

70  
Silme





# SILME the fan art magazine

Editorial  
Bjo Trimble

Considering the overwhelming tasks of recovering from a convention, being wardrobe mistress on a genuine movie job, and moving -- all within the space of two months; we figure it is quite amazing that this magazine is in your hands at all.

Also considering that less than half of you who are now reading this magazine have subscribed to it, or in any way helped to achieve its publication, it may be a while before you see another issue. We hope that you read the check-marked spaces on the mailing page, and act accordingly, for we will not continue this generosity.

This first issue of a fan-art magazine is the joint effort of many people in and around Mathon House: Adrienne Martine, Steve Tolliver, Jack Harness, Ron Ellik, Al Lewis, Fred Patten, and the dearest, most wonderful person who ever balked at slip-sheeting a 40-page fanzine: John Griffin Trimble. With their help, I have tried to present something which we hope will grow as the art show itself, into a fine, self-supporting, and interesting magazine for and by the fan artist. Any assistance that non-artists care to offer will be gratefully accepted, also.

Herein are points to ponder, lessons to learn about stencilling artwork, ideas, questions, and something new in the way of art contests; read SILME and enjoy yourself. Tell others about the magazine, and the art show, and send me new addresses of interested people; fans, artists, or not.

The Project Art Show bulletins, PAS-tell, will still come out at intervals between quarterly publications of SILME; whenever news of any import has to be imparted to interested (i.e. subscribing) artists, there will be an issue of PAS-tell. With help from Ron and John, we will even start a regular numbering system for both PAS-tell, the bulletin -- and SILME, the art magazine.

SILME means "starlight" in Quenya, and is the name of the Tengwar letter "s"; this being the spoken and written language of the elven folk in J. R. R. Tolkien's The Lord of The Rings. It has no special meaning, except that of being a lovely name.

Some of you may wonder about all the money that's being asked of you; what with commissions of sales, entry fees, and subscriptions for SILME and PAS-tell. This is the only way we can keep it the way you want it: no tight organization of artists, regimented and disciplined and dues-paying to support the art show and a magazine. Therefore, the magazine and news bulletins MUST pay for themselves without the aid of a club fund -- hence the demand for subscriptions. This is very handy in one respect -- non-artists and fans who would not be participating in the art show may



subscribe to the magazine and keep track of things they find interesting without getting involved with an "art-group".

The art show must also pay for itself, and until now the artist who sold his work was the only participant who paid for the glory, chance for prizes, and possible professional sales that was shared by everyone -- including the Not For Sale and the priced-way-beyond-reason people. With the advent of the entry fee, we hope to tax everyone in the show equally. The Not For Sale people can keep their artwork with a clear conscience and the knowledge that they are contributing something for the time and space spent for their work at the show. The priced-way-beyond-reason people are tapped for some of the cost of the art show -- which they could have virtuously avoided by pointing out that "after all, their work was for sale, but if no one chose to buy...." And the For Sale work is taxed no further than the normal commission, if it exceeds the entry fee. The decision to institute this fee was reached after long discussion with many artists, and while the actual price set for this show may not be, in the long run, the most workable fee possible, we are at least setting out in the right direction.

Certainly if anyone has any objections I hope they voice them instead of just withdrawing from the show; we can't get anywhere without knowing what people want. From that point, we can only hope to hit some sort of median and hope that some of you are good losers on a point or two.

Now, as Art Hayes puts it, "the interest of those in charge of PAS is expanding, a concrete indication of belief that the handling of PAS has been standardized to some extent, that the child's steps taken by PAS have now matured sufficiently to allow an expansion into other areas. It means that PAS is now an unqualified success and that it has confidence that future exhibitions are also to be successful. Having achieved this pinnacle of success, the managers of PAS now want more headaches to solve."

This is a pretty good introduction to our new ~~headache~~ project; the photo salon. We are forming it in the same way that this whole project was formed; asking people their opinions, ideas and wants, and trying to find a happy medium which will make a fine show for all. If you have anything to say about this new project, please do so. As soon as the rules are formulated, a bulletin will be released. Artists may relax in the knowledge that photography and other art will be kept as separate parts of the show. But it is high time that the shutterbugs in fandom had their chance to show off!

Ron Ellik has taken an interest in getting the information of all past shows, publications, and such into some sort of order, and making up a guide to follow so that we may make some fine records of each show as we go along. This is a very good idea; something I have had on my mind for some time and tried to start on by sending address lists out so that people could at least contact one another. Still, we need a good guide for putting on an art show -- just in case -- and Ron is willing to set it up for us; will you people help him by sending in the photos he asks for in "Archivesville"?

We are not really an unqualified success as yet, tho we do appreciate Art Hayes' kind words, but we are trying our best to achieve that enviable position with Project Art Show. One of the things we are trying to do now

TO BE ACCEPTED FOR EXHIBITION IN THE THIRD 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 or mounted on art cardboard.
3. No glass or heavy frames please. Plastic or saran-wrap may be used to protect artwork.
4. One entry form or accurate facimile must preceed or accompany each piece of artwork.
5. Enclose \*entry fee, full return postage and insurance with entry form.

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 and smudge. Tape around the cardboard carefully and wrap with heavy paper.
2. Tape package tightly closed and/or wrap package with string.
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. If money to cover postage and insurance is not included, the artwork will not be returned.
6. Send the artwork -- AS SOON AS POSSIBLE -- Please  
Nancy Kemp  
2019 N. Whipple St.  
Chicago 47, Illinois
7. Mark outside of package "ART SHOW" clearly.

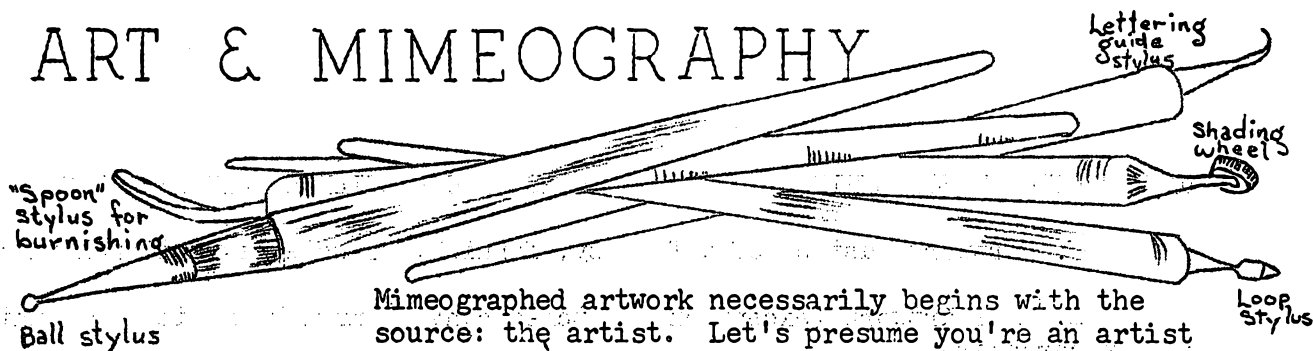
READ this page carefully; it may mean the difference between being accepted for the show or not; or the difference between losing a valued piece of work in the mails or having it arrive safely. It is up to YOU!

THERE will be no concessions for artwork that does not fulfill the requirements for the show.

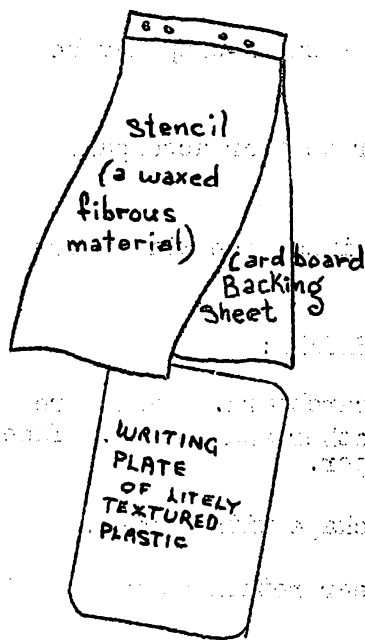
WHEN your work is ready to send -- but please make sure it is completely dry -- please send it; why wait until the last possible moment?

\*ENTRY FEE: \$2.00 for 5 or less pieces of work and \$2.00 for each additional 5 pieces of work. There will be no breakdown of entry fees. Entry fees will be refunded if the commision on sales exceeds the fee.

# ART & MIMEOGRAPHY



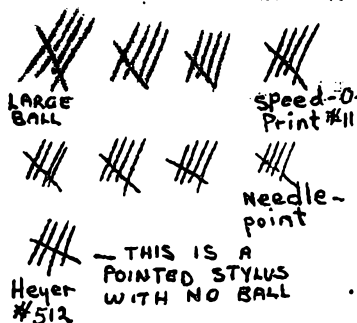
Mimeographed artwork necessarily begins with the source: the artist. Let's presume you're an artist who has just discovered fandom - you are very good in direct art techniques, but you are a bit unsure about sending your artwork to another person to put on stencil, ditto master or whatever.



Well my field is mimeo - I know as little about putting artwork on a ditto master as there is to know, and I'll be looking forward just as interestedly as you to an article on the same. Continuing with our presuming - you're in fandom, you've looked around, and found a fanzine that seems to reproduce artwork very well, you've sounded out the editor (perhaps), and now you're ready to submit some artwork to a mimeographed fanzine.

Consider size. Generally two sizes are required for mimeo work - "cover size" (full page) and what is known as "fillo" (a smaller illustration, a corner quarter ... a horizontal third ... or what have you). If at all possible, have at hand a copy of the fanzine you're submitting to. Use a ruler to be sure; don't just guess. A mimeograph stencil has very definite boundaries, and an illustration too large to fit those boundaries is useless for that fanzine, no matter how fine the work is. General width is 7 inches. Length varies according to the machine; some very good machines, such as the Rex Rotary or some Gestetners, can print practically the entire length of an 11 inch sheet of paper ... but far more mimeographs will not; they will print, but they will not register (print each sheet of paper with exactly the same top and bottom margin). Whenever in doubt, check with your prospective editor; he likes your work - it hurts when your good time and effort is wasted on a beautiful illo that he loves but can't print because it is too big.

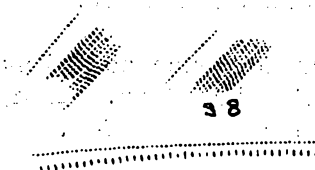
## Ball stylus strokes:



## SHADING WHEELS:



## AND LINE (OR "DOT") WHEELS:



Illos can be too small, too. To render very fine lines on stencil is possible, but is a great deal of work and calls for skill and patience on the part of the stencil cutter. Again, check with the editor before doing very detailed, fine line work. The nature of stencil cutting has a built-in self limitations ... if too much fine work is cut into a stencil, you risk having the entire thing shred away and crumple into nothing, like fairy gold. Then too, fine lines present inking problems that some machines just can not handle.

Very thick lines are equally bad. They are difficult to cut and often rip the stencil. Also to be avoided; large solid black areas. Small solid (very small) black areas can be well reproduced by a good stencil cutter, but with large black areas you again risk shredding and tearing. For a dark area, consider the use of a shading plate...this will produce a solid grey dot pattern, much like a newspaper photo, but will preserve the stencil.

Use medium weight to thin paper. Transferring artwork to stencil requires that it be placed beneath the stencil (usually a dark solid color such as maroon, green, or dark blue), generally beneath a plastic writing plate, and over a plate of frosted glass ... a light shines through from beneath, permitting your work to be traced, so the thinner the paper, the better. Never, but never use cardboard for a drawing submitted to a mimeographed fanzine.

Use black ink or a soft pencil (dark strokes). Avoid hard pencils and particularly blue-ink pens. (If your editor uses a blue stencil a sketch done with a blue ball point pen is rendered invisible) Do not try dry brush or wash work ... it simply will not reproduce. Save work of this sort for photo offsetting. Mimeo can reproduce well what are best described as crisp drawings ---medium bold line---clear detail, preferably uncluttered.

Some artists may wish to put their own work directly on stencil. Before doing this, consult the editor to see if he has registration problems. His particular machine, perhaps, prints best slightly left of center, prints high, prints low, has a dented drum and won't print at all in some particular spot, etc.

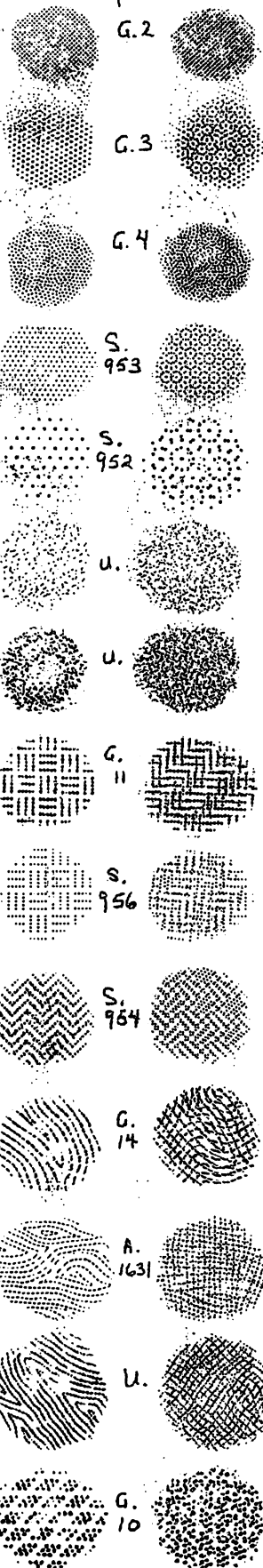
Transferring artwork to stencil requires primarily patience and good tools. You do not have to be an artist, but you must have a sense of integrity to the line of the original artist. If you don't have the patience to stick with something carefully until it is done, not hurrying or saying - "Oh, that is good enough - I'll just fake this part" ... don't bother cutting stencils - you won't be a credit to the field.

Your major tools are two - a stencil and a stylus. There are other tools but you can do a great deal with a good stencil and a good stylus. The third most important tool is a writing plate (but you can turn out creditable work without one - I did for five years) - it makes working considerably easier. When you have these three, you're ready to branch out into extras like lettering guides, shading plates, special styli and so forth. But first, the basics.

A good mimeograph stencil ( that is - good for cutting artwork) is a soft, loose-weave stencil. It is stickier and noticeably softer than other stencils. Unfortunately, unless you use a recommended brand, the only way to

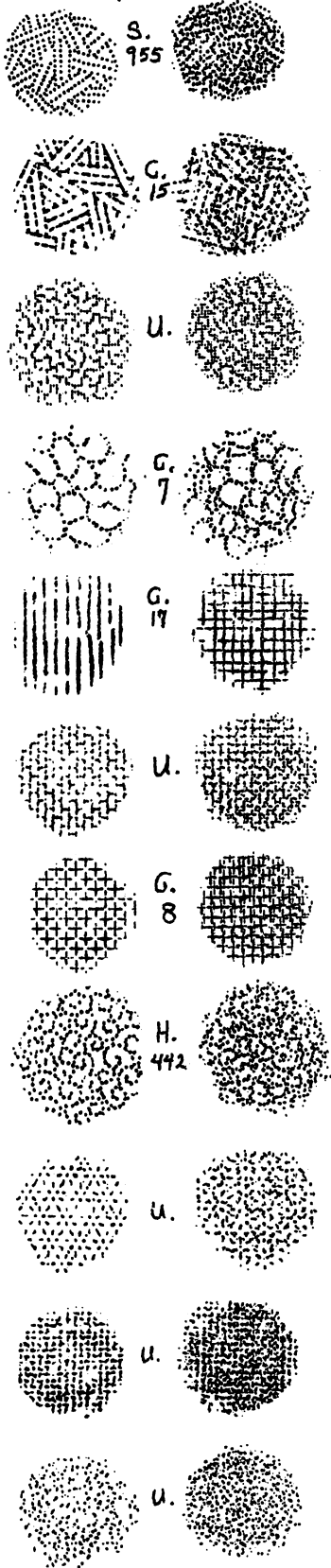
## Shading plate patterns:

one way:      turned:



MORE shading plate patterns - Haynes is CRAZY about shading plates!

one way:      turned:



truly determine a good one is by trial and error. A good artwork stencil will take sharp clean stylus line, with no tendency for the fibers to pull and shred (shredded fibers create fuzzy effects along the line), or an inclination to catch and tear (this makes holes, distinctly unwanted). Two good brands of artwork stencils are; Speed-o-Print, Sovereign brand stencils, Speed-o-Print Corp., Chicago 13, Ill., and Vari-Color High-Quality (maroon) stencils, Vari-Color Duplicator Company, 435 South Lincoln, Shawnee, Oklahoma. Speed-o-Print Thrift Quality stencils are also very good. Sovereign brand are absolutely tops for do-it-yourself stencilry, but Vari-Color and Thrifty Quality are economic compromises - they are not quite as good, but they are much cheaper than Sovereigns.

These are the brands I can recommend, but it's quite likely you could find equal ones on your own. If you are starting out, it would be best to begin with the best, the one that gives you the maximum cooperation, and for my money, that's Sovereign.

All right, you have your stencil. If at all possible, get a plastic writing plate (about \$1.25). This will be placed under the stencil and over the illustration.

If you can get a commercially made lightscope, fine... it will include instructions and you can skip these paragraphs. But if you must improvise, work with a window light-scope. This involves a large (sturdy) window, lots of masking tape, and arm muscles made out of iron. Tape everything to the window, drawing, writing plate, stencil, the works...and do not try to do all the intricate drawing at once. Take a break or screaming muscles will make you shake and there goes a slipped line.

Another compromise: if you have a leaf table which pulls apart, separate the leaves and put a lamp under the opening, then lay a strong piece of glass across the opening and use this as your lightscope.

After four years of putting out a monthly, I got a commercial lightscope.

With this jewel you put drawing and writing plate in place under the stencil (between the stencil and the backing please -- the backing is the cardboard attached to the stencil)...switch on the light and you are ready to cut the drawing.

A very good beginner's stylus is Speed-o-Print #11. This point is fine enough to handle small lines, and ball pointed enough to use for broaden thicker lines. In fact, it is so versatile that you will find yourself using it much as you would a sketching pencil. With a



good stencil, a writing plate, and this stylus, your work will be made easier by half.

Cut firmly but not roughly, use an even stroke if possible (and if the drawing allows). If you have a poor stencil, try to gauge the pattern of weave and work very carefully where there is the slightest tendency to rip or shred. The stylus must cut through the coating of the stencil; if it isn't through the stencil won't print. It is possible to cut very light lines which almost but not quite go through the coating and have these print as very fine shade lines ... but this takes practice.

Try to make the first cut right. It is possible to use correction fluid on a stencil to "erase" mistakes, but the drawing will quite probably show it...It's never easy to cut through correction fluid patches, and all in all, just slow down a little and make sure:

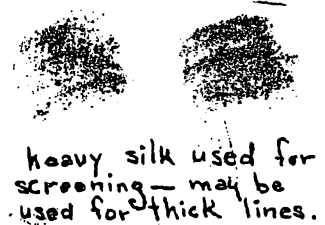
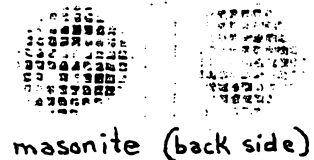
Study the work you're transferring. If it involves long sweeping lines and you are not good at this, do it in degrees. The secret is, when you stop to rest, do not lift the stylus - leave it right in place - if you lift it, chances of getting it back down in the right spot are small, and the printed result shows it.

Don't try to freehand precise circles or very straight lines. Use a glass, smooth coin, or some other round object to trace the circle. I stress soft and smooth because a good stencil is a delicate object, and it's too easy to put a very unwanted line in by accidentally scratching the surface. Use a ruler, or a plastic triangle for straight lines, being sure to hold the thing firmly down while drawing the line - it is incredibly easy for a plastic triangle to slip and spoil the entire line.

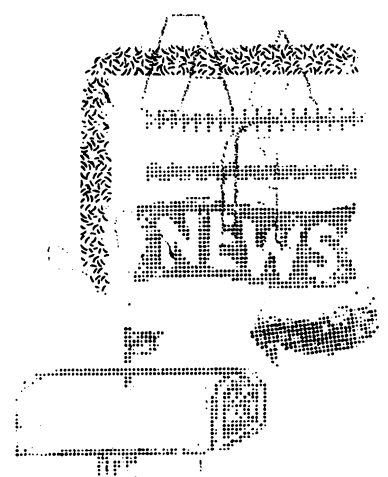
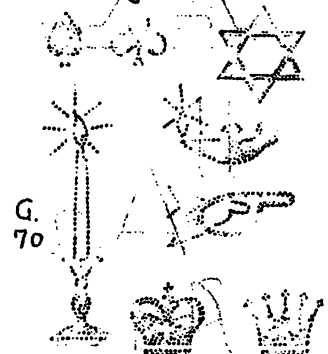
Don't try anything elaborate and large until you have experimented. It's a good idea to have a "brud" stencil around to experiment on...get the feel of things, so to speak. Think always in terms of progressing from the little to the big. Try a very small solid dark area first, experimenting to see just how much rubbing back and forth with the stylus will leave a tenuous shredding of fibers still in place. These fibers are needed to keep the ink pad or the mimeo drum from imprinting their patterns on your work. The fibers must be sparse enough to pass the ink but still strong enough to last out the run. This come with practice.

Now - you are pretty good with that number 11 stylus and want to branch out. I rarely use a broad ball stylus but you might find one to your liking. Much more useful is a Speed-o-Print #39, an extra fine ball (and they ain't kidding, it's practically a needle). When you use this, be careful; judiciously handled, it is capable of producing mimeo lines as delicate and precise as a

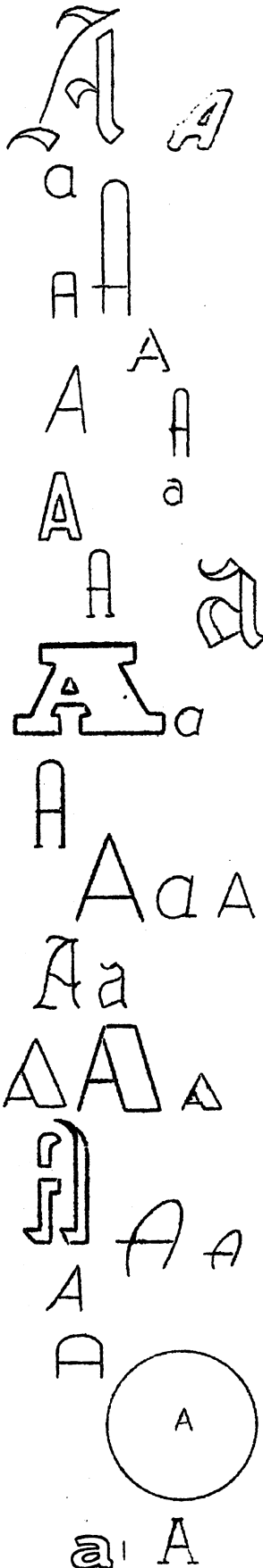
Improved shadings:



Shading Templates



- G. - Gestetner
  - S. - Speed-O-Print
  - H. - Hoyer
  - A. - A.B. Dick
  - U. - Unknown - anything unidentified.
- (u shading plates are Master Products brand)



crowquill pen, but it is a Jekyll and Hyde, quite capable also, of ripping the stencil to pieces. Always use it slowly and lightly. Stroke toward a previously cut line, never away from it, because the previously cut line may follow the stylus all the way, and there goes your illo. If you are connecting two previously drawn lines, draw the middle, then carefully stroke up to the points of connection. #39 is excellent for fine line shading, adding eyelashes, hair, and other fine detail.

A wire loop stylus (no number on mine) is very good for doing ruled lines...it is not so good for stroke work. Mostly a lettering and bordering tool, this.

Okay, you're pretty good on the line drawing, now try shading plates. These are largely a matter of preference and are limited mostly by the size of your pocketbook. Two good beginning plates are AB Dick 1628 and Speed-o-Print 951. Both of these are very versatile and produce a grey pebbled effect. The AB Dick has a little finer texture. The best shading stylus I've found is an AB Dick 1412 ... with a loop end for shading large areas and a huge ball end for shading in small areas...very convenient. Shading should always be done firmly, and make sure to cover the area thoroughly...if you don't want fuzzy edges, be sure to shade in those edges where you were cutting the stencil.

Lettering guides also depend upon your purse and inclination...look into the matter of drafting guides... these are much cheaper than standard lettering guides, and can be used just as well, with a little caution. The problem is that the openings in the drafting guides are much wider than in lettering guides. Even a number 11 stylus will wobble around in the slots at the junction of lines...and it's best to just skip the junctions, or free-hand them in later. I use a Speed-o-Print #32 lettering stylus on guides of 3/8 inches or less, and a #11 stylus on the larger guides.

Both lettering styli and very fine ball styli wear very rapidly, particularly if you do a lot of cutting and use a writing plate. Don't be afraid to spend the 60 or 70 cents it takes to replace them. It's less wearing on the nerves than a lot of half-safe stencils.

By now you have reached the point where styles of lettering, the manner of your shading, the technique of your line are all matters of personal discretion. Like any other form of art, the basics must be learned first, but once those are behind, you will find the stencil offers some rather interesting challenges - experiments in what and how to do.

And you might even find that it is fun.

I do.

---Juanita Coulson---

# ANNOTATIONS:

In addition to shading plates, the wheel stylus is useful and fascinating way to shade areas. They look like little gears of sorts, mounted on a stylus framework. English fan artists have a marvelous facility with the wheel stylus.

Look into the matter of brands of shading plates; there are many which have identical patterns. Your local mimeograph dealers will help locate catalogs and addresses for supplies such as shading plates, lettering guides, stylii, and other desirable art materials for mimeography.

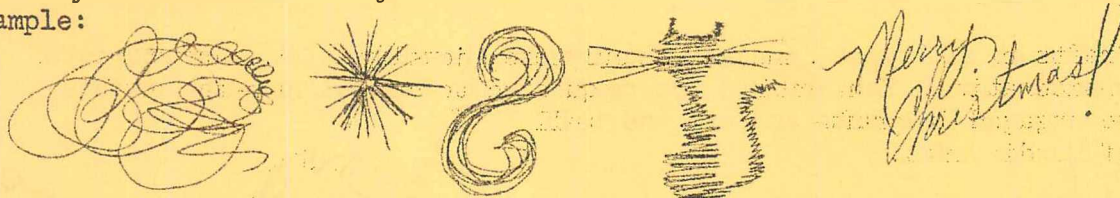
Gestetner plates are 3" X 8", so you can shade clear across the page without moving them. They cost little more than Speed-o-Print and ABDick plates, both of which are only 3" X 6"; the Speed-o-Print plates have a small oval of space where the brand name is indented, and possess a slight drawback as you have to watch not to rub across that area. Heyer and Master plates are tiny 3" X 3".

There is a certain amount of use to shading with things like wire screens, sandpaper, and a few other makeshift devices; just experiment.

---Jack Harness---

For complicated lines, or many lines which must cross over one another, try this neat little trick; place a piece of celophane over the stencil and go ahead with the drawing. Take care that you don't cut thru the celophane, of course. The plastic film that often comes with the stencil does not work as well, perhaps because it "pulls" with the stroke of the stylus. Celophane, such as wrappers off cigarette packages, or bread, will stay fairly inflexible and allow the stylus to go about its job of pushing the wax away to form the line you wished to draw.

Example:



Thanks for this trick goes to Pete Soteris of International Business Machines, formerly with Duplicating Supply Company, where we buy our mimeo supplies. Now I can copy Cynthia Goldstone's sketchy little critters without fear of shredding the stencil.

Consider the idea of sending a whole stencil filled with small sketches to an editor who does not have the eye or hand to do artwork as you want your's done. He can buy a bottle of stencil cement, cut out the fillos (leaving, as you must, at least a quarter of an inch around each one) and glue them into place in his fanzine. Voila! A fine fanzine, full of your fine artwork, drawn as only you can do it, and for the price of mailing one stencil back and forth. In this case, of course, you may use all of the stencil, and ignore all the little warning lines printed thereon; the editor will cut out and arrange each little illo as he wishes.

---Bjo Trimble---



---paid advertisement---

# WANTED! ARTISTS

Oh boy, do we need artists!  
For the very good reason that we have  
just opened a store called Studio Arts  
and need good art.

Mundane art, and borderline  
fantasy, abstract, surrealistic art is  
welcomed. Some science fiction art  
also may be acceptable.

We are offering:

A good location for sales...

Return postage and insurance...

Possible display in Film Art houses....

We plan to take 15% commission on all sales. The art should be left  
in our hands for at least three months to give a decent chance for selling  
it. Once it is in our hands, we will accept all responsibility for the sale of  
artwork; we refuse to be responsible for its travel through the mails. Check  
PAS-tell for mailing instructions, and be sure to insure your work.

Please let us know in advance what you are sending, and its price; we  
wish to keep accurate records.

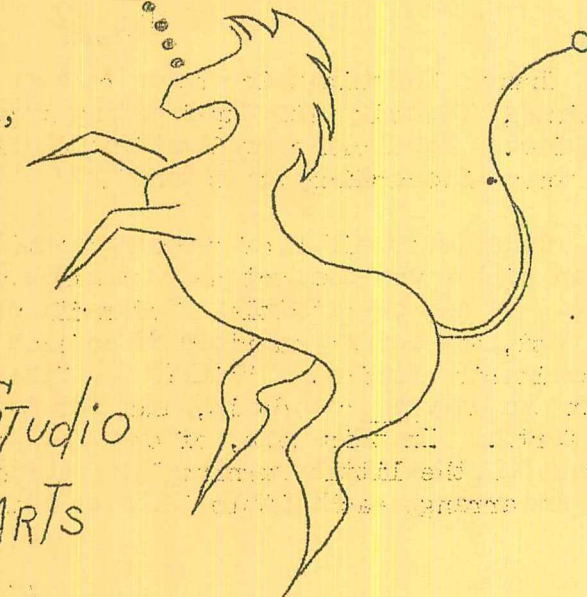
Crafts of all types, mosaics, sculpture, jewelry, etc., are requested  
for consideration. Fan artists are requested to contact non-fan artists  
who are engaged in crafts and art and tell them of Studio Arts.

For more information, contact  
Joni Cornell, 600 Donner Ave., Monessen,  
Pennsylvania.

Thank you,

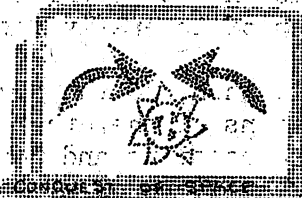
Joni Cornell  
James F. Mentzer  
Carolyn Brown

Studio  
ARTS



Selections  
at an

Exhibition



As one of the judges at the Second Fantasy Art Show at the Seattle Convention, I have been asked to jot down a few random thoughts and explanations. These, I am told, will be coupled with remarks from my co-judges--Algis Budrys, G.M. Carr, Dick Eney and Smiling Sid Coleman-- to obtain a rationale for the selections made.

It behooves me to thank everyone who submitted to the show, for the pleasure I received just looking at the work, and thanks are also due to Bjo Trimble and the others who had enough confidence in my esthetic sense to ask me to judge the show in cooperation with those noted above. It was in many ways a heightened moment of the Season for me, and I must assure readers of this brief diary that I approached the task with considerable care, a good deal of trepidation, and a bound sense of judging the work as impartially and sensibly (according to my lights) as I was able. In the main, I don't think there were any serious errors--either by myself or the panel of judges as a whole-- although there may possibly have been a few omissions with which observers might quibble.

Necessarily stated at the outset is the fact that while there was an infinite variety of work, styles, approaches and media submitted, the mass of the work was several notches higher than last year's show, by my dim recollection. This is not to say that all the work was of a golden degree, for there was much submitted that was amateurish and, though well-intentioned, execrable by any rational standard of art criticism. However, where the high points were reached, they were reached with great enthusiasm and an exhilarating originality.

It might be best to explain at the front why there is such a vast disparity of opinion as regards the work of George Barr and Dave Prosser, by the judges and the Public-- the latter who dug both, and the former who seemed to ignore both when it came award-time. At the time, it seemed to me, all of the judges (but one) were firmly intent on seeing only work that would be considered "quality" by the accepted standards of artistic criticism, dubbed with accolades. There was no sentimentality. (Oh, she's a good kid, and a BNF, so give her a ribbon. ), no politics (He's got the leading fanzine this year and he might get sore. ), no hedging (Jeezus, he's got three hundred canvasses here, we got to give him something! ), and no foolishness (She means well; she tried; let's show our faith in her. ). It was strictly a matter of What have you done and How well have you done it? Once or twice it was necessary to accept a piece that we personally did not consider absolutely first-rank in the sense that 99% of the other award-winners were, but this was only in categories where the submissions were short or the quality overall was so low. I'll get to that in a moment. In the main, though, it was as sober and perceptive a judging as I've ever encountered, with very very little of the poseur decision so dearly loved by art critics in the Big Wide Mainstream.



Would that everything I write gets this sort of conscientious attention by a group of intensely interested and knowledgeable critics.

Well, then, to the decisions, and my reasons for same, as well as my recollections of the other judge's attitudes and spoken reasons (at the time) for their reactions and decisions. If I'm inaccurate or outright incorrect in my observations of my co-judges, I'm certain they will understand, excuse, and step right up to correct me, which is as it should be. But, again, the decisions, and why:

When we decided to select the Most Promising Artist Of The Show, we looked for someone who captured our imagination and interest and enthusiasm (which seems to me, even now, as the most important facet of selecting this sort of winner, for spontaneity of attraction is the surest way to spot someone who has something different; extreme and extremely well-developed talent will show itself without prying, I feel, and indicates a sustaining element that insures "promise"), but we also looked for someone who knew their craft, who said what they wanted to say in a new manner, and propounded an artistic philosophy distinctly separate from the inept and idle rocketship drawings of most s-f or fantasy amateurs.

Filling all of these criteria was the work of a new artist to this genre, Miss Luann Meatheringham, signed M.L. Meatheringham on her work. Her small presentations--somewhere over half a dozen--drew the judges in a most peculiar manner. We had all seen them, and purposely made our rounds without stopping at her work, in much the same way a child will eat the cake part of the cupcake before the chocolate frosting, saving the best for the last. Finally, we came to Miss Meatheringham's display, and I think the word enchanted is as close as I dare come to our feelings. Her "Pen and Ink Wizard" had charm, imagination, excellence of execution, vast detail, depth, and a certain je ne sais quoi that made Sid Coleman simply cluck his tongue in admiration. Budrys grinned in that Cartier gnome-manner of his. Eney beamed and rocked back on his heels. I raved like a madman. Mrs. Carr was mildly impressed, but reserved withal. "Bambi Revisited" (one of several in color) was, as I recall, an oil, very delicate in nature, with a number of strange creatures watching a forest fire, and a gamin of a girl with long blonde hair (very Sylvia White-like) sitting among them. It had strength and yet gentleness. It was weird and wonderful and it stirred a feeling in me that I was looking at the work of someone who was first to say the things being said. "Birdman King" (which I later managed to obtain for my own wall) had a darkly chromatic brooding look to it, a bird-man seated on a throne, in a setting that seemed flat black till it was seen in direct light, and then the subtle shadings and wild riot of reserved colors leaped up to dazzle and make the painting nine times what it had been in shadow. This was the way it went with all the Meatheringham work. The eye was drawn from one to another, with the heightened sense of luster and wonder and joy growing like a dust storm climbing to the sky. It really was quite a thrill. With the exception of Mrs. Carr, M.L. Meatheringham was unanimously, hands-down voted the best, most promising talent in the show.

Second place went to Sylvia White, for the depth for perceptivity and inner conflicts of her work (it is now apparent to me that most of the reason for this award was Sylvia's brilliant "World of Shsha" which brought her yet another prize). I had seen much of Sylvia's work on canvas in her New York apartment, when I was living in the Village, next door to Ted and

Sylvia White, but had frankly never been impressed by the careful, almost mechanical, dull phantasmagoric shapes and plains of impressionistic work she had done for her own amusements. It was a distinct shock to come around the corner that shielded "The World of Sessa" from sight, and see the terrible intensity of that wierd woman, her face and soul shrouded in darkness, her eyes still glowing. It was enough of a shock to net Sylvia a solid second place. Third place seemed not quite fillable after the high degree of work shown by our first and second place winners (easily two of the four highest levels of true artistic achievement in the show), but Barbi Johnson's Series of color sketches for "The Enchanted Forest" showed this newcomer to have a talent richly deserving of praise and prize, so it was decided to give her an Honorable Mention. The light whimsy of the drawings brought her yet another prize, thus confirming our mutual opinions.

We moved on happily to Outré Art, a catch-all catagory that allowed us to give first prizes to other works in other catagories, by stretching the boundries of the semantics involved, and also allowed us to give a first prize to Richard Bergeron's memorable "Invasion of the Birds". Bergeron, overly familiar to many of us through his line drawings mimeo or hecto reproduced in fanzines for the past ten years, is no dabbler. He is a professionally-competent and artistically integrated craftsman whose work, though uneven, is far above the expected level of amateur artists in this field, and easily on a par with that being used in many of the mainstream magazines catering to "slick primitive" art. That is to say, Rich's work is very often superficial in its cleverness, too slick and shiny, too professional if you will. But when he manages to stop trying to ape much of the bland pudding of the commercial field, Rich hits a level of excellence all too memorable. It is this truth of inner achievement, in "Invasion of the Birds" that we saw, and agreed to award first place. It was a breakthrough, in appearance, from the clever workmanlike stuff he exhibited alongside "Invasion" and a many-leveled bit of personal statement.

Cynthia Goldstone's "Illustrated Boy" was our second place choice, as the most integrated of a great many paintings all in the same style. There was disagreement in this area...not as to the awarding of the prize, but at to which of these Goldstone daymares was the best. Some said one, others said another. I voted for "Boy" and I fear slightly pressured the others away from "The Doll Maker" which I though diffuse (while still excellent). We all compromised by giving "Boy" the prize and "Doll Maker" an Honorable Mention. Mrs. Carr was highly impressed by Goldstone as were all of us. AJ dug "Doll Maker" and Sidney Coleman went with me on "Boy". All of us were happy about the decisions, I think. Meatheringham took a third with "Birdman King" which--I assure you from a vantage point across from it in my living room--is a really superior bit of fantasy painting. This girl has got "it". whatever "it" is.

The Honorables in this catagory were all unique and of a high enough level not to be ignored merely because they did not reach the same pinnacle of achievement of the first/second/third place swingers. This was our most crowded catagory, and the work was easily the best.

Heroic Fantasy was a sparse genre, with the judges reluctantly choosing professional artist Roy Krenkel's sort of Tarzan pencil and charcoal sketch "Moment de Verdad" as First. It was a handsome drawing, make no mistake, but there was serious discussion as to whether Krenkel qualified, as a professional. Coleman made the valid point that we were not concerned with the man's status. If he was in the show, we judged what we saw, not what we knew about him personally. That seemed reasonable, and the judging moved



on quickly from there. (I mention this to further validate my claim that these judges were no piddlers, that heavy consideration was given to each decision and that conscientiousness was the watchword.) The only other award, considerably less impressive--to me--was Knowles' "Gilgamesh" which everyone else thought a fine piece of work, and which I thought dreadful, and dreadfully amateurish. The eyes, in particular, seemed taken from an inept college student's art and anatomy session. But the voting was so strong against me, I suspect this was one of my blind spots, and though I abstained from the voting, everyone else gave it an Honorable Mention. While I cannot go along with this award, I respect my colleagues' opinions enough to know that the fault lay with me.

Fantasy Art was firsted by Sylvia's "Seshe" as noted, and I bulldozed at them again for Barr's "Comanleigh" which I thought a striking example of ingenuity in media. The sea-green look of the fingerpainted woman held my attention, and seemed so much better than any of Barr's other entries, I felt it should receive a prize. They fought me, and as with Knowles, I stood alone. It was perhaps more to placate me than conversion to my viewpoint that won Barr his prize. I like to think, though, that they thought it was worthwhile. (Since this is a personal journal, everything is seen through these biased eyes, and I may have motivations all fouled up. If such is the case, I apologize profusely to those concerned. And now that I think of it, Gem Carr was with me on this one.) The third prize to Bergeron was a second thought, after we had looked over the work many times. The Honorable for "Paris" was, I thought, a nice touch. "Paris" was like many other Bergeron's on display, but with a strength and craftsmanlike delineation that made it a valid soupcon to our porridge of choices.

From there on out (as I tire of writing all this in graphic detail) the choices were obvious (Particularly the two Thompson cartoons as "Judge's Choice", a category no one could define, but seemingly appropriate for unclassifiable fragments like Atom's "Don Quixote" and "Horatius".). There was a helluva fight in Astronomical Art, but I'm too weary to go into that. The final choices were wise ones, I'm satisfied to report.

In only one category was the output deplorable. This, in perhaps the one category where expectations were the highest for a surfeit of entries. Of all the areas for sterility, Science Fiction Illustration surely was the least expected. But here we could only find two illustrations even passable, and I must report that though a first and second prize were awarded, they were done so reluctantly, with the first to Metzger a charade, and the second to Simpson a throwaway. I thought both frankly inept, and one of them bland. AJ dug the Simpson and was joined by Eney and Carr. I could work up no real enthusiasm for it, but was forced to concede that after the Metzger it was the best we had on hand. But without hedging, it was a fairly competent Analog decoration, and as such I could not fight a second place. The Metzger I'd rather not think about. Momentary madness gripped me.

There was, of course, nothing from which to choose for the "Fellowship Of The Ring" category, so no award was made, with resultant gladness from the Tolkien nuts in the crowd, as well as the judges, who feared lynch law and mob violence.

I won't make any comment about the Popular Award, save to remark that I wasn't surprised, and I suppose there is as good a place for mass emotionalism to enter as anywhere. But I'm glad there were judges rather than large groups

to pay the deserved homage to Sylvia White, Barbi Johnson, Luann Meatheringham, Rich Bergeron, Cynthia Goldstone and Edgar Curtis, who might otherwise have been lost in the crowd dazzlement at oil-slicked bodies and superficial art tricks. (Or would that be construed as a rueful opinion?)

Again, it was a pleasure. Thank you very much. I'd like to do it again sometime. But as for another report of this length, my agent would kill me if he knew I was writing fanstuff rather than the new novel.

On second thought, strike that. It was fun. And once a fan, always -- dammit! -- a fan.

-----Harlan Ellison.

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## WESTERCON ART SHOW

HEY...like, we're having an artshow at the Westercon -- June 30, July 1, 1962, at the Alexandria Hotel in Los Angeles -- and we want all you West Coast artists to enter.

WHO is a West Coast Artist? Any artist living west of the Rockies (or in the midst of them).

HOW can you enter? An artist may enter by filling out an entry blank (found in this magazine) and sending it, with his artwork, to:

BERNIE ZUBER, Westercon Art Show Director  
c/o 222 S Gramercy Place  
Los Angeles 4, Calif

or by bringing his artwork, with entry blank, to the hotel on Friday, June 29, 1962, BEFORE 9 p.m. NO ARTWORK WILL BE ACCEPTED AFTER THAT TIME. The entire show will be hung before the conference opens on Saturday.

There will be NO ENTRY FEE FOR THE ART SHOW AT THE WESTERCON.

An artist does not have to join the Westercon to enter the show, but to join the convention, send one dollar (\$1) to:

Wm B ELLERN, WESTERCON XV  
P O Box 54207, Terminal Annex  
Los Angeles 54, California

CAUTION: Do Not, under any circumstances, send artwork for the show to this P O Box. Any work that shows up at Terminal Annex will be considered Westercon auction material, and cannot be rescued.

UNDER What Rules Will the Show be Run? Normal Project Art Show rules will apply. Paintings will be judged and ribbons (get your trophies at Chicago) will be awarded.

Watch PASTell for more information. Additional entry blanks may be obtained from Bernie Zuber.



FOUND IN A PAPER ENVELOPE  
by Dick Enoy

by Dick Enoy

"...And by the way, Dick, you're going to be one of the judges for the Art Show tomorrow," said Bjo, sipping her coffee in the Fan Hillton manner.

I choked on my own cup. "Tomorrow?" I asked. "In the morning?" Well, it was only 3:30 a.m. by the clock in the coffeeshop; plenty of leeway to freshen up.

"I wanted," she explained, "to get as diverse a panel as possible, so the sum of the judgments would strike a mean."

Something occurred to me that had been an objection when I applied before. "How about Ron Ellik? You said last time that it'd be undesirable to have one T&FF candidate judging and not the other?"

Bjo glanced at me with that slow, sinister smile we all recognize. "Oh," she said cheerfully, "I don't think that anything that happens now will change the outcome of the T&F race...."

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Being a ~~happy~~ ~~typ~~ enthusiast about Art and Criticism and things like that, I made a methodical approach to this judging business: sprang up at 9 that morning and went over to the show with paper, pencil, and notes about What To Look For. (All right, stop and have your laugh out.) I don't do this sort of thing often enough to have sound judgements at first glance; I thought it was only fair to start early and make an objective checklist to be sure I judged everything on the same basis.

I use a four-category set of bases for judging artwork: theme, execution, technique, and impact. "Execution" is the translation of theme into picture; "technique" is the mechanical aspect of that translation, with a specific note that I do not put down "slickness" here. (My god, is there any other field in which craftsmanlike competence in handling one's materials constitutes a demerit?) "Impact" is my reservation for subjective personal judgement. (Well, almost; there's always the niggling little wonder-how-people-will-react-if-I-tell-them-I-like-this -- you know how it is with us non-authorities.)

The ratings in each category go by a self-explanatory four-point scale: poor, commonplace, novel or inspired, and excellent. For those who raise an eyebrow at the apparent rating of inspiration below excellence, note that I mean inspiration in the sense of being suggested by some identifiable story (or event, or even Feghootism); the proper function of art is illustration or illumination ("where an illustration stands in for 10,000 words, illumination is a picture no words could stand in for." -- the Unauthorized Version), and I count recognition of this fact as placing the artist a cut above the common.



The judges seemed to have no profound asthetic comments on tap -- unless they were saving them up for their conreports -- though there were a number of wrangles over decisions. For a rundown on each category, imagine Harlan Ellison acting as a sort of chairman of committee and the rest of us placing nominations before the house, as it were.

Outro Art went to Rich Bergeron's "Invasion of the Birds" with a unanimous first place; I note that I've given it top marks in all my categories and everybody agreed when Sid Coloman suggested it. There was a long but pretty subjective difference over second place; I was shut out when I put forward Ed Curtis' "Family Portrait", but it took a while for the others to decide between Cynthia Goldstone's "Illustrated Boy" and "Doll Maker".

The Heroic Fantasy Award was considered while we inspected a charming piece entered by Karen Anderson in full costume, which was, however, ruled out on a technicality; Karen claimed to be entering herself but I pointed out that the actual creative work had been done by her parents, who are non-fans. She removed herself from the contest and stalked off, brandishing her cutlass...where was I? Oh, yes: before awarding anything for Heroic Fantasy we had to settle the status of Roy Krenkel -- should a pro be considered in a fan art show? True, Roy wasn't a really active pro (yet) and "Momento de Verdad" was a fanzine cover on AMRA, but did we want to see the show overrun by Emsh and Froas and that crowd? We eventually decided to leave it undecided, and give Krenkel first prize with no other prizes awarded. My own suggestions for second and third places were turned down; Barr's "Starfisher" because Sid and Algis Budrys thought it "too beefcake" (what kind of objection is that to avowedly Conan-esque art?), and Prosser's "Pan as posed by Ted Cogswell", which Harlan thought an OK joke if you know Ted but otherwise unworthy of an award. Eventually only an Honorable Mention was given out, to Knowles' "Gilgamesh".

Fantasy Art was a category in which I hadn't any first choice any longer; I'd tagged "Invasion of the Birds" here originally. I had reservations about Sylvia White's "World of Sosha" only because, after a good beginning, the background fuzzes out as if Sylv's inspiration had suddenly stalled and spun in. It was ahead of the other contenders -- Bergeron's "Plant Lover" and Barr's "Comanloigh" -- in impact, by a perceptible margin. At this point the panel went slightly insane and passed up Ed Curtis' "Bomb in a Residential Area" and Joan Young's "Sun Serpent" to award an Honorable Mention to Bergeron's "Paris" (the mythological character, not the city). Algis Budrys claimed he could do as well as "Sun Serpent" himself, but before I could recall what I'd done with my gauntlet we'd passed on to another subject. Doesn't anybody else dig understatement?

With the category of Children's Fantasy we ran into a difficulty on which we'd no instructions: Barbi Johnson's finished and slick (remember, I don't use that phrase as a put-down) illos to "The Enchanted Forest", though none quite made it into

the first rank individually, had a total effect we couldn't pass over. After wishing for a moment that there had been a "group" category and considering giving a Judge's Choice award here ("if at first you can't decide, make it Judge's Choice" dotdotdot Sid Coleman), we gave first prize to the set of illos as a whole. Second prize went to M L Meatheringham; we started out considering "Jungle Girl" and "Bambi Revisited", but the latter was rejected as a bit feeble and then, despite Harlan's fierce fight for "Jungle Girl" /sounds like a plot synopsis from a Fiction House mag, huh/ the dark horse suggestion of "Pen and Ink Wizard" won out. My own contention that we ought to give George Barr's "Tarzan" some sort of award for Childishness was coldly received....

In the category of Science Fiction Illustration there was another almost-no-award, most of the work here being a little too illustrative -- for instance, Barr's "Ride the Scenic Northern Pacific..." I beg your pardon, I see from my notes it was actually titled "Lopers". Harlan claimed that Simpson's "Bronn-schluss"; a rocket ship spiralling down in flames, was "perfect storytelling"...yes, I snarled, all it needs is an F86 with smoking guns in the background...and groined at my own choice, Metzgar's "Homecoming". I grant you Metzgar's spaceship coming home with a skeleton in the cockpit is no brilliant theme, but it's several notches above the other, and technically no worse.

Judge's Choice was unanimous -- indeed, I can't even recall who first suggested it; we all agreed at once on the pair of colored Atom-illos displayed by the Busbys and Wally Weber.

On Astronomical Art I missed the boat entirely; I looked for real pictures of astronomical subjects (you know, that crazy Morris Dollens stuff?). Before I could confess my error, Algis Budrys dismissed the whole category of pseudo-Bonestell and led us around to Rich Bergeron's "Sun From Jupiter". Harlan, thus turned on to non-objective astronomy, put in for Knowles' "Hyperspace #2", while G McCarr pointed out Bergeron's "Sunrise on Saturn"; we had a brief three-way deadlock and eventually made the awards to these last three paintings, in order mentioned.

The award for Most Promising was given to M L Meatheringham without real dissent; Sylvia White got second place here, and we gave Honorable Mention to Barbi Johnson though either Sid or AJ pointed out that her polished technique was hardly that of a new artist.

The award offered by the Fellowship of the Ring was not awarded after very little discussion. The only contenders were Sylvia White's "Galadriel" -- but not Tolkien's Galadriel or anything identifiably more than a pretty, cheerful young woman -- and Karen Anderson's scarf embroidered with the symbol of The Tree and The Stars, nice but not award material. Sylvia, later told me that she'd entitled "Galadriel" at the last moment, and not with the intention of making it a competitor for the

Tolkien award; Karen had entered her scarf only to avert the possibility of no competition for Tolkien-art at all. Our decision agreed as well with the appraisal Polz and Johnstone, the driving spirits of the Fellowship of the Ring had made, so nobody with any interest in the matter had complaints about the decision. This didn't prevent one chap from starting a rumor about the corruption of the judges.

The Art Show was full of goodies this time; definitely, though not emphatically, superior to the Pittcon session. At the latter there was -- for just one thing -- nothing to compare with Bergeron's best stuff, or with the Weatheringham-Goldstone-Johnson trio; the only point in which the Season was inferior was in sculpture, a rare art-form with us anyway.

The most surprising thing to me was the shocking failure of the SF Art category to have any really good contents; it's interesting to find it rated as no challenge by visual artists. Perhaps it's the judges, I grant you; maybe we needed an approach as different as the one Algis Budrys introduced with non-objective astronomy.

The only really controversial point which came up was that of professionalism, with regard to which the judges on the spot decided to take no action. Next year's Art Show may have a ruling on this, but I point out what we considered our surest defense against inundation by the pros: namely, their own proper pride. Like, what happens if they enter a contest with amateurs and don't win? We had another rumor started on this subject; the author of it added some fabulous details -- that we were arguing over Prosser (instead of Krenkol), and refused rather than granted an award to the contestant challenged for professionalism.

The representational artists are still in the lead, and some shared the characteristic of painstaking draftsmanship. That may be an odd note for the curious; does this draftsmanship suggest to you, as it does me, what de Camp mentions as the essence of the childlike Sense of Wonder: the ability to convert imaginary subjects into solid-seeming odotic images in the mind's eye? Only two winners (both by Bergeron) were impressionistic, describing the appearance of things without troubling with actual details; only one, Sylvia White, went as far as surrealism, realistic expression of anti-realistic fancies.

Maybe the chief drawback the Art Show has still to overcome is the ghod-double-offal mundaneness of the trophies. The bright idea that redeemed the Children's Fantasy trophy from triteness -- fixing a screw in a colt's head before plating it, to make a unicorn colt -- should have had at least an honorable mention itself. The other efforts to devise fantasy trophies -- my own mounting of a plastic skull on a conventional trophy base and the Fellowship of the Ring's use of an embroidered sampler -- may be described as "nice tries, but..."

They did succeed in being trophies which nobody would mistake for something you won at the neighborhood bridge tournament. As to the rest -- the cups and wings and people standing tip-toe with arms stretched overhead -- least said is soonest mended. You have my permission to remember this against me next year when I try to engrave a plaque with Kodak's photochemical stuff, in another effort to come up with a trophy which looks as if it were intended to Fantasy Art, OK?

Another thing you'd better remember next year is to bring money, too. If the Art Show continues at the level of quality it's shown this time, I see a dandy chance to get started on a nice little collection. Right?

----dick enoy.

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## TREASURER'S REPORT

Due to the pressures of outside obligations, Bill Ellern has turned over the job of Project Art Show Treasurer to me. Bill stepped into the gap in Pittsburgh, saving Bjo from drowning in a mass of math (she can't add her way out of a shopping list, like), and carried on with distinction. Thanks to his minute accuracy in keeping financial records, I've had no trouble balancing the Art Show accounts. I do feel that keeping track of bank charges on checks is a bit too much on the minute side, but it do make for accurate records.

Dating from publication of PASTell #1, in January, 1960, and up to date as of November 30, 1961, Project Art Show shows that it has...

Taken in a grand total of; \$ 249.09

And has spent at least: 216.14

Which has left us with: \$ 32.95 to spend on publication of the art magazine, the show bulletins, for miscellaneous operating expenses, to buy the all important, last-minute materials we're bound to need at ChiCon, and like that.

\$32.95, that's not too much...not by even a little bit. As a matter of fact, this issue will probably come close to cutting that figure by half. Figure three more of these, plus bulletins, plus stamps paper and envelopes for the extensive correspondence needed to set up Art Show # 3, and thirty-two dollars seems like very little indeed.

The solution? There isn't any easy one; we need more subscribers to support this magazine and the bulletins @ \$1.50 per year. And we need to take in a bit more at the Annual Art Show. This last can be done in either (or both) of two ways: a) Raise the PAS percentage realized from the sale of artwork to 20% or maybe even 25%, or b) Charge an entry fee. The latter seems more fair -- it doesn't place all the burden of support on the shoulders of the artists whose work sells, but spreads it more evenly on all the participants. Let's try it at ChiCon, huh?

-----john trimble.

# JUDGE'S REPORT - PROJECT ART SHOW #2

by G. M. Carr

The first thing the judges did when the doors were locked and the curtains pulled together against the curious stares of the crowd outside was to walk around and take a good look at the pictures.

There were five of us---the other four judges being Harlan Ellison, Algis Budrys, Richard Eney, and Sidney Coleman, who was one of the judges at the first Project Art Show last year and will probably be a Judge at Chicago next year inasmuch as I understand the PAS Committee intends to have one permanent Judge from year to year to give continuity to the project.

I was already thoroughly familiar with the pictures because I had dropped into the display room everychance I got, despite the fact that I was tied up in the NEFF room as official hostess. I came not only to familiarize myself with the exhibit but, because of the sheer pleasure I got from looking at the art.

I heard several comments that the quality of the exhibit was much higher than last year, but cannot tell, having not attended the first show, last year. I do know that this show was good. I bought as many pictures as I could and would have liked to purchase everything for permanent exhibit at home... From their comments, the other judges had also familiarized themselves thoroughly with the work, so our preliminary inspection was not to see what pictures were there but to agree on what category each painting should be judged in.

Now, it seemed to me then, and still does, that this was not a matter that should have been left for the judges to determine. In fact, there seemed to be a surprising lack of rapport between the submitting artists and the sponsors who donated the Awards. I don't know why this breakdown in communication occurred, but it baffled the judges -- as if, say, they were trying to award a ribbon for "Biggest Dahlia" at a Flower Show where all the entries were Roses and Geraniums. And if they did locate Dahlias, it was only to find Minature Pompoms. A large Dahlia is about the size of a dinner plate; could they award it to a bloom the size of one's thumb? And yet, could they be justified in not awarding the prize to the biggest bloom in the pint-sized bunch?

The comparison may seem far-fetched and slightly ridiculous, but sometimes the judges were in the same predicament. For example, the Award for "Best Science Fiction Illustration" sponsored by Forrest J. Ackerman---there were only two pictures which could be classified as "science fiction illustrations." Oh, there were many vaguely steffish borderline paintings, and all kinds of fantasy. But when it came to telling a science fiction story, there were only George Metzger's HOMECOMING (a dead pilot carried by spaceship back to an Earth he could never see), and Donal Simpson's BRENNSCHLUSS (where a falling spaceship hinted of interstellar warfare). The judges could find no other entry which justified an award for science fiction illustration.

For that matter, the "Fellowship of the Ring" category went begging because we couldn't find enough entries to justify making an award at all.

On the other hand, the "Outré Art" field was pitifully overcrowded. There were



literally dozens of pictures, of a quality that made judging extremely difficult. Strangely enough, in many cases the artists submitted so many similar entries that they competed against themselves! Take Cynthia Goldstone's wierdies for example: the judges liked different pictures and would gladly have awarded a prize to each---but with so many other fine entries in this category the judges couldn't give her more than one ribbon. They managed, after much wrangling, to decide on the "ILLUSTRATED BOY" but I think the entire group should have won the Red Ribbon.

This lack of liason between what the artists submitted and what the judges were supposed to be judging them for was particularly noticeable in the field of "Fantasy." There were actually three kinds of "fantasy" to get awards: "Children's Fantasy," "Heroic Fantasy," and just plain, unspecified "Fantasy." The latter category covered all the entries in the fantasy group (and the resultant competition was terrific!); but the other two categories were limited to specific kinds of fantasy. Here again the judges were faced with the paradox of artists competing against themselves...Barbi Johnson's lovely little illustrations from "The Enchanted Forest" were finally judged as a 'group entry' and given the prize as a unit; no one picture could be singled out as being 'better' than the rest...and yet there were so few entries that only two awards were justified. Only Barbi Johnson and M. L. Meatheringham won in this category because, despite the wealth of fantasy artwork, only theirs were of high quality in the "Children's Fantasy" category.

In "Heroic Fantasy" the dilemma was even greater. There was such a paucity of anything "heroic" in concept that the first---and only---prize went to a little pencil drawing. Some of the ickest, shiniest entries in this group got passed over in spite of their technical perfection, because they were trite and empty of everything except technical competence. "Pretty calendar art" was about the best that could be said in their behalf.

In fact, I was surprised to see what a relatively unimportant place "prettiness" took in the judging. By that, I mean the insipid superficiality which is "hack" work. Many exhibits were nicely done but lacked emotional depth or meaning for the beholder.

But just because some of the categories were limited to specific subjects, it did not follow that all the pictures did not get a fair showing. Several categories covered every entry in the show---regardless of subject matter, title, or what have you. "Judges' Choice," for instance, left it up to the judges to pick out whatever they liked best, and went unanimously to Atom's colored illos. I don't know how the other judges arrived at their decision, but I thought they were just about the cutest things in the show. There wasn't any other category they could fit into, and they certainly deserved some kind of mention! Likewise, the "Popular Award" covered every entry---and was determined by votes from the general public. Another category wide-open---especially to beginners---was "Most Promising," won by M. L. Meatheringham, Sylvia White, and Barbi Johnson. I don't know anything at all about Meatheringham or Johnson, (for all I know they could be artists of long standing) but Sylvia White picked up her kudos with the very first artwork she had ever submitted!

As everybody knows, Richard Bergeron stole the show. He won more awards than anyone else, because he submitted more pictures than anyone else and because of the wide variety of entries. Bergeron donated all these paintings

Editor's note: The best laid plans ....etc....when Bjo planned to be at the Seacon in time to hang the art show, travelling in from Montana after visiting relatives; and Al Lewis figured to drive up from Los Angeles two days early, went very aht agley. Bjo got a late start, and arrived several hours after Adrienne had given up the project for the night; while Al Lewis had car trouble which delayed him until the crew panicked and decided to try to forge ahead without the both of them. The main point herein is that I am glad that Adrienne took the initiative instead of standing around until it was too late. ---Bjo

## YOU TOO CAN RUN AN ART SHOW ....

So there I was, after nineteen hours on the road, pooped and thinking rather fuzzily (we had slept by the side of Hiway 99, with large-size trucks going by), surrounded by artwork. I looked around the modest-sized room and decided that somebody was going to have to get the show on the road (actually, we wanted to get it on the walls).

"Okay, is this all the artwork?"

"Er...well no. Lessee. Toskey has some more and there's some more up in my room and...."

"Well, don't just stand there---go get it. I want all the artwork, now!" (Sounded a bit dictatorial?)

Soon the room was silent except for the sound of ripping wrapping paper and the occasional whine of the sliding glass door as someone came in with more artwork.

"This room is too small. We'll never get anything hung.": This realization was voiced in plaintive tones by one of the male members of the helpful crew. I had been busy making lists of artwork, and had not noticed how very much art there was. No one seemed to have any idea of what we should do.

The Seacon room for the art show was perhaps 35' X 20', with a good segment of the central area taken by a cabinet-closet. Six burlap-covered hanging boards had been provided, but they would not hold more than 70% of the artwork. Also in the room were two long tables, one of which was used as a sketch table and the other for a non-art show display. Later, several light-fingered fans liberated two more small tables from miscellaneous places in the hotel. One was later offered to a grotched displayer, who did not seem to find it adequate; so we used the table for sculpture. Man, that room was crowded.

Bergeron had us worried with his twenty paintings, but later Bjo had them hung on the doors of the closet; for display and to be sold for TAFF. Otherwise, the problem of selecting which 70% of artwork would be hung still faced us.

Since we had no way of knowing just what Bjo planned, we discussed putting up (a) only For Sale paintings, (b) only display paintings, (c) a limited amount of each artist's work, (d) only amateur work, (e) only people who had never sold anything, or (f) forgetting the whole thing and having a bonfire. When we discovered how limited our knowledge was concerning who was an amateur and such, we finally settled on eliminating all unmatted artwork, no matter how good it was. This turned out to be a reasonable per-

centage of the whole, and turned out to be the only efficient way of doing it. Some unmatted stuff went onto the sketch table to be sold, if the artist had a price on it.

Under the befuddled leadership of a sleepy femmefan who wanted dinner, Project Art Show for the Seacon began to unfold. Blake Maxam, Ernie Wheatley, Phil Freedman, Steve Tolliver, and Bill Ellern cheerfully ran errands, opened packages, took notes, sorted artwork, and were generally helpful. It was a situation where a bunch of people who didn't really have any idea of what they were doing except that they were going to get the art show as far along as possible or know the reason why, at least laid down the base-work for the next day's job of making the art show a reasonably coherent structure.

An art show, as I found out, is a rather large undertaking, even just the very last stages. Getting it organized to begin with is a healthy job. We can hope for bigger and better art shows in the future; all we need is lots of co-operation and help.

The coming Chicon art show is going to be huge. It is not going to be something that can be set up by a dazed young woman and a crew of equally tired fans. So, if you wander in innocently to a room to find a bunch of bewildered fans about to be engulfed by a mass of artwork, do not hesitate.

Step in. Take over. Do something. Let the power go to your head. Then go to your room and sleep it off. But under no circumstances ignore the situation. Project Art Show needs you.

----Adrienne Martine.

G.M. Carr continued.

to be auctioned off for the Willis Fund-- and a goodly sum he brought in, too. This was a very kind gesture on Bergeron's part and a nice way of easing Fandom's pocketbook from the increasing burden of these multiple "Special Funds!" If each Con is going to be a welter of competing "Drives"-- and there were four different ones running concurrently at the Seacon--these special auctions may develop into quite a thing in themselves....

In closing I'd like to offer a couple of suggestions to next year's entrants. First, find out what catagories there will be, so you will know what prizes are being offered and you can more intelligently slant your entries into as many catagories as possible. This will increase your chances of picking a prize up in a relatively scarce catagory and also cut down the likelihood that your entries will be competing against themselves in a field already full of stiff competition. Secondly, don't be afraid to let yourselves go...be sentimental or corny or out-of-this-world if you feel like it. Paint with your heart and your imagination--and send it in anyway, even if it doesn't look perfect to you. The judges can respond to a genuine emotion if there is anything to respond to-- and, given a choice between hackneyed perfection or a dream imperfectly expressed, give them credit for being able to see the dream in spite of the artistic limitations. It may not win a prize, but someone may want it for his own, and you will have the satisfaction of having communicated your soul's dream to another-- especially when you have received a bit of solid cash for the effort.

Good luck. Thanks for letting me be one of the judges this year, and I hope that next year you all sell every one of the pictures you paint.



## RULES FOR PAS-tell ART CONTEST

1. Any person qualified to compete in Project Art Show's exhibitions may enter; the decision of the judges and the PAS staff is final as to entering as well as the awarding of prizes. It is not necessary to read the book to compete, if you can work from the descriptions of characters and incidents provided in PAS-tell.
2. There is no limit to the number of entries per artist.
3. Entries must illustrate the chosen story in some easily reconizeable manner; illustrations may come from the description in PAS-tell, the book, or the original magazine publication of the story. Entries must illustrate the particular story named; not any one of that series.
4. Entries will be divided into two categories, with a first prize for each:
  - a. General: paintings, three-dimensional art, etc. Size is no limit. Standard Art Show rules apply here.
  - b. Fanzine: illustrations suitable for fanzine reproduction. This category will include all black&white art, pencil, and any media which can be traced, stencilled, photo-stencilled or offset. Size limit is 8 by 10 inches or smaller. Wash drawings may not do for this category. Entries will be considered for publication. This category should be on thin paper, with dark, firm lines, and may therefore be submitted unmatted.
5. The contest is open as of the date this magazine is mailed and closed at the end of the third month hence.
6. Each entry must include (or by separate cover) a completed entry form, designating it for this particular contest. Any entries with insufficient information will be barred from the contest. No entry fee to enter this contest. Reasonable facsimiles of entry blanks will be accepted, or additional blanks obtained from PAS-tell Magazine.
7. All entries by west coast artists will be considered for exhibition at the Westercon in Los Angeles, unless otherwise specified by the artist; there is no entry fee. All entries will be considered for the coming Worldcon, unless otherwise specified by the artist; Project Art Show entry fee must be submitted before convention time.
8. All entries remain the property of the artist, unless priced and sold. Entries not priced by the artist will be marked NFS. If entry is to be disposed of in any way aside from returning it to the artist; to be sent to a fanzine, held for auction, etc, such action must be stated on the back of the form concerning that particular entry and signed by the artist or owner of the entry.
9. Entry must designate chapter and page reference of illustration, to be listed after title (if any); if entry is a general description of characters or action, this should also be indicated.
10. Send entries, forms, full return postage and insurance to:



## PAS-tell ART CONTEST #1

Read the contest rules, and if possible read E.E.Smith's Second Stage Lensmen. The Lensman stories of Doc Smith, in addition to being about the best space opera ever written, possess those prime requisites of the illustrious story: action, color, and an immense variety of incident. The original magazine appearances of these stories were illustrated by H. W. Wesso and Hubert Rogers, and the book versions by A. J. Donnell and Ric Binkley, but so various is the incident of this six-volume saga of the two-billion year conflict of Arisia and Eddore, that with the exception of Rogers' magnificent Astounding cover for Gray Lensman, a definitive or a satisfactory job of illustrating these stories has not been done. And these are stories that demand pictorialization: wide-open space adventure, written with verve and gusto, and nary a stop held back. They are fun.

The following description is intended to help the artist who hasn't read the book or who can't locate it for the contest. Illustrate from any part of the book, or from the description--first prize in "b" will be the cover for the special Doc Smith issue of Shangri-L'Affaires.

The chief interest of these stories is focussed on the five second stage Lensmen, the Galactic Patrol's super-cops, all of them wearers of the Lense of Arisia, a pseudo-living telepathic instrument, "clasped to Kinnison's brawny wrist by a bracelet of imperishable, almost unbreakable, metal in which it was imbedded, it shone in all its lustrous splendor--no longer a wholly inert piece of jewelry, but a lenticular polychrome of writhing, almost fluid radiance."

The dominant figure of this series is Kimball Kinnison, a true Hero type--just a bit larger than life, a burly brawler, big, tough, brilliant, with sandy hair and cold, steely eyes. His uniform is gray:

KINNISON: The Gray--the unadorned, neutral-colored leather that was the proud garb of that branch of the Patrol. It had been tailored to his measurements, the round, almost visorless cap heavily and softly quilted in protection against the helmet of his armor. The heavy goggles, opaque to all radiation harmful to the eyes. The short jacket, emphasizing broad shoulders and narrow waist. The trim breeches and high boots encasing powerful, tapering legs.

The Heroine is Clarissa MacDougall, Kim's bride at the end of the book, five-foot six, one-hundred forty-five pounds,

CLARISSA: Her thick, heavy hair was not red, but was a vividly intense and brilliant auburn; a coppery bronze, flashed with red and gold. Her eyes... bronze was all that he could think of, with flecks of tawny gold. Her skin, too, was faintly bronze, glowing with even more than healthy youth's normal measure of sparkling vitality. Not only was she beautiful, she "classified."

In this book, for the first time, all of the second stage Lensmen are on stage. Besides Kim and Clarissa, we are given descriptions of three magnificent aliens; Doc Smith is here at his finest, in the creation of totally alien beings, directly utilized in their most outlandish capacities in the story action. Foremost is Worsel of Velantia,

WORSEL: ...a veritable dragon: a nightmare's horror of hideously reptilian head, of leathern wings, of viciously fanged jaws, of frightfully taloned feet, of multiple knotty arms, of long, sinuous, heavily scaled serpent's body.

Worsel arrowed downward through the atmosphere. Leather wings shot out with a snap and in a blast of wind--Velantians can stand eleven



Tellurian gravities--he came in to his customary appalling landing and dived unconcernedly down a nearby shaft.

"Verne, I have been thinking," he announced, as he coiled all but about six feet of his sinuous length into a tight spiral upon the rug and thrust out half a dozen weirdly stalked eyes.

and Tregonsee of Rigel IV,

TREGONSEE: His body was the size and shape of an oil-drum. Beneath this massive cylinder were four short, blocky legs upon which he waddled about with surprising speed. Midway up to the body, above each leg, there sprouted out a ten-foot-long, writing, boneless, tentacular arm, which toward the extremity branched out into dozens of lesser tentacles, ranging in size from hair-like tendrils up to mighty fingers two inches or more in diameter. Tregonsee's head was merely a neckless, immobile, bulging dome in the center of the flat upper surface of his body--a dome bearing neither eyes nor ears, but only four equally-spaced toothless mouths, and four single, flaring nostrils.

The last of the second stage Lensmen is Nadreck of Palain VII, a frigid-blooded, poison-breathing intellectual. His is the best alien characterization in science fiction, but physically, the Palainians are barely described:

NADRECK: He could not tell whether it had eyes or antennae; legs, arms or tentacles; teeth or beaks; talons or claws or feet; skin, scales or feathers.

The explanation of course is that Nadreck's race have a metabolic extension into the hyper dimension, and

...the fluid, amorphous, ever-changing thing which (the Lensman saw) is his three-dimensional aspect of the moment.

From the six volumes which chronicle the struggle of Civilization and Boskonian, we have chosen Second Stage Lensmen for illustration. Here are all five L2's, and it offers a particularly pleasing variety. From this book we have selected four widely different scenes--or, if you are familiar with the book, choose your own.

The first major episode of the book concerns one of the most staggering space battles ever written. Boskonian attacks Tellus through the hyperspatial tube. The Boskonian fleet appears, engages the Grand Fleet of Civilization, and retreats to a phalanx of seven planets,

ACTION: Armed and powered as only a planet can be armed and powered; with fixed-mount weapons impossible of mounting upon a lesser mobile base, with intakes and generators which only planetary resources could excite or feed. Galactic Civilization's war-vessels fell back. Attacking a full-armed planet was no part of their job. And as they fell back the super-maulers moved ponderously up and went to work. This was their dish, for this they had been designed. Tubes, lances, stilletoes of unthinkable energies raved against their mighty screens; bouncing off, glancing away, dissipating themselves in space-torturing discharges as they hurled themselves upon the nearest ground. In and in the monsters bored, inexorably taking up their positions directly over the ultra-protected domes which, their commanders knew, sheltered the vitally important Bergenholms and controls. They then loosed forces of their own. Forces of such appalling magnitude as to burn out in a twinkling of an eye projector-shells of a refractoriness to withstand for ten full seconds the output of a first-class battleship's primary batteries!



The Tellurians unleash their newest weapon, the Sunbeam, a device which focusses the entire energy of the sun,

The sun flashed up--dulled--brightened--darkened--wavered. The beam waxed and waned irregularly; the planets began to move away under the urgings of their now thoroughly scared commanders...but very shortly, before they could get out of its way, the planets began to glow. Ice-caps melted, then boiled. Oceans boiled, their surfaces almost exploding into steam. Mountain ranges melted and flowed sluggishly down into valleys. The Boskonian domes of force went down and stayed down.

After repelling the attack, Kinnison tracks a Swilnik--a drug-runner--to Lyrane II, a planet inhabited by physically human but mentally alien women. Women whose males are physically insignificant and exist only for biological perpetuation. Women who wear no clothes for they think of themselves as sexually neuter.

THE LYRANIANS: Here, for the first time in his life, Kinnison saw a woman without any touch of personal adornment. She was tall and beautifully proportioned, strong and fine; her smooth skin was tanned to a rich and even brown. She was clean, almost blatantly so.

But she wore no jewelry; no decoration of any sort of kind. No paint, no powder, no touch of perfume. Her heavy, bushy eyebrows had never been plucked or clipped. Her hair, too, was painfully clean, as was the white scalp beneath it, but aesthetically it was a mess. Some of it reached almost to her shoulders, but it was very evident that whenever a lock grew long enough to be a bother, she was wont to grab it and hew it off, as close to the skull as possible, with whatever knife, shears or other implement came readiest to hand.

Kinnison corrals this Lyranian, and goes in search of his quarry, an Addebaranian Human who, in contrast to her captors is a total female, a striking brunette and

ILONA POTTER: Jewelry! Her breast-shields were of gold and platinum filigree, thickly studded with diamonds, emeralds, and rubies, in intricate designs. Her shorts, of something that looked like glamorette, blazed with gems. A cleverly concealed dagger, with a jeweled haft and a vicious little fang of a blade. Rings, even a thumb-ring. A necklace which was practically a collar flashed all the colors of the rainbow. Bracelets, armlets, anklets and knee-bands. High-laced dress boots, jeweled from stem to gudgeon. Ear-rings, and a meticulous, micrometrically precise coiffure held in place by at least a dozen glittering buckles, combs and barrettes.

Ilona is put to shame by Helen, the Elder Person of Lyrane, a spectacularly proportioned redhead who differs from the general Lyranian description only in that her hair seems not to interfere with her work--it is more even of cut than her sisters'. Kinnison confronts the assembled Lyranians, captures Ilona from them, and departs--next stop Lyrane VIII, where the second stage Lensmen eradicate a cavern of the Overlords of Delgon, beings who resemble Worsel but have the heads of apes rather than dragons, and lack wings--beings who preyed for ages parasitically on Worsel's race, torturing them, using mental forces only overcome when the Arisian Lens came to Velantia; when these tortures had gone to their climax, the Overlords would feed on the escaping life-forces lustfully. The Lensmen invade the cavern and defeat the Overlords, and Worsel and Nadreck cold-bloodedly put them to the question.



INQUISIT: They did not yield to persuasion either easily or graciously; their own apparatus and equipment had to be put to its fullest grisly use before those stubborn minds gave up the secrets so grimly and implacably sought. Worsel used those torture-tools with a vengeful savagery and a snarling ferocity which are at least partially understandable; but Nadreck employed them with a calm capability, a coldly, emotionlessly efficient callousness the mere contemplation of which made icy shivers chase each other up and down Kinnison's spine.

The last scene chosen for illustration is the climactic scene of the book. Kinnison has at last stripped away the defenses and comes face to face and mind to mind with his nemesis, masquerading as a human, Fossten; Prime Minister of Thrale, and attacks him with mental energy:

BATTLE: And ever higher, ever more brilliant flamed the Lens as Kinnison threw all of this prodigious will-power, all of this tremendous, indomitable drive, through it and against the incredibly resistant thing to which he was opposed. This was the supreme, the climactic battle of his life thus far. Ether and sub-ether seethed and boiled invisibly under the frightful violence of the forces there unleashed. The men in the control room lay still; all life rived away. Now death spread throughout the confines of the vast space-ship.

Indomitable, relentlessly, the Gray Lensman held his offense upon that unimaginably high level; his Lens flooding the room with intensely coruscant polychromatic light. He did not know, then or ever, how he did it. He never did suspect that he was not alone. It seemed as though his Lens, of its own volition in this time of ultimate need, reached out into unguessable continua and drew therefrom an added, an extra something. But, however it was done, Kinnison and his Lens managed to hold; and under the appalling, the never-ceasing concentration of force the monster's defenses began gradually to weaken and go down.

Then sketchily, patchily, there was revealed to Kinnison's sight and sense of perception -- a -- a -- a BRAIN!

There was body, of sorts, of course--a peculiarly neckless body designed to support that gigantic, thin-skulled head. There were certain appendages or limbs, and such-like appurtenances and incidentalia to nourishment, locomotion and the like; but to all intents and purposes the thing was simply and solely a brain.

There are lots more scenes--the magnificent wedding procession for Kim and Clarissa comes to mind, as does the acrobatic dance of Ilona Potter before the crew of the Dauntless, and the "wide-open N-way" linking Kim with millions of wildly-assorted Lensmen everywhere--but they are all yours. Parenthetically, the Shaggy staff would be grateful for any small sketches of filler material that could be used in the Doc Smith issue of Shaggy (or any written material for such an issue, for that matter!) besides those more elaborate items aimed directly at the contest; but most importantly, we'd like to see what can be done, in black-and-white, color, three-D, flat...

Let's see some Lensmen!

--Al Lewis and Ron Ellick.



Editorial (cont. from page 4)

is make up some sort of guide for the judges of the art show. They are now simply handed a list of the trophies, and turned loose to interpret as they will; as inhuman and horrible a fate to unloose on any five mortals as you can think of...which...to...at....

When we first asked for sponsors for trophies, we gave them little but egoboo in return; we did not let them put any restrictions on their chosen category and award for fear of holding back some artists from trying for that trophy. Now that we are assured that the artists understand that practically nothing will prevent a good piece of work from winning some sort of attention, we really face the need of stronger definitions of the categories. Perhaps we even need more categories.

Everyone is asked to give an opinion as to definition, from the viewpoint of visual images, of the following categories: Most Promising of Show, Outré Art, Heroic Fantasy, Children's Fantasy, Fantasy Art, Science Fiction Illustration, Astronomical Art, Judge's Choice, Fellowship of the Ring, and Popular Award (this last being awarded by popular vote of convention attendees). Keep in mind that these categories have some few natural boundaries, but that most of them need definition and standardization to assist in clearer judgement and fair awarding of prizes. Of course, the sponsors of each trophy will positively have the last word on the subject; they have, after all, been remarkably patient about it all. However, more suggestions from everyone might be in teresting and very enlightening.

If we need more categories, what do you suggest we have? We know that another photo trophy is in order, so that we may give one for color and one for black-and-white pictures. The Eastern Science Fiction Association has volunteered to sponsor one of the photo trophies; anyone with the interest in the subject and about \$15.00 in their pocket is invited to question us about the other photo trophy.

Study the list above and see if we need any more trophies and categories. We do not intend to give these things away as cracker-jack goodies, but we do wish to give all deserving artwork its chance at official and egoboosting recognition. Any suggestions or ideas can place us on the track of a possible new category; do we need a "best of show", a cartoon art award, something for abstract art, or perhaps for "fanzine" art? If so, what definitions shall these categories have?

The next issue of SILME, the Fan Art Magazine, will have an article about trophies for the coming Chicon art show; and will also have the new definitions and necessary standardizations of categories. Remember that to standardize does not mean that we wish to restrict the artist; we wish merely to aid the judges in making decisions. The judges will still have room, rest assured, to make individual and highly original choices in the matter of awarding trophies and ribbons to deserving art.

We had a lot to say in this issue, so there is very little relief in layout. In any case, we are not going to be a magazine full of art (as one editor thot), but a magazine for fan artists, and therefore will use art only as break-off points in pages of print or as examples of some style or technique. Of course we will use covers for SILME, but not for PAS-tell, so that is using four pieces of work per year; small

## Project Art Show In Action:

# formation of a Photo Salon

When Project Art Show was formed, the shutter-bugs in fandom started asking when they would have equal attention. Now that we have "muddled thru" so well with the last two art shows, we feel ready to tackle the additional problems that a photo salon will bring on. At Seacon, we approached Christine Moscovitz for a suggested outline of rules (since we know from nothing about photography, and Chris has been in several national shows) and she kindly complied.

The suggested rules were typed out and sent to assorted fans who are known to be interested in photography: Chris, Dick Eney, Ralph Holland, Clay Hamlin, George Scithers, Art Hayes, Ed Wyman, Owen Hannifen and Bruce Pelz. The response was encouraging, diverse, and showed quick interest; Owen Hannifen got so excited that he telephoned from Vermont to tell me about it.

One of the most important things to keep in mind is the limitation of cameras and equipment within the means of fans. Fan-Artists can splurge on a tube of Winsor-Newton paint -- fan-photographers cannot splurge on a new camera very often. Therefore, national show rules may be too stringent and limiting for fans. But they do give a wonderful basis from which to work.

These rules are, as with the rest of the show, in formation; we will make mistakes, there will be circumstances which change things, and certainly not everyone will be satisfied. But we have done the best possible -- working with the ideas of a fine cross-section of fandom. We would like to hear from you about this, and would also like to see your photographs hanging on a wall at the ChiCon III.

## Moscovitz's Proposed Rules For Photo Exhibit:

1. Photographs must be of a fantasy, or science fiction theme.

All agreed, but HAMLIN had a point: Photo abstractions can be fine, and in the end this is going come to individual judgement of whoever judges each show. Is a photogram eligible? Distorted images, tricks of developing, use of strange color filters, prismatic effects, double exposures and montage effects can all be utilized for a fantasy effect; in what way can this be defined?

ENEY says: Is strictly representational art contemplated? There is fantasy in the artistic sense of the term, but it is in the combination of shapes and colors rather'n in its being what fans understand by "fantasy". Things like "Fantasy With Toilet Floats" -- which stuck in my mind on account of the title -- would simply be far-out versions of a still life; it had deep bronze floats on a deep blue background with curves of faceted crystal beads, and was really very nice without being in the least bit fantastic. The loose use of titles like "--- Fantasy" and "Fantasia on ----" make names like this legitimate until it's too late to protest them. I think we'd better decide whether something should be done to restrict contributions to the sort of thing we mean by "fantasy", but just look what happens when people try to limit artwork by written definitions! Let the Art Show manager and the judges fight with the people who get thrown out on the grounds that they have mundane material with fantastic titles.



2. No photos which are simply pictures of movie or teevee scenes, or of paintings, fan gatherings -- even in costume -- or the like are acceptable.

CHRIS makes the point that she said "simply pictures of fan gatherings" to rule out the "snapshot", but that the rule should be amended to say "this does not, however, rule out planned portraits or scenes using people in costume" so that posed portraits, or planned scenes may be eligible.

ART HAYES says: The main part of photography lies in the planning before the mechanical act of snapping the picture. That is the point where "art" comes in. A picture taken at a convention should not have that prevent it from being entered in the show. It's not the subject as such that matters, or where it was taken, but the interpretation of what is taken as proposed by the photographer.

HOLLAND asks if table-tops and model set-ups would be banned?

WYMAN points out that a photo, or series, which tells a story of interest -- even concerning a convention -- almost has to be included.

3. The judges reserve the right to reject all photos which in their opinion do not fall into the eligible categories.

All agreed, but HAMLIN wanted to know what about those categories? ED WYMAN sent along some ideas about this -- see later in article.

4. No photos less than 8"x10" in size, or larger than 10"x20" may be submitted.

CHRIS says that sizes smaller than 8x10 do not show up well, and the size will have more impact.

SCITHERS & ENEY think that 5"x7" should be a minimum for color shots. Enlarging b&w isn't difficult, but it is almost impossible to make color enlargements at home. 5x7 color will show enuf detail and most color does not depend on fine distinction. Enlargements are easy enuf to make -- assuming that all b&w work will be printed by the contributor.

WYMAN points out: the salons have tended to exclude color, and display only b&w prints. That is the background of rules 4 & 5, but color is another class of photo -- or rather, two classes; color prints and slides.

HOLLAND thinks that the size is too big: of course, it does take a fairly good size print to show the work off to best advantage, but if the photographer wants to penalize himself with a small print, why not let him take the chance?

HAYES says: 35mm, when blown up to 8x10, quite frequently runs to graininess, which is a characteristic of the film itself -- and cost is an important factor.

5. All Photos must be mounted by standard means on mounting cardboard.

ENEY points out: "standard means" is an unnecessary qualification in that anybody capable of producing a well-composed color photo should be able to select proper mounting. Suggest just making it "all photos must be mounted ready for display".

SCITHERS suggests: let the artist do anything he wants about colored mounting -- at worst he'll draw attention away from the photo, which will be to his own disadvantage.

CHRIS advises: standard mounting means either mounting paper -- a

tissue which goes between the photo and the backing and is pressed onto the mounting cardboard with a low-heat iron to make it stick together -- or rubber cement or double-sided tape. Anything which will hold the photo onto the cardboard backing without showing. It does rule out scotch tape. Any photo store can supply paper for mounting, which comes in two color sides -- white and buff. Any regular stiff art cardboard can be used. Usually a border is left around the print, but this is not necessary.

HAMLIN says: once a picture is mounted, it is virtually impossible to remove it without damage.

HOLLAND wants to know if a frame or easel-folder would do instead of mounting.

6. Other rules applying to regular artwork as to packaging and labelling must be observed.

All agreed to this.

There was general discussion of things, and reluctant agreement that slides would be too difficult to handle -- at least for the first few shows. So, if you have a slide to enter, it will have to be made up into a print in order to qualify for the show.

Ed Wyman sent along an entry form for a "Speological Photographic Art" contest, with the notation that this was also something out of the mundane field of that, and therefore perhaps closer to the strange and specialized type of exhibit we will be presenting. The contest had three classifications: b&w prints, color prints, and slides; and five categories to enter: scientific, scenic, activity, humor, story series. All subject matter must relate to caves or caving.

The story series was the only set of photos allowed to be smaller than 8x10; they could be 4x5 or larger, and all of one story had to be mounted on one 16x20 mount. This has merits.

Art Hayes suggests a special entry fee for the photo salon, as he doubts that any photo entry will be for sale; yet with the negative on hand, the entrant can make up infinite copies of his work and sell them after the show. So, how can PAS collect any commission to help carry on? He suggests perhaps a charge by category, with a limit of photos being allowed within that charge.

Clay Hamlin wants to know if a technique is allowed in the Project Art Show salon which has never been allowed in any other contest; the matter of photo oil colored pictures. Some superb fantasy effects can be done with this, and a number of color effects which cannot be done with color film except by a very expensive method.

Ralph Holland thinks that color and black and white should be judged separately. They are entirely different techniques -- the color and the monochrome contrasts -- and should not compete with each other. ESFA has volunteered to sponsor one trophy; we need another one, in this case....any more volunteers?

Several people also want the entry blanks to include further photographic information -- mostly on the presumption that entrants will do their own

developing when possible -- such as exposure, film data, development data, type of film, shutter speed, any special manipulation in photography or development. If others consider this information necessary, we can put blanks for it on the back side of the art show entry blank; just tell us what you want.

Complete rules, and further details for this contest will be published in the next bulletin, after the first of the year; you all have at least a month to think of ideas and write.....it is your show.

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### Editorial (cont. from page 32)

fillos are welcomed (less than a quarter-page in size), if it is understood that the art will go into a morgue and may not be used immediately.

If the art contest in this issue goes over, we will have quarterly contests, with prizes (promised for this year by Al Lewis). The descriptions of characters and actions are for the benefit of people who may not be able to obtain the book. If these pages could be put to better use by simply listing the books, and page numbers of suggested actions to illo, we could also have several contests each quarter. It would be nice to have a fantasy and a science fiction story each time; if you want to take your own chances of finding the books in question.

Fanzine editors who are interested in gleaning the goodies brought forth by these contests might send a letter to me. The sponsoring party of a contest has first publishing rights to the artwork submitted, but this in no way means that full ownership of the artwork ever leaves the artists, unless he willingly sells or gives away the original. We will not simply hand out artwork to anyone who asks for it; the publisher will have to show not only interest, but also perfectly acceptable reproduction of artwork to its best advantage. If you have a special reason for promoting a contest (such as the "Doc Smith" issue of Shangri-L'Affaires that is planned), then by all means submit your ideas to SILME. Artists, what would you like to illo?

The entry blank is a new idea; and probably seems like a lot of extra trouble to you, but until you have handled a hundred of more works of art plus hundreds of sketches, there really has been little trouble in your life. Ron Ellick designed it, and we will probably find many "bugs" in this prototype of an entry blank; bit by bit we will work things out and end up with a fine piece of paper which will help us administrators of the art show immeasurably. It will be much less trouble to us to keep sending out more entry blanks and end up with a good record of the next show than it will be trouble to sort thru artwork and scratch-paper notations of handwritten letters and simply hope that we have everything on hand that you sent. So please take that extra time and trouble; you are disqualified from the show without an entry form or facsimile for each piece of art.

Speaking of contests, the Fellowship of the Ring is offering a prize for illos from The Hobbit; all rules on page 27, including the deadline. Next quarter, they will want illos from the first book of the Trilogy.

Here it is; SILME, your fan art magazine. I hope you like it....Bjo.

# ARCHIVESVILLE

by Ron Ellik

I have this job with Douglas Aircraft, see, where I work up a statistical (or other) kind of study on something—an airplane, a missile, a part of either, it doesn't matter. And when it is done with and filed away, it has to be orderly and clear, so that anybody can pick it up a year or five years later and re-do the study with later information...or correct the decimal point I slipped, which is sort of my hallmark.

And that's how come I am setting up archives for Project Art Show. Because I have this job, I mean; the training is in me, and bigosh I'm going to establish records of each show, so that somebody could pick up the PAS folders and start right from there, and put on a thoroughly well-done art show the next year.

Now, this is a lot of work—but with help from the artists, I can have it done in no time, well in advance of the Chicago con. What I need from you is an entry blank, like the one enclosed with this issue of PAS-tell, made out for every picture or sculpture or drawing you have ever entered in any Project Art Show contest. Many of you have your old Pittsburgh and Seattle entries sitting around — or, if you were patrons at either of these shows, you should definitely have entries.

Take one of these entry blanks—or write Bjo for more, because you can have all you want, no limitation—and fill it out with the details of the painting. Fill in as much information as you can—and if it was sold, fill in the space below the division-line, because we want that information too.

I am going to construct a manila folder for each convention. For instance, there's going to be a folder for Pittsburgh, and the first part of it will give the physical description of the show: total area occupied by entries, total area of the exhibit room, total cost of the show, PAS commission on sales, disposition (statistical) of artwork, number of entries, number of artists, etc. Lots of stuff—maybe things I haven't even thought of yet. But that entry blank, if you fill it out completely, should give me all the necessary information.

The second part of the folder will have all the entry blanks, as complete as possible, and snapshots of as many of the entries as possible. In the case of three-D work, snapshots from two views to show shading. Now, the entry blanks can be reconstructed from memory—but that artwork is now all over the country; the only way I'm going to get fotos is for you to take them and send them to us. Project Art Show will reimburse you 10¢ for a black-white snap, 15¢ for a color slide or print—we ask you to pay the rest out of your own pocket as a contribution to the show. Send all information and fotos to the PAS address, at Mathom House.

—rde.





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Next issue hits the Rex: 1 Mar 61

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SILME is edited by Bjo Trimble @ Mathom House, 222 South Gramercy Place, Los Angeles 4, Calif, USA, and published quarterly by John Trimble for Project Art Show. Single copies are reluctantly available for 35¢ each, if you can't afford \$1.50 for four issues and all miscellaneous bulletins. Sorry, no trades can be made; this magazine has to come close to supporting itself or cease publication. Send a CoA if you move, and DO make checks payable to John Trimble,... thanx.

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PROJECT ART SHOW ENTRY FORM

DATE \_\_\_\_\_

ARTIST'S NAME. . . . .

ENTRY FEE \$ \_\_\_\_\_

ADDRESS. . . . .

RETURN POSTAGE \$ \_\_\_\_\_

. . . . .

RET.INSURANCE \$ \_\_\_\_\_

. . . . .

ENCLOSURE

ENTRY TITLE.  
(one title only, please; for additional entries, ask for extra blank forms)

. . . . .

MEDIUM. . . . .

DIMENSIONS.  
(height, width, length in inches, weight in pounds)

CONVENTION OR CONTEST ENTERED. . . . .

PRICE \$ \_\_\_\_\_ (If not for sale, specify NFS)

SUGGESTED CATEGORY. . . . .

Full return postage (and insurance if desired) must accompany each entry; this will be returned in case of sale. P.A.S. asks 15% commission on all transactions made during a competition, and entry fees will be returned in whole or in part when commissions are received.

\_\_\_\_\_  
Signature of artist or owner of entry

: : : : :  
DO NOT WRITE BELOW THIS LINE--FOR SHOW USE ONLY  
: : : : :

PRIZES AWARDED . . . . . Sponsor: . . . . .

. . . . . Sponsor: . . . . .

\_\_\_\_\_  
Signature of judge

Entry returned on (date) . . . . . OR Sold to (name, address) . . . . .

PRICE \$ \_\_\_\_\_

PAS COMMISSION \$ \_\_\_\_\_

Entry fee \$ \_\_\_\_\_ ☐ enclosed with entry ☐ not required  
☐ deposited in treasury ☐ refunded \$ \_\_\_\_\_ due to sale.

\_\_\_\_\_  
Signature of responsible PAS officer



NOTE: there is NO ENTRY FEE FOR  
OVERSEAS ARTISTS — please help  
encourage fans to enter the show!