on it and she liked it so much.....so I sold it for 4¢.)

Total Commissions.....\$ 7.69

Ed note: Billen has donated a tidy cash-box with lock to the art show. This act is only one of many - and Bill is not an artist; he just likes helping people!

Comments: The next treasurer should be more prepared; with a cash box, about \$5 to \$10 in change, a receipt book and a record book.

The record book should have a page for each artist, to record the title of the art, price, name and address of purchaser, how price was paid (cash, check, etc). And take a liberal supply of pencils or ball-points.

Have a willingness to disagree with the customer when she says that the picture would look much better without the figures. Point out that this is the artist's prerogative to paint in figures or not. Also point out that the artist is versatile enough to paint her a special picture--sans figures--for a price.

While for Project Art Show, everything was a success, it would have flopped financially if not for the PITTCON Committee. The amount taken in as commissions would never have paid for room rent. What's more, it will not even pay for the next issue of PASTELL. It just covered the price of the pushpins used to hang the show; and the posters, paints, and other goodies (including tips) were paid out of someone's pocket. I have several suggestions along the lines of making more money.

(1.) Move the commission up to at least 10%; 15% would be better. This is much lower than the 25% that conventions charge for all other items like huckstering books and other displays of profit.

About 1/3 of the money from the art was for the under \$5 stuff; only 5 people bought more expensive art. The reason for this was obvious. Kelly Treas art was selling \$25 to 35.

(2) There should be more sketches and small art at smaller prices; the average congoer seems to snap up bits of art (in color or plain), mainly because they can afford it. I suggest that the purchaser be given permission to reprint the sketch in his fanzine.

(3) Shoot artists who mark art that you could have sold many times over "for display only"; especially when they say later, "Oh, I've sold several copies of that."

Boil them in oil when they say "oh, I wanted to get a photo of that before I sell it." and flay the ones who look dejected and say, "gee, you should have sold it, anyway!"

(4) Artwork that is to be hung on the walls should be priced over--say,--\$3.00. The rest should go on the sketch table.

How effective these measures will be remain to be seen. Their desirability should be very thoroughly discussed.

General Comments: Please attach a first-class letter to your package, if it contains more than one piece of art, with a list of what is in the package.

You can imagine how surprised I was to find a color picture by Dumont among the warppings after the show was over. It could have been accidentally thrown away! We were lucky, so far.

Surely, if your artwork is at all important to you--important enough to send to an exhibit--then you can spend the extra 4¢ to make sure of its ultimate safety.

If it is at all possible to pick up the artwork yourself and save us the fuss and bother of packing, wrapping and mailing, we'll happily give your postage back!

Title all the artwork that costs over \$1.00, even if you call it Design #101. This helps keep the record straight (mine) when it gets sold, and helps us make sure we have everything, when we check. Reasonably short titles are appreciated; sometimes it can't be done--like Zuber's "All That Glitters Is Not Butter, which was very funny and strangely, very fitting--but don't worry about it, in any case.

The last point is a rather sticky one. This is about commissions. For an artist, a show is a place to display work and to show what he can do; to interest visitors in seeing more of his work and possibly buying some of it. Even if none of it is for sale, the artist profits because people have seen it, liked his work, and are now aware that an artist exists whose work they like; if and when they want artwork. Some will buy, or inquire or later commission work; and the artist gets the publicity he needs to continue.

For the art show producers, the purpose is to break even. At the PITTCOM, Bjo spent \$6.00 on push-pins to hang up the artwork, and more on posters and paints to announce it to the attendees of the convention. Shows depend on the sale of artwork in order to exist. Everything it can sell is a help, from the 10¢ sketches to the huge oil that say "contact the artist"; provided, that is, that the show collects a commission on the sales.

So the artist runs into an old buddy and patron at the show who says "If no one else takes that painting by the end of the show, I will". The guy has been buying the artist's work steadily for years anyway--so does the art show get a commission?

Someone who saw the show writes to the artist and says, "I saw your painting X at the art show, but it wasn't for sale. Will you paint a copy for me?" If the artist does; should the art show get a commission?

A member of the art show staff offers to transport another artists work across country to the convention. When the travellers arrive at the artist's home, the other fans want to see some of his work which will not be shown at the show. One of the fans actually buys some of this artwork, and another fan buys some artwork which will be slated for exhibit in the show. Does the art show get a commission? Of which sales?

These are all problems which came up at this show. We had to ignore them this time, since we were busy proving that an art show is both desireable and feasible. Next time we should worry about whether it can pay for itself.

-----William B. Ellern-----

13. PITTCOK ART SHOW JUDGE'S REPORT

SID
COLEMAN:

CONSIDERED
CRITICISM

&
SINCERE
PRAISE

(Bjo: Usually, when I use the word "notes" in the title of a piece, I am just being fancy; this time I am serious. This is not an essay; these are notes--essentially material I scrawled on half a dozen sheets of paper during the trip home from PITTCOK, a motley collection of unconnected paragraphs of varying quality about a ditto collection of unconnected paintings ditto. I hope I am not betraying you and that this is of interest to the artists discussed and to those good people who were at the show and saw the paintings; --the second is not always a consequence of the first. The rest of you clods can go read Famous Monsters of Filmland.)

Tim Dumont has devoted an enormous amount of energy and talent to a task which could be done as well with tracing paper: the synthesis of works done in an exact replica of the style of Ed Emsh. This duplication goes so far that whenever possible Dumont signs his name by drawing a metal surface with "Dumont" stamped on it. Nevertheless, the energy and talent are there, and on occasion the ersatz product emerges almost as good as the real thing, not a trivial accomplishment. From the standpoint of commercial sf illustration, Dumont deserves the prize he received as most promising artist; I would rather see magazines decorated with imitation Emshs than by genuine van Dongens any day.

Gregg Trend is the opposite case: he developed a style that, though not so well-suited to magazine illustration as the marker-tested Emsh model, is all his own. If he is anywhere near as young as I have been told, this makes my already highly over-boggled mind boggle once more. Trend tends to waver on the edge of confusion, and in one painting, he falls in, the result looking like nothing so much as Osterized Larry Rivers. The operative misapprehension here (although probably unformulated by Trend) is that the same thing a poet does with so much difficulty--the near-simultaneous presentation of a vast number of disparate images--can be accomplished by an artist with ridiculous ease; just by painting pictures of them all, one on top of another, on the same piece of canvas. It doesn't work.

George Barr's fanzine illustrations have been highly praised, and rightly so; they are good. The same cannot be said of the art he entered in the show. They consist mainly of small paintings of various vapidly pretty women and muscle-magazine men, in static poses. The word "pose" is used with malice aforethought--in several instances I could imagine the artist saying to his model, "Okay, Jake, suck in your gut and flex those deltoids." Supernatural personages fare even worse. I find it hard to imagine an effeminate satyr, but Barr has managed to paint one. Even such frankly illustrational work as the painting of The Metal Monster shows the principal character posed against a background symbolic of the plot.

None of these nasty remarks apply to Shrine in the Hall of Fame, a little painting of some alien artifacts of such charm that it comes as a shock to realize it belongs to the same genre as those ill-considered Emsh cover cartoons for Galaxy: a depiction of an alien event at once similar and different from our common experience, that seeks to derive understanding from the similarities and amusement from the differences. (E.g., rocketship landing on alien cow, woman at futuristic dressing table, etc.) The only difference is, Barr succeeds in this attempt; the Galaxy covers do not.

Edgar Curtis' abstractions are evidence for the statement in the judges' recommendation that the current system of assigning awards is inadequate. Here were pictures of obvious merit which did not fit into any of the categories in which awards

offered, and which, therefore, had to be given first prize in a hastily-invented "Special category". Judgements of non-representational paintings seem to be extremely personal, but I was especially taken by Hokusaidways, which managed to transform some of the spirit of the old-man-crazy-about painting into an idiom quite other than his own. I don't say the attempt was totally successful, but then, translating haiku is not easy either.

I have always been a little ambiguous in my feelings toward astronomical art. Sure, in my adolescence I was more thrilled by the first Bonestell I saw than I was by the first girl I dated, and a great deal of that emotional charge comes back whenever I re-read The Conquest of Space. But still I am uneasy about any form of art that obtains so much of its appeal from emotions that the artist takes no part in forming; about paintings that contain so little of their creators. It is like a photograph of someone one loves, an object that is returned to for reasons having nothing to do with its artistic merits. To someone to whom the stars are only uninteresting blobs of matter, would not Bonestell's paintings just be smaller samples of the same?

Doubts aside, and "value" in astronomical art firmly defined as the ability to imitate Bonestell imitating nature, the best astronomical painting in the show was by Ron Cobb. There was probably slightly more art in Robert Lee's second place winner, but considerably less astronomy.

During the judging, when I made violent animadversions to Dave Prosser's Cycle of Death, pointing out that the images of horror with which it is filled derive from cheap monster films and cheaper comic books, Ed Emsh remarked that this really should not matter--just as there are no bad springboards for stories, so there is nothing that is not fair subject for art. This is true, but in order for the result to be art, the material must be transformed by the artist, not just gulped down like milk shakes and promptly vomited again on the canvas.

Prosser is fascinated by evil; it is his one subject; he draws it again and again, continually trying to transmit to the viewer his own feeling of horror. When I was in high-school I knew a young artist who was fascinated, as is Prosser, by one subject. In his case, it was the naked female body. He was 13 years old, and what was wrong with his pictures was not failure of technique, but ignorance. Thus Prosser. No matter how skillful he becomes with his paints, his pictures will never be anything more than ludicrous failures until his conception of his subject progresses beyond that of Frankenstein Meets the Wolf Man.

The most horrifying picture I know is Wm. Blake's Uebuchednezzar. It does not attain its effect by skillful draftsmanship, nor by the use of bright colours, nor by showing people eating decaying human flesh.

As long as I am invoking distinguished examples, may I point out that there exists a whole long tradition of "how to be nasty while still being a good artist" ranging from Goya to Jack Levine. Nobody in the art show seemed to know of it. I know applying things with a palette knife is an accepted method of constructing a painting; laying it on with a trowel is not. Prosser, as might be expected, excelled in this particular mistake, no doubt feeling he was shockingly defying convention everytime he committed a gaucherie to canvas; but even the otherwise estimable Ron Cobb erred in this direction--his "god" says more pleasant things about Cobb than it does about its subject. (This phenomenon is doubly surprising in fandom, where vicious--and often subtle--cartoons are produced in quantity.)

Postnotes: These are things which I did not commit to notes, but still remember: Ron Cobb stands, as we builders of a vital new language say, head and shoulders above everyone else in the show. His Beastie was the best work there; the only thing I

15. regret is that it was not for sale...Bjo's picture had the most embarrassing title in the show. I had often admired it at Fan Hill, but when I discovered its title, I blushed...Someone remarked that Moloch by George Metzger should have been titled Mordor Wants You. If it had, I bet it would have won a prize...I have a scrawl directing me to say something nice about Bjo's handling of the show, so I will: Project Art Show is like the Sistine Chapel--a considerable aesthetic accomplishment created under an absolute dictatorship.

-----Sidney Coleman-----

ALMA HILL: MORE HONORABLE MENTIONS & NO ABSTRACTS?

It was wonderful fun, but I'm too old to go around on my feet like that. I'm glad I did it this once, but next time provide a wheelchair each - some of the young ones may need them before their critical integrity lets them quit. For myself: never again!

Actually, the members of the jury were a motley crew; perhaps the most incongruous were myself and little Les Gerber. It was a tribute to Ed Emsh as a team-coach, but still astonishing how solidly all of us agreed on which pictures, out of the many delightful ones on display, were really out in front and deserving of more careful scrutiny. Most of the judges concurred with the popular vote on Bjo's Unicorn. I still say that the left arm is all out of whack. Her preference for swooping curves carried her away; nonetheless, it is one of the best; and besides, we love Bjo--not only for herself, but for her personality as her work expresses it. (And this is a valid point in fine art.)

Whatever people may say of our grand prize choice, it shows we looked hard and carefully; for "Leastie" is not a picture that reaches out and knocks you sitting. It is the sort of thing which, at second glance, calls for another look and so on. Such a picture is good company, a pleasure to live with.

Next show, it might be better if everything that got lined up for final comparison were given Honorable Mentions. Some damned good pictures got nosed out, and these shouldn't have been dropped into the rank and file. We felt, in haste, perhaps, that too many awards might cheapen the show itself. With a start like this, however, surely the next show will have no fear of that hazard, and I would like to see lots of special mentions. The pros are still out in front; but I'd like to see more of these youngsters get encouragement to speed up; such competition is the kind that really does add life to enterprise.

You may want to consider a ruling about abstracts. They have a great current vogue, but where do they fit in stf illustration and such? Where do they help the field? Are they fair competition for the illos?

Thanks for letting me judge but next time get young folks.

-----Alma Hill-----

LES GERBER: ENJOYED HIS JOB ~

For me, the outstanding thing about Project Art Show's first exhibit was that it was enjoyable. I enjoyed looking at the paintings, and helping give recognition to the ones I enjoyed the most. The judging was a stimulating experience; a real "meeting of the minds", no matter what the quality of a certain one of the minds might have been.

As for the judging--well, there were only two or three paintings I thought really deserved awards which didn't get them. The decisions of the judges were surprisingly unanimous, and my favorite painting won the popular award, so naturally I was quite pleased. But there were paintings which didn't get awards, and probably didn't deserve them, which I enjoyed anyway. I was not so much surprised by the number of good paintings as by the relative lack of bad paintings, a proportion which one would not expect from the usual art in fanzines.

Special praise should be given Ed Emshwiller for his special care in preventing his own opinions from influencing those of the rest of the judges, and to Bjo, for making the show a greater success than anyone thought possible. The artists, of course, all contributed a little bit of themselves, and you can't just thank anyone for that.

And next year, if I make it to Seattle, I'll bring enough money to buy some art!

-----Les Gerber-----

ED EMSH: SUGGESTS "OPEN CATEGORY" AWARD ~

Impressions of the PITTCON Fan Art Exhibit: A wide-ranging collection in style and quality, very well hung. Quite a few examples of professional level work. A lot of vitality and imagination in the work even where the technical level was low. Overall a good show worth repeating and expanding in the future.

Suggestions for following shows: Besides awards for predetermined categories (i.e., science fictional, fantasy, outré...), there should be a couple of unspecified trophies or awards to be given for categories the judges feel show merits, but do not fall into the listed classes. Some of the work shown didn't fall into the categories already determined, yet were of award quality.

-----Ed Emsh-----

APOLOGY ~

Elinor Busby, the other judge--and the only one not represented here--did send me a fine bit of writing about her impressions of the art show. I have lost it, or misplaced it, or something; for the letter was not in my PAS-tell files. Sorry, Elinor; sorry, people. This is one of those things I regret very much, but the paper remains lost, nonetheless. If I find it soon, it will be in the next issue of PAS-tell.

Meanwhile, the sincere thanks of the Project Art Show and of Bjo go to Ed Emsh, Sid Coleman, Alma Hill, Les Gerber and Elinor Busby for the fine job they did for us; willingly giving up their convention-time to judge our first art show. Thank you, folks!

-----Bjo Trimble-----

17. Joni Cornell accepted the artwork sent to the PITTCON, so we asked her to write a report about this; and give suggestions which might help the artists and the next person who must necessarily take on the responsibility of housing the art until the show.

JONI CORNELL: SEND ART CAREFULLY WRAPPED!

First, the condition in which the artwork arrived. Actually, as you well know, it was a minor miracle that some of the things arrived in one piece, and in the case of George Metzger, that it arrived at all. As I recall, Bjo gave a few simple instructions, which didn't seem to impress anyone very much. By this time all good fen should know better than to trust the P.O. Especially where packages are concerned. Thin cardboard, thin paper, and a smattering of tape is just tempting fate, and I do mean the P.O.


Some mats got slightly bent in the trip through the mails, so may I suggest that for next year's convention that when you put the art together for mailing that it would be wise to use TWO sheets of THICK cardboard, cut slightly larger than the paintings. Tape the edges of these together, and in that way the matting won't suffer.

, Although most sent return postage, there were a few who didn't think about the matter. And another point, the artists sending the material should enclose enough money to pay for wrapping paper to be used in re-mailing the material. It may seem ridiculous, but wrapping paper does cost money, especially when there are many packages to be wrapped!


As far as I can remember, I asked for a little bit of information concerning the art being sent. And Bjo asked for info to be written on the backs of the pictures. In all, these instructions were read and promptly forgotten. Cataloging and naming pictures took up a good bit of time while we were preparing for the show. If everyone would settle down this year and note instructions, and send in their questionnaires immediately, perhaps we can give out a booklet at the con....such as art galleries do. If the viewers can find out more about the artists, they will appreciate our efforts more. I'm willing to compile such information, and put it on stencil for mimeo, if I get co-operation. After all, I can't read minds, and neither can Bjo.

As for the matter of dues and officers, I think it should be settled as soon as possible. An organization can't run on will power and Bjo certainly can't be EXPECTED to run the whole affair again this year. It may seem strange, but the lot of a dictator is seldom a happy one; too much work. Let's see if we can't have officers shortly. And have the matter of dues determined, and sent in as soon as possible, if not sooner.

-----Joni Cornell-----



Robert E. Gilbert did a clever thing; on the back of each of his paintings, he put a small name & address tag like the one shown below. These are very inexpensive, and do not leave scrawling handwriting or pencilled (for crying out loud!) addresses to the committee to translate. Besides being tidy, the tags also look very professional. You can buy 500 gummed labels for 25¢ from Walter Drake & Sons, 11 Drake Building, Colorado Springs, Colorado. (if you want a plastic box to carry them in, send 35¢.) This is an idea I recommend heartily.



Another idea, for correspondence, try some of the photo-stamps you can get from Marijane Johnson, 1011 E. Hoffman, Spokane 22, Wash., send her a good clear photo of you, and about \$1.50. It's one way to let people know what you look like, and people are interested in that, y'know.

In a discussion at a recent party, the problem of always-broke artists came up, and someone suggested an alternative to the idea of a formal group with dues that are high enough to pay for the show and the bulletin but sort of high for the artist. I thought that you all should hear the suggestion, and think it over; it has some merit.

If the commission for the sale of art at the show was raised, this money would pay for the expenses of the show itself. The point against it is that only the selling artists would be taxed, as it were, for the art show. But it was pointed out that the selling artists could most afford to pay for the show; they can easily "carry" the rest of the exhibit, if they will consent to be so generous.

Then, the only expense that remains is the cost of publishing the show bulletin; paper, stencils and postage, mainly. This could be arranged by subscription; anyone who wanted to could subscribe to the bulletin and art magazine. We could guarantee four issues of the art magazine, with full art show report, and as many project art show bulletins as were necessary to keep informed during the year leading up to the convention. The subscription price was suggested as \$1.50; which would break down to 25¢ per issue for the magazine, and 50¢ to cover the extra bulletins. Perhaps overseas fans should be charged \$1.00.

Now, a point about the selling artists being "generous"; I didn't mean to make that sound patronizing to the artists who don't sell anything; but simply that the selling artist does make an immediate profit from the show, while the rest of the artists--whether they are displaying only, or not--are getting only ego-boo for the output of postage and insurance of getting their artwork to the show.

Not that we want to lose sight of the original idea of the art show; to display fan-art talent to the rest of fandom, and possibly to the attention of pro magazine people. The exhibition is the thing; selling the artwork just happens to also be a very attractive side-light of the art show. In this light, everyone gains something from the show, and the idea of taxing only the selling artists to pay any expenses of the show may be a very unfair idea. I would like very much to hear from you artists who sold something at the last show; what do you think of this? What do the rest of you think of the whole idea? We can't make any decisions until we hear from you. This would, in any case, be much less than a \$2.50 or \$3.00 membership fee, or would it?

-----Cjo-----

LETTERS & GENERAL NEWS while I'm gazing off into the distance, trying to gather my thots.

After mad adventures with the agencies involved, Barbi and Dick Johnson finally got their baby; the announcement reading "Jeffrey Richard, 16 lb., 12 oz., Born: May 23, 1960, Arrived: December 9, 1960" Merry Christmas!

CHRISTOPHER BENNIE says he is helping start a new fanzine "Emanation". "I have been a Tolkien fan and have read the Lord of the Rings about four times. I did an illo of a devils mask in ink which I sent to Tolkien, not expecting a reply from him at all. About three months later I recieved a letter from him in which he said it reminded him of the character who called himself the 'Mouth of Mordor'. I'll do a copy of this if you'd like it."

((Bruce Pelz and Ted Johnstone, who are starting the Fellowship of the Ring group, are quite interested in seeing all work about the Ring Trilogy. They will send copies of I Palantir to anyone who requests it; Bruce at this address or Ted Johnstone, Bag End, 1503 Rollin St., South Pasadena, Calif. All artists who like Tolkien should try for the Fellowship trophy to be given at the show again this year.))

COLIN CAMERON: I can't express how surprised and pleased I was to receive the 2nd place ribbon for my painting in the PITTCON art show. Andy Main had told me that he had seen the art at the convention, but that was the extent of my information on how the show turned out in general or how my entry faired. Honestly, my gratitude knows no bounds; the award came as a complete surprise. Thanks to you and all the others responsible for the show.

((Well, next time, I will know to bring postcards to send off to the winners right away; so they will know as soon as possible that they have something to brag about to their families..."see, art isn't just a kookie hobby!" By now you know the reason for the delay all around. Sorry. Next year, let's hope you get a blue ribbon!))

MARGARET DUCE: I would like to enter the art show, but whether or not I will be able to, is another matter. Howsoever that may be, I shall certainly send something if I have the time. By the way, there is a postmark on your letter which says Report Obscene Mail to Your Postmaster. Is this unusual or does the U.S. Post Office make a habit of that sort of thing?

((Margaret lives in Australia, and so has an excellent excuse for not sending anything to the show; something which the rest of you cannot possibly have...er...do...uh, well; no excuses for the rest of you! We hope you--and Lynette and Tony Vondruska--find the time to send some artwork to the 1961 show. Send the packages to Burnett Toskey, 7323 - 19th N.E., Seattle 15, Washington, who is to be our "custodian" of artwork for the Seacon. If you send something fairly soon, it should get here on time.

Anything, from oils, watercolors, sketches, inks, is acceptable for the show if it has a fantasy, fannish or SF theme. We would like to have an international show!

The postmark is a little quirk of humor on the part of our little Bhoys in Blue; we also got a letter from a crackpot with the posmark "Support Mental Health". This is, unfortunately, not unusual; they do make a habit of this!))

Joni Cornell: Here are some fillos, the cartoons are the result of a day long cartooning battle between Bob (Horvath) and I; have some 100 cartoons here.

Whither

P/S-tell? If you don't have time to put one together, send the material to me and I'll do it. Something has got to be done -- various artists are starting to wonder what happened.

Lucky me. I got a job making posters for a little theatre group here. Got free tickets and all sorts of goodies; 15 various sized brushes and 20 jars of tempera in all colors (including florescent) and 10 AB Dick Lettering guides. All of this for doing ten 14 by 20 posters.

Hey, Joni! How about sending some of those cartoons? We'd like to see them!

((This is Jack Harness' crazy little Smith-Corona electric typer, to answer the question you are bound to ask; how about this wild script? Well, the newsletter accompanying P/S-tell should tell you why this worthy zine is so late; and I appreciate your offer to help even more than I can say. If you will consider being "one of the gang" that I am "training" for future direction of art shows, you would make me very happy. You have shown yourself to be interested enuf to qualify; and your work has shown such improvement that I know you are keeping up with art, too.

Your little theatre was certainly more generous than the one I worked for; and I hope the rest of you who work for non-profit groups like this have Joni's luck with it!

Isn't it

a relief to know that someone else will be handling all those packages of artwork this year?))

BUCK COULSON: That little oil of Juanita's that you were praising found a good home, at last. Were up to Milwaukee last weekend and Phyllis Economou was going on about it, so we sold it to her.

I'm getting quite a kick out of the whole thing, by the way; as an ardent non-admirer of impressionism I'm enjoying the idea of a gag painting being taken seriously.

((The painting is "Priestess" of something; a small oil of firey smears with a girl in it. I liked the feeling of it; the spontaneity and the real "flame" effect that Juanita got from a bit of a painting that certainly did not take any time to do; but "felt" just right. Buck, you are right in a sense, about most impressionistic works; but please don't be closeminded about it all! Even as a quick little painting; even as a sort of joke about impressionism, that picture has validity! "Beauty is in the eye of the beholder" and so is the worthiness of any particular piece of art; whether it is a detailed Old Master or a bit of a cartoon on rice paper. I appreciated the gag; but I still liked the painting for a painting, and consider it a fine bit of work.

Just because it did not take Juanita hours and hours to paint it does not invalidate the painting as art; nor does it being a joke make it any less worthy to hang on a wall as art.

All art does not have to be serious; nor does it have to say to the buyer exactly what the artist may have meant to say, as long as the basic "feeling" is there.

What I object to in impressionistic art--and I'm practically sure that it is your gripe, too--is that all too often the artist uses this as a means to be dishonest and smear a few colors around and say that it is "The Heart of God and The Soul of a Maiden Flower" or some other silly thing and the poor guy who buys it; being pressured into it by some idiot critic or art gallery dealer who "knows" art and you are a simple clot who doesn't of course; well he pays good money for this and takes it home and ever afterward has to defend himself and his very expensive art.

Or if the artist can't sell it, he displays it--which is almost as bad--and sneers as the poor mundane squares try to figure out what the devil he's trying to say!

Yet, I once talked to an artist who was sitting out on a cliff, painting some odd smears of blues on blues on blues. I passed by, and happen to be a sucker for the color blue, anyway; and we talked. As we did, the work progressed until I started seeing a turbulent sea, and sky and all the depths; and I said as much. The artist was surprised, for he had only been trying for one effect; the feeling of a crisp, windy, salt-tangy day; he said all he really wanted to say was that this particular day was a very pretty day.

Now, that's a pretty small and inconsequential thing to be saying in oils, maybe; or maybe not. I don't think so, for he was saying something, and his choice of paints is certainly his freedom.

And I think of a painting that I like by a man named Hugh Weller; it's a tiny oil about 10 by 10 inches, I guess, a sort of stained-glass effect of glowing colors shining thru sunlit colors and reflecting off other colors. It is a big flower of some sort, takes up most of the canvas; and all it says is "GOOD MORNING!" But it does that so beautifully! I don't know if Hugh meant it to say just exactly that, but I'm sure he meant it to be cheerful and warm and a very happy sort-of-flower painting. I don't think he meant to say much more, at least not in that particular painting.

Well, I seem to be making a mountain of this; when actually, I'm just yakking about a subject that really means something to me.

Art is fun! It should take time to laugh, to clown, to play a joke sometimes; to say something funny or unserious or nonsensical or melodramatic. When an artist can do this, and do it well, then he is mastering his art!

And for an idea of how a small, insignificant bit of work on the part of an artist's creativity can mean so much to someone else,--Buck, read the letter which follows.))

RICHARD SCHULTZ: Everyone pitched in and helped the art show so much. Ralph Holland with the ribbons, and everyone that helped put the art on display, the judges who gave up their their time to walk around and coggle their brains and eyes judging that melange of wonderful stuff. Poor Ernie Wheatley and Al Lewis who must have spent half the Con watching the art so it wouldn't walk away. Joni Cornell taking on the responsibility of receiving the art, despite her own troubles, and doing such a grand job of it.

All that response fairly coggled me. I was expecting maybe 90 paintings at tops. And some of them would be quite poor, judging against people like Barr and Dumont. But wha' happen? The roof fell in! Few of that art even below average, much less poor. And the quality; Galaxy would like to get stuff as good as those Cobbs

and Dumonts!

Thank you for the kind words about the wood-carving. Frankly, it was with much surprise that I found that the carving had sold at all. The effect of the sand dunes on the bottom was not what I had worked for, nor were the sides of the pillar all that could be hoped for. I was disappointed, and so didn't put down the price tag I'd originally intended.

And then I found out who bought it. (("The Temple of Barsoom" was sold to George Tullis for his wife, who is blind)) You can little imagine the sense of achievement, of awe and wonder that swept through me when I realized that that little chunk of wood had opened the art show to her. It was like kicking down the doors of a private prison and letting the person inside out. It was a marvelous thing, as far as I was concerned. It had never occurred to me that a blind person might be at the show. In fact, the effect of the carving to a blind person never stuck me before that moment when I first met her. And now I have something to do, with my wood-carving, than help the art show and gain a little personal egoboo.

It's odd, but it was purely by accident that I ever carved the thing. But there was this piece of Birch wood, with a design pencilled on it, that never got used.

Oh, say, the Tullis' aren't going to make it to the SEACON, so since they have indicated an interest, I intend to send them my exhibits before I send them to the show. If they like what they see (or touch) they'll probably buy it. So, would the art committee send them back to the Tullis' instead of returning them to me?

When the art show was finally opened, it was with shock that the aloneness of the Bjo exhibit became evident. The organizer, the whip-cracker of this whold fer-slugginer business with one painting? Thot you just didn't have time, but I see now that you just didn't want to flood the exhibit. Maybe once the Reins of Command change hands, you'll toss in a dozen or so of your best oils and inks.

Don't think it's any discredit or something to win prizes, even tho you are Dictator. Rather, it is an honor directed at your own artistic talents. Even that FANAC popular vote award would never have landed your way if enough voters had not put you in third place before Harlan Ellison learned of it. Personally, I voted for "Moloch", despite the error Metger made in leaving all that "empty" black space on the top. Reiss' face of a (?) was pretty good, too. Now there is a bwah with real talent! Another one is Gobb; that pyramid in the moonlight was real!

((Well, Mrs. Tullis enjoyed the artwork she could see with her fingers; this also included Sterling Lanier's brass figures. She thot the Nazgul and one of the orcs were particularly fine. I think this made a fine story, to point up how important a small bit of art can be; and also that more attention might be paid to three-dimensional art, and not for Mrs. Tullis' sake alone, for I like to see good art in wood and metal and ceramics, too.

Well, I may as well tell you a sort of secret, people; I couldn't have entered any other oils because that is the only oil I have ever done. I am working on some, now, but generally, I have not done much work along the fantasy or SF theme except in line drawings. The watercolors have all been scenes of the beach area or like that, I've done a few pastel portraits, and some inks. Most of them get commandeered by my family or I give them away.

Now I am working on some color art for my own fun; a series of heroines (and villianesses) from books (fantasy and SF, of course); if I have enuf to show, I might bring them to the SEACON, but I will probably not allow them in the competition. I would like suggestions from readers as to favorite books, tho.))

Note: I am finally reading "Black Flame"; forgive my memory, but who was interested...?

JERRY PAGE: Could PAS-tell use a column on well-known fantasy artists? I could supply critique-biographies on Bok, St. John, Lawrence, Finlay, etc, ad infinitum.

I found a large percentage of the awarding merely added to my confusion. I hope that by the time Seattle rolls around there will be enough work ready to support all these awards. I see no diplomatic way of asking the Kind People to discontinue the whole thing. It might simplify matters to classify work by "Emsh", "St. John" or other artists imitated. I think it would be best to arbitrarily announce these problems and explain why it isn't fair to judge a bunch of works in a class called "Macabre" or "Fantasy" or "SF". For a painting is in a totally different class from a drawing; and oils and watercolor don't mix.

I can only see this breaking down into a lot of little categories; "Fantasy-casein", "Fantasy-oils", "Fantasy-pastel" ...and the same thing for SF and others. Eventually we might end up with "Best BEM" or "Alien Landscape" award.

I have some suggestions. First, announce the categories beforehand and have the artists enter each work in a specific category. More of the confusion could be eliminated by not authorizing a "first prize" in any category but "best of show". I pity the judge who must make a decision with the wide variety of techniques, but I think it should be done. And the small awards limited to merely best in that category instead of first, second, or third prize.

Next, inaugurate a competition in the field of "Illustration". Designate that the work must illustrate a scene from a particular story published and in English. Commercially the only form of fantasy art is illustrating, and it is the form that most interests the magazine editors. There were a number of works which illustrated scenes from stories: Prosser's "Red Brain", Dumont's "Machine Shops" and the Horvath Burroughs scenes. (Rank imitations of St. John and therefore out as far as I am concerned. Being influenced is one thing, but imitation is another). You might broaden the designation to include not only scenes but such things as portraits of John Carter and Dejah Thoris.

If you don't at least let the artists enter each painting in a particular category: the show will become a farce at least where the awarding of prizes is concerned.

If the idea of a J. Allen St. John award for recognition of talent appeals to you, I'll organize it, or at least see what can be done. I think the law would clear the title for us. Such fans as (were interested) should respond to a request for help. Burge and I have already discussed the limitations of the award and defining them. Perhaps I can talk the Southern Fandom group into sponsoring it.

((Well, you had a lot to say, even if most of it was contradictory to each point you presented! Very first; I am doing no more outside artwork, and am under the impression that I told you do by postcard; my apologies if I didn't before this. Most of the work you will see in fanzines from this point on are illos and cartoons that I drew and filed. Due to the strain; I have to draw a line somewhere, and so do no more special illos. Thank you for asking.

Please send me a sample of your proposed biographies, and I will let you know; they sound interesting and might be a fine addition to PAS-tell.

You must know that in a small show of any kind, it is the subject matter of the painting, not the medium or technique which must be judged. To have all this breakdown of categories would be silly and even more futile than you seem to think. However, if someone will come up with a better plan than the one we are using, we will certainly

change over to this better system! I am open for reasonable, workable suggestions.

24
You are suggesting that we take away the second, third and honorable mention and substitute only a "best of show" right after suggesting that watercolors and oils and drawings don't mix; just what are you after? A "best of show" would be judged from which particular medium? Or a "best of show" for each one? Isn't that as unfair?

I think the idea of an award for illustration is fine; but why particularly a St. John award? Unless you wish to give it to the people who can come as close to being "influenced" by St. John without actually "imitating" him, you certainly could not offer a St. John award for the entire illo category! At least, not to me; for while I like his work, (and this is, after all, a matter of opinion) I do not think he is a particularly great illustrator. Good, yes; but not great. (I will get a bomb from the Burroughs Bibliophiles, I guess).

I'll "let" the artists enter any category they wish; that's their prerogative, not mine!

The idea of category-specification before the show is one we are trying to handle; we goofed (or I did, rather) last year by not having the right categories for everything. Next year, we will do better. But I am in favor of prizes (you will notice that only one honorable mention was given, even tho the judges could have handed them out practically wholesale) and it was clearly understood that if there was no competition for any particular award; it would not be presented.

This is the best we can do, so far.

I would like to see your set-up for awarding the St. John prize, and will base judgement on that; along with the rest of the group here. I will not make the decision alone; rest assured. I may be a dictator, but I hope I'm a fair one.

The idea of a illo category is interesting. This could do with some work; any ideas out there? I have been mulling over an idea about illoing for some inter-PAS-tell competition between shows. If I get it muddled out before the end of this zine, I will present it for discussion.

It is highly possible that I have completely misunderstood your motives for the St. John award, Jerry, and so I am very interested in hearing more about it. Please send full information soon.

I wonder what the rest of the artists think of your award-no-ribbons idea? Comments, people?))

NETTIE OTT: Enclosed is my Xmas issue offering. It's being sent early so I won't forget to send it later.

I don't care what color paper or ink you use but if you don't have that I'll take striped ink and polka-dot paper. I'm easy to please.

I'm looking forward to seeing the Xmas issue even if I have to buy one or steal George's. ((she means her brother, George Barr.))

((Thanx for the offering for the Shangri-L'Affaires Christmas Art Supplement! And where were the rest of you? artists?))

As you know by now, you get a free contributor's copy of Shaggy when your artwork is published therein.

Others who might like to see the Xmas Shaggy should send 75¢ for issue #53, the art supplement, and the wonderful George Barr calendar. Or 50¢ for just the art issue and calendar; or 30¢ for just the calendar (it cost \$\$ to put that art on photostencil, friend!)

And R*E*M*E*M*B*E*R; November 15, 1961 is the dead- for this year's art issue; why not start now? Any artwork suitable for mimeo.)

GENE DUPLANTIER: Hope to hear from old Shaggy sometime and would appreciate a copy of your art edition very much. How much loot do you require? Don't forget to keep me in mind for PAS-tell or is this the same thing?

((No, the Shangri-L'Affaires art issue is a separate thing from the Project Art Show or the PAS-tell bulletin. We asked all the artists on the PAS-tell mailing list to contribute to the Shaggy Xmas issue, and may do so again; but this is in the capacity of art editor of the LASFS club OO, not as editor of PAS-tell. As Rick Sneary once said, "It's hard to keep track of which hat I'm wearing today."

"Which

hat?" asked John.

"Yes, my 'Treasurer of LASFS' hat or my 'Bookkeeper of White Knoll Company' hat or my 'Representative of the Gestetner Corporation' hat" explained Rick reasonably.

"Oh" said John quietly.

As

editor of PAS-tell and director of the art group, I have the interests of all you artists at heart, but as art editor of Shangri-L'Affaires and co-editor of Melange, I can't help trying to bully some artwork out of you lazy bums!))

RANDY SCOTT introduces his father, who is a good cartoonist, among other talents: My father is a writer, used to write short stories, writes books now, has had two published. First book, Hunger Mountain, will soon be made into a movie; second book, Onionhead, written under the pen name "Weldon Hill" made the cummy movie of the same name (Onionhead, that is, not Weldon Hill).

My illo enclosed is the best drawing I have ever done, without a doubt, so if the following query sounds ridiculous, please remember that I am a neo, and should be forgiven for my little absurdities. What do you do with the illos after you use them? If you have no more use for them once they are pub'd, do you think it would be possible for me to get this best of all my illos back?

((Glad your father is interested in this, too; his cartoon was funny and a fine addition to the Shaggy Xmas art issue.

Your illo was fine, and presented a different angle to the subject, too. We liked it. And you are not absurd to ask about its future. We usually file the art to give away to visiting neos, or send to Europe where it is reprinted, or put it up for auction at the club to raise a bit of cash for the treasury (this is in case the illo is of the type to hang on the wall). Your work will most certainly be returned to you--and William R. Scott's cartoon, too--and it is not an unreasonable request at all.

We do try to keep track of the art and send back stuff we don't use; but the best of intentions...etc. We also have changed one thing: if we cannot use the art in either Shaggy or in our FAPazine Melange, we will return it unless the artist says to give it to someone else.

There was so much quibble about the Fanzine Material Pool and such like agencies, that we dropped the idea of sending the artwork on to them.

We do have other fanzines published around here, and use up an amazing supply of art. Bruce Pelz, Jack Harness, Ted Johnstone, Bob Lichtman, Don Durward, and the Trimble (hey, that's me!) can all use artwork (plug!))

CYNTHIA GOLDSTONE: Your jolly envelope was cheering even before I opened it, but what a lot of goodies fell out of it!

Forry was a goldenheart to pay for "Fred", however, why didn't you keep out a higher percentage?! Please consider next time that 33 1/3 % is standard commission to the dealer; I'm sure you're aware of this. If you want to compromise 15% would be unobjectionable (to say the least) to anyone who ever sold anything through a dealer.

My first art award! Technically, a national show; you can bet that if ever I should live so long as to have to supply any art credits, that distinction will be there.

My painting, for the last five weeks, has been going so well that it verges on the incredible. Since 17 Aug ((letter is dated 3 Oct)) I sold 5 at Layman Gallery, 2 at Artist's Co-op, 2 at the Art Festival, and 2 from my home, plus the one you sold at the PITTCON. I'm fairly afloat in egoboo, I am.

((Well, the problem of commission was brought up earlier; and I am interested to hear from other artists about this.

"Fred" led a fancy life, for he travelled all the way to the convention, home to Forry's and was given to me on Thanksgiving day; I love him, but he gives John the creeps, he says. Men have no feelings for ctiters!

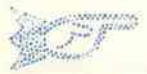
Very sincere congratulations on your sales, and hope they keep up; but take a moment to do some more fantasy paintings for the art show, too))

MESSAGE for Eddie Jones; are those illos, like, for publication in our fanzines, please? Thanx for them, in any case, I do like them; and would like to share some of them, by publishing in Melange or Shaggy. And if you have any other old illos sitting around....send 'em over!

BOB HORVATH: Hey you asked how much I traded for my paintings. Well, I got a lot of old Blue Book Magazines for my stuff, and books, and other material. I figure about \$35.00 worth, so do you want 5% of my magazines?????

((A point here; if everyone else pays a sales commission, what do you do about a trade of materials instead of cash? Should the artist kick in a percentage anyway; I think so, but what do you think, people?))

GIOVANI SCOGNAMILLO: I have duly received PAS-tell and was indeed proud to see that my suggestion about a movie on the art show has been considered. Yep, I could manage to have a projector, but honestly, I must state that the attendance to the showing may be limited to a couple of persons.

 ((We got some of the art show on film before Al Lewis' camera began to give him trouble. It will be an 8mm film, and if we get any kind of co-operation from others who also filmed the show, we will have a nice little film soon. I know that Ralph Holland took pictures; did anyone else take 8mm color movies of the art show? If so, would you please let us know? We will guarantee the best possible care, and quick return of the film. When we have the film ready to show, we'll send a copy to Europe and to Turkey. Meanwhile, we've got to have the film, people!))

21.
STERLING LANIER: Just a note to let you know how much I appreciate all the trouble you went to in getting my little brasses exhibited. I was amazed at the cup-- quel objet extraordinaire! My fiancée has annexed it as a candy dish, since I could offer no alternative use. Haven't won a prize since age 8 when I received a cup saying "Sportsmanship - 3rd Class" at the local yacht club. My brother has headed his letters "Dear 3rd class sport" ever since.

I am working on my partner, and we hope to have a brochure (with photographs yet) ready in the not-too-distant future, and of course, you will get one.

Why "1/2" on address? Do you live in a tree house?

((We anxiously await the brochure; others have asked for it, too. You might consider putting an ad in I Palantir, the official Fellowship of the Ring magazine. This should get some results.

In California, apartments and duplexes (one house, two dwellings) are often numbered like 980 and 980 1/2, since they are on the same property and there is something in that concerning the counting. I guess. Ask the Post Office.))

BURNETT TOSKEY: On the art coming to my place, perhaps you could urge them to send it by parcel post and not by railway express; the local PO is MUCH more convenient than the railway depot, and parcel post is just as cheap anyway. Hope I can be of some help.

((This is where you will be sending your artwork; and maybe his advice should be followed. Look into it from where you live, and see, artists. Send the artwork to 7323 - 19th N.E., Seattle 15, Washington.))

RAINER EISFELD: I'll give the project a write-up in our zines and will also contact some fanartists I know personally, mainly in Germany and Switzerland. I suppose you will contact Anglofans directly - am I right?

((Thanx for the help; send me names and addresses of these artists, and I will send PAS-tell with instructions for sending artwork to the show. It would be wonderful to have some German and Swiss fans in the show! Yes, all of the Anglofans I know of have been contacted; we are constantly finding new ones, and people are always sending me new names, for which; Thank you!))

FELICE ROLFE: Tho not an artist, I'd like to support the project. How?

((Send money! Seriously, we would welcome any interested parties to this project; we need monetary support, and at the show we need plenty of physical assistance. We also need morale boosting, advice, suggestions, and "looking in from the outside" observations which sometimes offer some really constructive ideas to the people who have worked themselves too close to the problem to see the real core of it. C'mon, join the fun!))

Message for Bo Stenfors: you say that the fabulous orange, yellow, brown and cerise ditto masters/carbons (or whatever you call them) are expensive, but do not state a price. We are interested in these colors by the box or hundred lot or however you sell them; please tell us how much so we can send some money to you! We are very anxious to have some of these colors!

28.
GEORGE SCITHERS:

The Hyborean Legion serve notice that they wish to establish an award for the artists, professional or amateur, who execute the best heroic fantasy (like Conan, like) which come to the attention of the judges, the awards to be bronze hammers, consecutively numbered from the one to be awarded at the SeaCon (Otherwise known as the Seathing by the Angles and Saxons), which will be Mjolnir II.

It is anticipated that the heroic fantasy category is one which will not have many entries; therefore the Legion suggest the award be open to both professional and amateur and further suggest the award not be limited to those who display at the convention, provided their work come to the attention of the judges in some manner.

The award itself will be a short handled, doublefaced, two pound sledge hammer of high strength bronze, suitably engraved. (The engraving will be a problem: this brinze is about as hard as tool steel.) The design of the award was chosen as a suitable, heroic implement which is utterly unlike any other award of which the Legion has heard; the choice of bronze ensures it will be difficult to duplicate.

(And if anyone ask, "Who is Mjolnir I?" you may tell him that it be the opinion of the Legion that the God Thor still has it, and it be unwise to try to get it from Him.)

What think thee on these proposals?

((I think thou'rt loads of fun, and the idea is just crazy enough to be interesting. Where are you going to find a bronze hammer? If you can't locate such an item, had you considered having a special stand made up, of wood and polished metals, or some such, with that elegant Legion medallion attached to it somehow? This would not, of course, be quite so heroic an award, but it would be a handsome thing to display.

I don't know about the interest the professionals might have in this thing; I have sent PAS-tell to several pros, both in the SF field and out; and have had no violent waves of interest. No answers at all in the case of Bok, Freas, Neutzel or Shonberg. So? I don't think many pros will be interested in this, or any other phase of the show. I'm still trying, tho.

Have you considered what an artist is going to do with a short handled, doublefaced, two pound sledge hammer lying around on his mantle or on his desk? It is a fascinating, slightly outré idea.....I sort of think I like it.

I do think, however, that awards should be kept within the show; but would like to hear from the rest of the artists on this one!

I would also like to know more about what your idea of a picturing of any heroic fantasy would be; people/portraits? Action only? Scenes; with people/without people but depicting a heroic fantasy?))

DAVE PROSSER: It was a wonderful art gallery, Bjo, and in my opinion an exeellent jobone which would be difficult to better. You had a mass of problems to overcome and you did a magnificent job of it! Congratulations!

((Shucks, t'weren't nuthin' anyone else with a lot of gall, energy, willing slaves and a loud voice couldn't do; not to mention all the co-operation from artists, PITTCOM committee, N3F, husband (mine) and friends.))

JUANITA COULSON: I think there was some beautiful representation at the show (though what I was doing in there with Prosser, Barr, Ed Curtis, Zuber, and Cobb, et. all -- presumably as an example of what not to do), and all in all, I'm sure you can consider the whole thing a resounding success. It's too bad everyone can't win a ribbon, but then the ribbons wouldn't mean much.

Trying to be objective, the crowds seemed to be pretty good, and they obviously were buying (perhaps this is because there was so much money floating around Pitt -- \$100 for a Farmer mss -- that there is high priced pornography with a vengeance!) I'm inclined to feel, though I have no way of knowing, that fan art was purchased by fans, while fringers were buying at the auctions.

But the important thing was the showing, not the selling. Do shows ever arrange the show not by the artist, but osrt of scattered? Sort of one apiece of each artist in a line, or is this out?

Not the least of the fun, of course, was the advantage to get together with other fan artists -- I got a big charge out of meeting Dave Prosser, Barbi Johnson, Joni, Ed Curtis, etc. It was a ball.

((If we have more categories, then next year, maybe we will hang the work by this, instead of by artist. This would also save the judges lots of walking, because all the work of one category would be in one spot. If we have the showing we had last year, this might even be the best idea of all.

Of people who bought at the art show, there seems to be a healthy collection of every kind of fan; James Kraynik, George Heap, Maggie Curtis, Forry Ackerman, George Tullis, Jack Dittrick, Leo Rothklein, Ricky Brooks, Bess Benjamin, Jeff Wanshel, Jack Wolford, Eric Delson, Charles Reinsel, Mike Stein, and me. These were the buyers of art last time.))

Color Slides of some of the artwork may be available soon; interested persons let me know. Al Lewis just showed me some fine slides of "Leavetaking", "Moloch", "Shrine in the Hall of Fame", "Lorelei", and with the artist's permission, will make copies.

Seems to me there is an angle for making a bit of money for the art group in this.....

Message for Dick Enry: *ROK ELLIK for TAFF!!! No, seriously;; please send back the ideas we discussed about the Tolkien portfolio and possible competition; I've lost the carbon, and can't remember all the details we discussed. I think that to have a sort of running contest all the time in illustrating books and stories would be a fine idea; farm out the winning artwork to various quality fanzines, and run the results and criticisms thru P/S-tell. This would give some mighty fine art to some fanzines and some recognition and constructive criticism to artists. Maybe even prizes; tho I don't know how we could afford that.*

30.

BUCK COULSON: We took some photos of the art show, but they didn't come out too well. For some reason, the color didn't come out right on Curtis' "Red Shift" and Metzger's "Moloch", Prosser's "Feast" has good color, but is slightly fuzzy, and Prosser's big thing with all the skulls, bones, blood and dripping guts came out beautifully--except that it reflected the flash bulb and there is a glaring white spot in the middle of it. The other three--Zuber's "Blue Girl", Barr's "Land of the Fire Mountain" and the Ron Cobb astronomical thing--came out so poorly on color that the outfit didn't make prints from the negatives. I think the Barr will make a fair picture, though a bit dark; the detail seems sharp enough from what I can see of the negative.

On the other hand, the photos of the masquerade came out beautifully. I'll send you one of your unicorn as soon as I get copies made--if you want any of the others you can have them for 25¢ apiece; we have Earl Kemp, Dick and Pat Lupoff (as Capt. and Mary Marvel), the Curtis family, and one long shot of the lineup, which seems to feature the Lupoffs again, along with Sylvia White, Dick Schultz, Bob Lambeck and various people I don't know.

((Are these slides, or color photos, Buck? I'd like to see your photos, and anyone else's; especially of either the art show or the costume ball. I will pay for any copies I want, and return the slides, photos, etc, as soon as possible after inspecting them.))

Betty Canham (a message for): Your postcard was misplaced until too late; recently found it and owe you an apology; we did not go by way of Santa Barbara to the ITT(U), and so could not pick up your artwork. I feel bad about this, for if my head had been tuned in, I would have had Andy Main pick up your art. Sorry you missed the show; one more goof. Shall we make another try at it for the next show? Shaggy needs artwork; Melange needs artwork; everyone needs good artwork....don't volunteer to do any; you have no idea what madness you will start! We'd love to see your work, I've already seen a small sample of your magazine work. Yes, we need money, and no, I'm not bashful about asking for it; more about this later on.))

ARTHUR HAYES: The Photo Salon could be a separate deal; though, now that the PAS is established, it could be incorporated into it as a division. This could be a separate group, within the FAG grouping.

((First, Art, will you please stop calling it FAG? Maybe you Canadians don't use the word "faggot" and "fag" as a slang word for homosexuals, but it is a very common word in the U.S., and especially in Los Angeles. So, now you know; so stop it, for artists have enough troubles without having an official title like that.

The photo idea seems to have favor; there have been enough enquiries about it to warrant building up some sort of show for the photographers. Several questions spring to mind: How do we limit photos to fantasy, sf, or fannish themes? Does anyone in fandom belong to a national photographers group which might be willing to help with details? Is anyone willing to sponsor an award?))

GEORGE METZGER: I intend to make several copies of Moloch, but doubt if it will be any vast number of them, tho I am told I could sell this vast number. I can't quite see painting an endless number of those things..it'd be a little too strenuous. And madness inducing.

However, several had better be produced....I owe one to the fellow who helped me move all my junk to San José. His station wagon suffered a sprained motor from the trip. It is still in the garage. He bought another car to get home in...somethin broke inside that one, too. A painting might quiet him a bit....

And yes, I certainly do intend to enter next year. By then maybe I'll have some fantasy-SF paintings. I don't at present... Moloch is the nearest to it if PARADISE LOST is fantasy.

I never thot of Moloch as "evil"....quaint and rustic, maybe...but evil?

So, thanks for the cool little ribbon and the info. Must go steal a postage stamp and mail this now.....

((Moloch, with your permission, is slated to appear on a cover of Shangri-L'Affaires soon; as soon as we figure how to do it and do justice to the painting! You're right, it might scare people into keeping their subs up to date...or dropping them! But we are willing to take that chance.

Remember, this year, only fantasy, sf or fannish themes; nothing else! I include fannish themes becuase I would like to see some well-done cartoons--like Andy Reiss' pink-faced man and his funny, funny cartoon called "Hobby"--entered in the show, and there is such a wealth of good cartoons in fandom.))

EARL NOÉ: I think it would be anice, constructive gesture if someone were to sponsor an award for the fmz ((fanzine)) doing the best job of publishing artwork. The printing and reproduction end of it is somewhat of an art, too. Factors would be the quality of the art itself and the quality and faithfulness of its treatment and repro.

((You know, this has the glimmering of a good idea here; how about the artists giving out an award or two of their own? Might be worthwhile to talk it over, anyway; what do you think?))

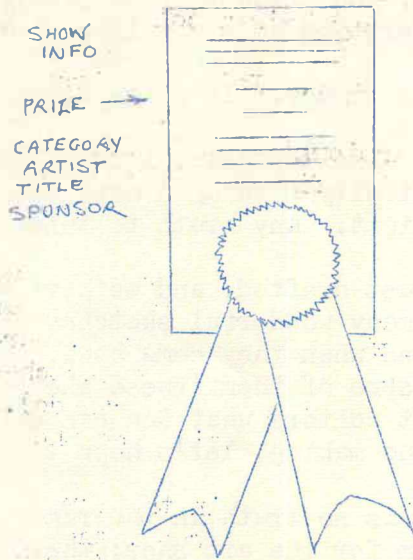
A Message for travellin' Jim Cawthorn: did you ever contact Don Allen about the art show? Send me his address, and I'll contact him.

ED LUDWIG: I'd like to get some artwork out of your group. I'm not sure which would work best--the humble, begging approach or ominous threats or grandios e promises of putting your first pic on the cover of Galaxy. We are quite unethical, you see, when it comes to obtaining material from high-class genius-type artists. And we need all kinds of art. N3F Manuscript Bureau, 455 N. Tuxedo Ave., Stockton 4, California.



((Some of us high-class genius-type artists ignore threats, begging, and promises....but we're usually fair game for flattery! If any of our artists have a hatful--or file, drawer, etc--of sketches that they are too lazy to distribute, here is a dandy way to do it. In this way, many new little fanzines obtain artwork that they would not ordinarily get, and everyone has access to the Manuscript Bureau for material. Try 'em.))

RALPH HOLLAND: who is President of the M3F, and a very nice man, says: The ribbons were a personal donation from me, but since you wanted to know about them--I used satin ribbon, a box of Dennison #22 Notorial seals, and 4x6 file cards and stencil. I ran the cards off, typed in the "First Prize", etc., then laid them on the enclosed crude template to position the ribbons all the same. I put a drop of Elmer's glue on the card, pressed the ribbons on, and then after it had dried a few seconds, pasted the gold seal over it.



((Ralph, tho the ribbons were the result of a mistake on my part, I was very pleased with them. They are a fine, handsome design and give all the information one could wish. And I'm sort of glad that I got confused about the original offer you made; to make up ribbons for the exhibitors to wear, much like the ones you made for the Neffers at the PITTCO. Thanks for the help; would you consider doing it again this year?))

Message for George Barr and other interested parties: the backgrounds for Disney's "Sleeping Beauty", painted by Eyvind Earle, are on display at Disneyland in the fabulous Art of Animation exhibit. The big (about 12 by 36 inches) panels are very expensive (\$100.00 and up, but copies are supposedly available. Ken Peterson, c/o Disney Studios, 500 Buena Vista, Burbank, California is the one to contact about this. Fan-mail to Earle to the same place.

JOHN WANDERER: Bet you had a merry time getting home with all the items you picked up at the auctions, especially travelling in a small foreign car.

I was particularly interested in Ron Cobb's "Expedition" and wanted to know the story behind it. I think Mr. Cobb is the true heir apparent to Chesley Bonestell, and I'm looking forward to seeing more of his work on magazine covers. That moon-exploration cover for F&SF was a dandy. I'm hoping you can prevail upon Mr. Cobb for a note of explanation--describing the mission and a couple of rough sketches, showing ship's interiors and their flight-path. Strictly at his own convenience; I don't want to bug a genius-at-work.

I'll try to get something done for the '61 art show, though I'd be conceited to hope for even an honorable mention.

ON-TO THE MOON! (If the Dean Drive works out!)

((Ron Cobb is strictly at Uncle Sam's convenience for a little while, so we won't be hearing much from him. The picture in question was titled by someone else, and ironically, too. It was, of course, the total bombing of the entire eastern seaboard. Those were not spaceships, but warheads on their way further west. It was a subtle painting, but then Cobb does some pretty subtle work; I don't think even John Campbell caught on to the real idea behind the picture.

There were small details of the missiles, sketched on the back of the painting; lovely little bits of work. Now you enter some work, too; okay?))

TIM DUMONT: Ralph Holland sent me a color snapshot of Ron Cobb's prize winner from the show. A beautiful job. I was truly impressed, and think that he justly won the award. How old is Ron, anyway? I understand he's a college student.

I hope things are settled soon with the trophy. It's the first trophy I ever won and I'm anxious to display it.

Incidentally, I understand that the Seattle boys are having a little difficulty finding a hotel, especially on which can accommodate an art exhibit. Any truth to this?

((Ron Cobb is just over 21, I think. He was just drafted, and we have had no word from him since he left. He did give many wonderful sketches over to me to show around to prospective buyers, and when they come back, perhaps I will talk him into letting me publish some of them (these sketches are not exactly for sale; they are to show art editors what Ron can do). Your claim came thru and a new trophy is in the making; let's hope the P.O. doesn't demolish this one, too!

No, there is no truth in the rumor that the Seacon is having trouble finding room for the art show; there never was any doubt about this. I'm afraid that certain sources (and I could name three N3F people right now) spend their time starting trouble and then claiming to "help out" and getting hurt when anyone accuses them of doing anything wrong. I will say this; P*L*E*A*S*E, people, when a rumor gets to you about something gone wrong with the art show, trace it down and find out if it's true; or do as Tim did, and bring it to me.

I will level with everyone; if we've hit a snag, then I will tell you about it. Last year, certain people had the PITTCON committee and me and most of the artists on their toes trying to figure out what rumor might be true or not. They are starting the same tricks this year, and they are hereby warned; I will happily name them and call them to task if this keeps up! I have too much to do to try to keep one step ahead of some idiot who has nothing better to do with his time than gossip.

As a matter of fact, the SEACON, as with any other convention, had to get a hotel with plenty of big rooms, not just for an art display, but for the speeches, costume ball, book sellers, etc. How could they possibly not have room for an art show? A small regional conference might not have room, but a world convention would have trouble with the rest of the convention if it could not get several large rooms for displays and such. Your informant was, as usual, talking thru his hat, Tim; and thanx for the tip-off.

To make sure of all this, I asked the people in Seattle; and with luck we will have a map of our area in the next issue of PAS_tell.

Full information about the SEACON can be obtained from SEACON, P.O. Box 1365, Broadway Branch, Seattle 2, Washington. Send \$1 to Wally Weber, Treasurer and he will send you the progress reports. Tells you all about the hotel, the Hyatt House, and other interesting information.))

Important! The names and addresses of you artists and interested parties will soon be published for your own reference; unfortunately, the troublemakers mentioned above will also be able to obtain this list. Please disregard all rumors that I am too ill to carry on the job of organizing the show and that they are authorized to "help out" in any way! I am organizing a group of people to take over this job, in case I cannot continue for some reason; they will be named in the next issue. Ignore other rumors!

TO BE ACCEPTED FOR EXHIBITION IN THE SECOND ANNUAL SCIENCE FANTASY ART SHOW:

1. Artwork must be of a fantasy, fannish, or science-fictional theme.
2. All/artwork (except on stretched canvas) must be matted. Brownie, beaver or Strathmore board will do. White or colored matting is up to the artist. At least a 2 inch border of matting is desireable.
3. No glass, heavy frames, please. Plastic or saran-wrap may be used.
4. Your full name and address MUST be on the back of each piece of art. Also state the title of the art, and the price or "Display Only".

NOW PACKAGE YOUR ARTWORK CAREFULLY SO IT WILL ARRIVE SAFELY:

1. Place artwork between two heavy pieces of cardboard. Make sure smaller pieces will not slip out or rub against each other to smudge. Tape around the cardboard carefully and wrap with heavy paper.
2. Wrap package with string, or tape it closed very tightly.
3. Address the package carefully and put a clear return address on it!
4. Insurance both ways through parcel post and express is YOUR responsibility
5. Attach--or send immediately--a first-class letter listing the artwork in the package, and including enough postage and insurance to send the artwork back to you. If money to cover postage and insurance is not included, the artwork will not be returned until it is sent.
6. List all the artwork in the package. This will avoid mistakes, and aid the art show committee in setting up a full list of all the show. It will possibly save a small piece of work from being thrown away with the wrappings, too.
7. Send the artwork--AS SOON AS POSSIBLE--to:

Burnett R. Toskey
7323 - 19th N.E.
Seattle 15, Washington, U.S.A.

READ this page carefully; it may mean the difference between being accepted for the show or not; on the difference between losing a valued piece of work in the mails or having it arrive safely into Toskey's hands. It is up to you!
THIS time, there will be no concessions for artwork that does not fulfill all requirements for the show.

WHEN your work is ready to send--but please do make sure it is completely dry--please send it; why wait until the last possible moment? It causes you and the art show committee needless worry and extra time to try to locate an errant piece of art which could have been sent weeks earlier instead of by special delivery on which can't be delivered over a holiday weekend.

SPONSORS WANTED.....how 'bout you?

At the first art show, in Pittsburgh, we had some very nice trophies to award to deserving artwork. These prizes were sponsored by groups and individuals, and--except for two--were bought from the Custom Trophy House in Los Angeles at a 40% discount because we bought them in the name of the Los Angeles Science Fantasy Society, and the company gives club discounts. As a result, some very fancy trophies were obtained at a very reasonable price. (For example, the N3F award cost \$12--with engraving--when it would ordinarily cost around \$21 to \$25).

The second art show, to be held at the 19th World Science Fiction Convention in Seattle, needs sponsors for trophies. We are asking you as groups, clubs, and apas to consider filling this need. It would help support a worthy project, and give you a chance to have your name on something permanent and worthwhile in itself.

The idea of individual sponsors may get a little involved; as we have already had indication of an "anything you can get, I can get fancier" sort of thing coming to the fore (and not at all connected with Dick Eney, who was our only individual sponsor of last year; to clear up any doubts in that direction). It is perhaps advisable for the awards to be sponsored by several people; this is still open for discussion.

We need more categories, to avoid ignoring the fields of art which were not included in the selection of categories for trophies we had last year. These included astronomical art sponsored by LASFS (as will be again this year), fantasy art sponsored by Dick Eney, the Fellowship of the Ring award sponsored by the group of the same name (who will sponsor again), outré art sponsored by Famous Monsters of Filmland, the Award of Merit (presented by FANAC, actually bought by an anonymous "angel"), and the most promising artist trophy sponsored by the N3F (who will also sponsor again, and has already sent the money for it; thank you, people!).

As you see, we need something to cover the field of s-f art; illustration and other expressions of art. We need at least one--two if possible--open or special awards to cover the unexpected art which should get some recognition. We need advice in setting up a full category of awards; anyone who has ideas on this, let us know.

All of the sponsors should realize that if the judges find no artwork in their particular category which is worthy of an award; it will not be presented. There is no reason to hand out a trophy simply because it is on hand. This cheapens the show, and makes the prize worthless; and will not be allowed in these exhibitions.

FAPA and SAPS are currently worrying about an excess of cash on hand (!); here is an idea for getting rid of some of it, and gaining some egoboo. Could the necessary number of people needed to pass on a resolution like this actually vote on it? There are some doubts in this quarter that we could get that many people off their fat votes in time for the next art show--it is only six months before we have to purchase the trophies. Still, it is an idea to consider, people.....

The Hyborian Legion has already offered an award for heroic fantasy art. Someone has even suggested an award for the fantasy abstractions like Edgar Curtis', Gregg Trend's, and Bhub Stewart's; this is something to consider. And what of the three-dimensional art--wood-carving, glass, ceramics, etc.--where do they fit into the show?

Everyone is eligible to enter the show, if they follow the instruction sheet on the back of this page. Everyone is very welcome to enter art, illos, cartoons.....

Trophies last year had this engraving: "First Science-Fantasy Art Show -- 1960 -- Pittsburgh -- 18th World S.F. Convention" and the type of award and sponsor's name. Unless someone has a better idea, this year's awards will be somewhat similar.