



Silme

Bjo rimbale
5734 Parapet
Long Beach 8
California

Well, like all best laid plans, mine seem to go aft agley so often I wonder if there isn't something in all that Kismet jazz after all!

As you recall, at the close of our last episode, the heroine of this tragic tale was trying to get Silmé #2 on stencil and promising that Real Soon Now....but all the plans went aft again. Juanita Coulson, a fan who does not sit around saying how things ought to be done, offered to take over publication of Silmé, which was considered seriously for awhile. She did take over some of the contact/communication work involved with this project, and will be forever praised for taking one big load off me! If we had about three more people who WORKED instead of just talking about it, this show would not be any kind of problem for anyone.

At the approach of the Silmé #2 deadline, a family problem was just beginning to make itself known. Actually, we hold very hard feelings against the doctor who professed to be caring for John's Mom. We had tried talking to him before we took the lease on Matham House, to find out about Mom's condition. If she did need care, we would move to Long Beach, but we did not know; all she complained of was just being tired all the time. It would be very inconvenient to travel all the way from LB to John's job each day, and many other factors were involved. The doctor was a pussy-footer, who "didn't really want to say....it could, of course, get worse...but then....well....." He did not suggest we move "at this time" and said he'd let us know if the situation changed.

About April, Mom admitted that she'd been going to a clinic. Just a routine treatment for the old operation of two years ago; a bit of cobalt to "make sure" everything was "okay". The "bit" turned out to be a treatment every other day, within two weeks time. That was a bit much cobalt for anyone to be using, just for a precaution, and we checked it out. Cancer. The operation hadn't been a failure; for she'd lived two years longer than anyone ever expected her to, but it was there, and no hope was offered. Oh, yes, and the "chest cold"? It was cancer, too.

We started househunting in Long Beach. The boys (Ernie Wheatley and Jack Harness) understood, and made plans to move. We all lost money, for our last month's rent, which was to be September, was not returned; the boys never said a word about it. They found apartments in LA, while we still tried to locate something within our price range that was nice, in Long Beach. We were getting desperate; Mom had taken a leave of absence from her job because of "fatigue", and the specialist had suggested that we have any close relatives come visit very SOON.

John's family, mostly of his father's side for Mom has only one sister, is a close-knit group residing in the sprawling Long Beach and coastal town areas. They are friendly, warm, and entirely willing to let you be as odd as you wish, as long as it does not interfere with any of them. They think that an artist is a swinging new idea in the family and actually encourage me (a real novelty!) They all love Mom and kept her under constant watch while we were in LA, we found later. She was more a sister than an "in-law". They don't exactly have a "spy" system, for they are quite open about passing any info around; but you really do have to remember to put a DNQ on anything you don't want to reach the

aunts. Actually, they are also quite good at keeping secrets; but they are wonderfully interested in people! Aunt Vi, being a legal secretary, helped very much in getting all the legal things straightened out, later.

Mom's other child, Joyce, left her family of four kids in Montana to fly out here for month almost, and visit. Mom was still able to move about, and did joy herself during this time. Aunt Lora came up from Texas before Joyce went home, so it was a fine family reunion, at least.

About this time, we heard that a cousin was being transferred to Washington DC, and was considering renting his house. It was Vi's son, so we went over to see the house and talk to them. We were almost ready to give up and settle for an apartment or something, anywhere where we could settle Mom and keep an eye on her. The houses we saw that were big enuf for us were expensive, and the little houses were nothing...

Bob's house had three bedrooms (the master bedroom with two double wardrobes and separate linen closet), two baths, living room, kitchen with serving (or breakfast) bar, "family room", four telephones, carport, and a garage which could only be used for storage because building the family room onto the house had blocked the garage from any car use. It will eventually be converted into studio and dressing rooms. The back yard is thoroly taken up with cement patio and a 16 X 32' swimming pool, with heater. I flipped over the house, and John flipped over the price, and we took it with small glad cried of happiness and gratitude.

Mom had always loved Bob's house, and it was mainly on her account that we got it at all, for the Timboes have always loved Mom. For awhile Mom would sit at the pool edge with the kitten in her lap, soaking up sun, and watching us swim. She was getting weaker before our eyes, and having Joyce and Lora there was a godsend, for they kept the house running smoothly while we tried to move.

And, of course, fandom made its presence felt. Juanita took over problems, Bernie Zuber handled the Western art show, the local fans helped us move. I wonder if we shall ever be able to fully repay the kindness and wonderful help we got from these people; they did it for Mom, too, for she had been a steady supply of delicious cookies for the past two years, and many local fans had come to know and love her.

Not all was quite roses with fans, however, as we soon found. At a time when fandom was the least thing on our minds, a few fine folk saw this as a good opportunity to "get" the Trimble; and some rather interesting lies began circulating about how we were persecuting some poor, sick, lost fan, etc. At any other time, it would have been ignored or someone would have lost a few teeth, or any one of the standard ways of taking care of liars which are available to civilized people. But coming at this time, I sort of flipped my lid. It came right at a point where I could not let any feelings show at home, for fear I would crack up and Mom would see me. It was a hard go, for I'm very emotional about Mom.

We got letters from out of state, asking if it was true we had moved out of LA because Bjo couldn't boss LASFS any more. John threw the letters away, of course. The thing which really hurt was so-called fan "friends" being very, very willing to believe the worst of us, without even inquiring about whether we might have a side or not. It was a blow at a time when we could not defend ourselves; and made us quite sour on fans for the moment. Howsomever, the rallying cry came, and when we

looked closer at fandom, we realized that many people who had not made a big issue of being friends were, in fact, quite staunch in thinking that the Trimbles were at least worth knowing. It couldn't have come at a better time.

By now we were mostly moved, and I was trying to reconcile myself to the loss of the roses in exchange for a pool (and just as the most lovely of creamy roses opened -- one I had planted! -- with faint plush pink tips to the petals....) and Mom was in great pain. Cancer, they say, is not painful. Perhaps "they" are right; the actual center of the disease is probably not painful unless it is in the bone. But the outlying area of live tissue and nerves are being damaged, too, and that process, folks, is painful as hell! She developed an arthritic condition across the back and down the left side which was in constant throbbing pain, and nearly drove us all crazy with fear and worry. Pills did not seem to help.

One thing which made it harder is that all during this time, Mom did not know that she was dying. She had never asked, and the specialist did not tell her; he told us. She knew that it was fairly hopeless, but would not talk about it. Thus no one else could talk, and this put us all on the obligation of "acting"; a trick which is never easy with someone you love dearly. It was an extra strain, but John never showed any sign that it bothered him, except that he was less energetic than usual.

Our mail was stacked on a table, and left there. Little of it was answered at all, and fanzines are still there, stapled shut. We'll get to it all, some day; and we apologize in advance to everyone who is now waiting and will be waiting....please wait.

Mom was the best mother-in-law possible, for she was "mother" to me, too; I could take problems concerning her son to her, and get a fair and reasonable discussion into the heart of the matter, just as if John were the in-law, not me. In the three years I knew her, she was a guide and mainstay -- for the first time in a frenetic, harried, undisciplined life -- who became very important to me. I loved her for the peace of mind and understanding she gave me. And I'm terribly lonesome, now.

About here, I wondered if I should give up Project Art Show. If fans were so willing to believe the worst of us, without even asking us about the stories, maybe there was such a strong personality defect in me that it would be best for everyone if I turned the show over to someone else.

I wrote to a couple of fans whose fairness and judgement I trusted and asked them what they thought. They did understand my point -- as I had known they would -- and did not take it as me running off in a snit about some little problem. It was something to consider; would Project Art Show progress better with or without Bjo? They said to stick around (but secretly I'll always sort of wonder if they were also worried about who could be suckered into taking this mess over!) and see what happened at a later date. They suggested that if the important people--the artists--found Bjo unworthy, they would probably take some sort of steps, so why not wait and see if they would? With some misgivings, I agreed. I also got the greatest dressing-down and building-up I've ever gotten, which is re-read often now to reassure me that Someone Out There likes me; some day perhaps I can tell you all who is really responsible for my not chucking the whole mess of fandom, and for continuing with PAS.

Mom was spending most of her time in bed, and not responding for more than a few minutes at a time. The doctor suggested moving her to

the hospital, which we then did. It was better than having to move Lora to the hospital! She had done all the lifting of Mom when John wasn't home, for I tried once and no one trusted me to try again.

I felt pretty useless, which is a terrible feeling, about everything, for I couldn't pick up anything heavy, or even be much comfort to John. It seems that I needed more comforting than he did; we were both on as much aspirin and vitamin C as we could safely take, to ward off colds and the constant headaches which were plaguing the both of us.

Life, of course, has a habit of going on, and sweeping you along with it. We had people over to use the pool, and when I felt myself getting snappish, I'd go upstairs and rest a bit. Relatives called, and flowers were sent to the hospital; red ones, Mom's favorite color. The bills had to be paid, so John went to work every day, and gallons of coffee were consumed, and dozens of inquiring telephone calls were answered, and money (good lord, what a grand family!) came in "in case" she needed something "extra".....

The hospital was giving her intravenous feeding, and lots of pain-killer, but nothing else. The doctor (not the pussy-footer; we left him long ago, when the pain drove Mom to a specialist) said that they would do no more unless we wanted to insist upon it. We did not. An operation could have saved her....for maybe two more weeks. So everyone waited.

I mused about how like were the ceremonies of wedding, birthing, and dying; the waiting, the nerves, the relatives, the social obligations which must be met, the legal obligations, the picking up afterward, the let-down of nerves, the wondering-what-to-do-now of much later....and the call came very early July 11. John, Lora and I went to the hospital. She had not responded all night, and was sinking visibly. The aunts appeared, and took turns standing by us and taking us down for coffee.

At about 10:30 a.m., a nurse tried to shift her position and that slight movement snuffed the tiny flame. The waiting was done; no one cried.

Here was where I began to appreciate the attitude of the family. They were very willing to be as warm as I needed or wanted. No more, no less. I must have appeared strange to them, for I cannot believe in an after-life, while all of them are church-goers by nature, I think. I did not want to "view" her in the damned "slumber room" at the mortuary, and told them so. No pressure was applied, and understanding was expressed when I would not attend a family supper so as to avoid any talk about how "natural" she looked and that sort of horror. No one in the family has mentioned anything about it to me since (word has been thoughtfully spread) and I am secure in knowing that unless I bring it up, no one ever shall.

Last week, while attending a social church supper on behalf of Aunt Ann, a woman turned to me -- a total stranger who had just been introduced to me -- and said, in the friendliest of tones, "I didn't think they fixed your mother's hair right, at the mortuary, did you?" I think I managed to keep from saying anything; I left the table and ignored the woman the rest of the time. What dinner conversation!

But the hardest part then to come were the folks who called, not knowing what to say, BUT spending 20 minutes trying to, anyway! Until now, I have had little use for those silver-and-lilly sympathy cards, but they are most certainly preferable to personal contact at this time! Then, of course, we were obliged to answer the cards, thanking people

for their expressions of sympathy. It was very nerve-wracking, for some reason. It got to Lora, too, so I know it wasn't just my nerves, but we never did figure out why writing out these notes really bugged us so.

I hit another impasse with the family about the funeral, and still wonder if some of them will ever forgive us (John insisted totally independent of me) for having a closed casket at the funeral. That, and the flowers were a problem that I was in no mood to be diplomatic about, and John did a bit of smoothing ruffled feathers later. Mom did not want any flowers, but instead wished donations to the Cancer Fund. We both agreed heartily -- for one reason, we felt that cancer research had made these last two years possible, and there was a mighty big debt to pay off-- and fancy, expensive floral sprays, turning to garbage out in some plot of grass while all that money could have been doing constructive work had always been a galling thot to Mom, and to us.

The family hit upon a fine arrangement. A few small, but pretty sprays to comfort them, and an equal or larger donation to the Cancer Fund to comfort us. Everyone called a draw, and things settled down.

When they asked if they could do it, I thot the ladies were out of their collective bonnets. I did not know how wonderfully handy it would be to have lots of people around us, and a luncheon all ready for us on July 13. They came over to the house while we were blocking traffic in a fat limosine, and had a supper set out for us when we came back from the cemetary. Life demands food, and the living made fine work of the lunch, after the first bit of standing around mournfully. We would not have fixed anything for ourselves, and without the ladies society from Mom's church, who had done all this in love for her, we would probably have sat around all evening staring at each other. We were quite grateful, later, when we thot it all over.

Then we answered phone calls, letters, sent checks to the church fund or the Cancer Fund, and generally picked up the pieces. During the past two weeks, I have been packing Mom's clothing and some of her things for relatives who can use them, and sending out things to folk who will enjoy them and take care of them. It is difficult to sort thru a lifetime of lovingly treasured mementoes and not become very depressed.

Most of it now is over. We were not left with bills, for Mom saw to it that she had enuf insurance to cover everything and leave her kids with a bit extra. Our extra will assure us of a nest egg to build on for the 1/2 year that John will have to quit work to "sutdent" teach.

The move down here was too late, and now the big house often seems heavy and futile and I have to go out for a walk. Fans and their silly little lies to build themselves up do not intêrest me. Fanzines and the wonders of "communicating" with fans who prate about love, for instance, but spend their time being snotty and hurtful and feeling powerful for it; the fan who wages a war against fuggheadism, and sets himself as the judge of that; the "friend" who turns on his closest buddy because one target is as good as another; the guy who has discovered that the quickest way to the limelight is to tear down someone who is already in the light; the poor spul who builds up a fine case of being persecuted by persecuting the subject picked out to be the "bully" of the act.....no, they aren't sick minds; I'm not going to pull a Laney on anyone. But they are people who can well live out their lives without me; and me without them. It is late, people; there are so many beautiful things and folk to meet and know and love to waste my time on hateful folk. Some of those

beautiful folk exist in fandom; I won't go into naming them just now, or this will get much more involved than it already is! You know who they are; not just the fans who rest on past laurels, or who publish the fan-zine of the hour -- anyone who wishes to can become that kind of BNF with no real effort -- but the fan who listens, who is there, who knows and understands, and who helps you grow, as you must in turn help him grow; not a "fan" at all, in the sense we use it today, but a human being who is interested in being your friend, and in your being a friend. There is an amazing number of these beautiful folk in fandom. I sincerely hope that you know at least one, and that he/she trusts your maturity enuf to want to know you. That is the best wish I could give to any of you. Some of you reading this are the very people I'm discussing; I think you know.

On to more pleasant subjects of fandom, now that you know what has been going on with the Trimbles lately. The typer, which is a huge tricky beast bearing no resemblance except the name to my lovely portable, is John's new toy. It has a wild keyboard, with a few special keys added or replacing others which are not used very often. I'm not only unused to it, but it has been weeks since I've done any serious typing, so you will have to struggle thru all this as best you can; and I do apologize!

The keyboard: [clear bar] [tabulator] [set key]

[margin release]	=234567890-! qwertyuiop'& asdfghjkl;[_	+ " # \$ % & ' () * QWERTYUIOP~° ASDFGHJKL:] \	[a button I can't figure out]
[cap[zxcvbnm,./	ZXCVBNM,.?]	[backspace]

It's a beauty, but then, Olympia typers should be; all spring steel. The typeface is Senatorial elite, 11 points. It is hunter green and rests on a typing table bought with 2 green stamp books, which has two little indentations in the crossbar about mid-way down (leg support for the table, I guess) which hold typer erasers and corflu nicely.

Mom had a whole big collection of green stamp and blue chip stamp books, so we've picked up a few household items like lamps with them. Also a barbeque pit. This puts us really in the suburban bourgeoisie, I guess, but as a veteran camper, I really enjoy cooking outdoors. And as a reasonably good cook, I seldom face John with "burnt offerings", so the pit will come to real use. It's amazing how good a simple chuck steak can taste when it's been cooked right over a charcoal grill.

Anyone need a six-or-possibly-seven-toed kitten? Our kitten-factory is about ready to litter again. And she does it in such grand style! We still have the seven-toed one (originally called Steecil, but now just "Feet") from her first litter, and the first papa, Corflu. This will be Gypey's last little contribution to the population explosion, however, so anyone who'd like a multiple-toed cat from us should speak up now! Spindrift disappeared three days after we moved in, but since he seemed to enjoy the house, we suspect that it was a tangle with traffic that did him in. We were too busy with Mom to mourn for Spin, until too late. Now he is just a warm, gray-and-silver part of memory, and a little ache.

Sewing is a new and active interest, thanks to Miri Knight, who supplied the sewing machine. I made a lumpy terry-cloth robe for John, a set of playclothes for myself, and am now starting on a wardrobe for school. It is an absorbing thing to do with your hands and keeps stray thots in line, while actually accomplishing something constructive, too. The robe, by the way, was not designed to be lumpy; it just turned out.

So, down to business. The decision to combine PAS-tell and Silmé into one frequent publication came after quite a bit of discussion with Juanita, Al Lewis, Ron Ellick, John, and others whose judgement I trust. The reasoning behind all this is that the general idea of PAS-tell is to give out immediate info; the goal of Silmé was artistic info. I threw in an article on matting in the last PAS-tell, and got quite a response, of which some of it was; why do you need a Silmé if you're going to put these articles in both kinds of publications? Also, it is very hard to work at long distances (to which each convention committee may add a hearty "amen"!) and sending info to Juanita seemed very involved. She has her own fanac to do, plus many domestic activities, plus teaching; it didn't seem fair to also dump a regular magazine on her. About here, someone asked if I was publishing to get news and info across to people or trying for a Hugo; I thot it over. Of course, I had been so involved in the publishing a fanzine part, it had become a reflex to think of layout and covers and such. What we really needed was a method of good communication; fast, often, and full of info, and hang how it looked!

If anyone wants a "pretty" art magazine, they can publish it themselves. John is willing to help me with this one, and not grouse if the house isn't clean or dinner ready on publishing day, and I can get it out more often. If we have information or an article on art techniques, we'll print it. If not, we'll settle for the news and info we do have and let it go; one PAS-tell may be 20 pages and the next one only 4 pages, but it will get out. I'm learning not to let life and/or fandom throw me a curve, and (hopefully) things should settle down now to that brand of frantic gallop that we call "normal". I'll get Ron to adjust the subs we already have in, and figure out how all this should come out so that us Trimbles don't go broke trying to keep Project Art Show in communication with its artists! Maybe we'll have some figures by the time I get to the end of this issue; if so, they'll be printed.

I'd like to apologize to the photographers among-st us for not including the Photo Salon rules in the last issue. They are in this one, and should be sent to every photographer in fandom, if possible. YOU can help here; send me the names and addresses of everyone you can think of who takes photos of any kind. Don't think for me; don't guess that I surely must know of good ol' whatziname who always carries a camera to every convention; I probably never noticed, and very likely do not have a name or address for him, anyway. Even the pro writers should be in on this, if they are interested. Why not?

The report of the Westercon show should be in soon, if not in this issue, then in the next. We broke some kind of barrier by having Fritz Leiber in the show, which was sort of great, and his work will go on to Chicago for PAS. This might encourage the other artists in the pro ranks, at least I hope so.

There is an informative article by Ted White in this issue, you'll notice. I don't know how he will feel about having a carefully written article in an "unpretty" zine, but I think the info will still be well imparted to those who are interested, no matter the presentation.

There seemed to be a better reading of the news, when broken into two headlined columns; at least the response was better than before, and no one complained of the style. I'm trying it again this time, and will adopt it for presenting news thereafter if everyone likes it.

After asking repeatedly for news and articles, with little or no

success, I do sort of give up. If you have anything to say, say it; I'll likely give it room in PAS-tell. I still would like articles on art techniques, local markets and art schools, and other points of info for fan artists. Send 'em in, please! Meanwhile, thanks to Steve Stiles and Ted White who have sent articles, and to the others who sent in questions to be answered; I'm trying to get a large art catalog from New York, for price comparisons before we launch that idea.

A passing thot for those who like good wines, send for the price list of the Mayacamas Vineyards, Lokoya Road, Napa, California. They feature the finest domestic chardonnay it is possible to buy, plus some rosé, and own the franchise on a good Spanish brown sherry. They have a limited supply of wine each year, but their prices are reasonable.

Awhile ago, I asked several people if they would hold some of the Art Show records for me, just in case. I really apologize for not then notifying everyone that we have an archivist. Or two. After my appeal, Ron Ellik developed an interest in the welfare of the show, and began to put all records in order. I now send copies of all info to Ron, Rick and Juanita. This should, I think, handle things. Thanks to the rest of you.

Maybe I should put out a whole "thank you" zine for everyone who has been so nice to me in the past years....it would be a very big zine! There wouldn't really be enuf room to thank people like Rick for the encouragement he has given, or the love. I'm sitting in a room full of books, knowing that easily 2/3 of this library is gifts from various people. While we keep house with as fine a set of wedding gifts as any gal ever got from a fine set of relatives-in-law! We are very wealthy, come to think of it.

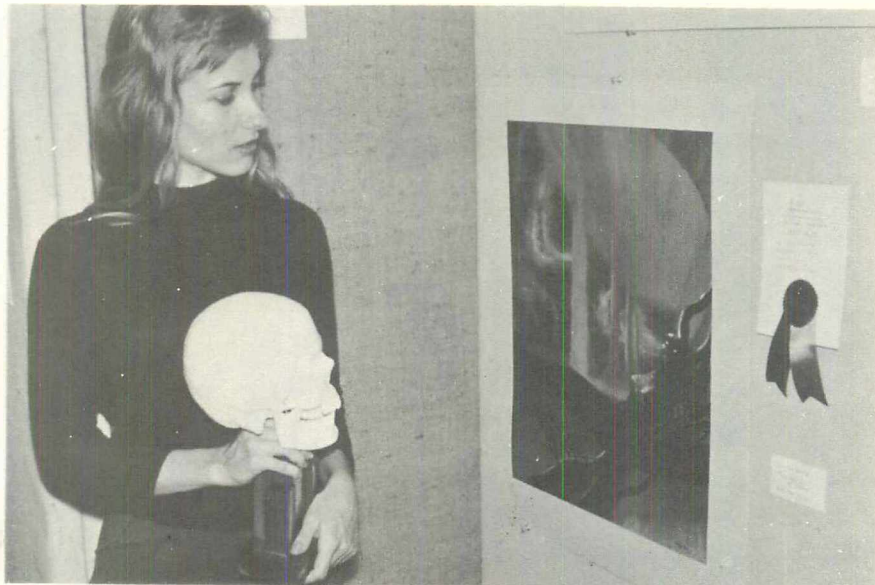
Why do I ramble on like this? Because I think you are interested, I guess. Some of you ask me how we are doing, so I tell you. If this bores you, don't bother to read it; that should be a satisfactory arrangement, right? I won't tell you that our cats drink out of the pool with all that chlorine and acid, and you don't tell me how little Jeremiah learned to pick his nose last week, and we are both happy. Meanwhile, I am very interested in people (even little Jeremiah) and want to know all about you.

This section of the "editorial" (??) for PAS-tell and Silmé will go thru FAPA as a sort of Bjottings, and possibly to others as well. I am not up to retyping all this so-called "news" again. FAPAns may skip all reference to the art show, it matters not at all to me. I am much more involved in this silly project than I ever expected to be in anything but my marriage to John. I have spent so much time on the art show that it is now almost second nature to reflex "art show" when something fannish comes up. It is doing others some good, too, I believe, or the whole thing would not be worthwhile; it would be senseless to make such a public thing of a private, selfish project of any kind.

A new artist to the fold, Esther Hauser, evaluates her work--and all other good art, at the same time--in this way: "I will venture to give a rating based on past experience, this piece of work is 'good'. One that I can say I am satisfied that it stands as a fine picture durable for 40 years and will give a good measure of enjoyment to its owner for many years." A good work of art is an investment; sometimes it is also a bargain, but price should really be the second factor. The first should be the consideration of living with and enjoying the painting. Project Art Show fills a need for the non-artists, too.

See you in Chi, with luck; everyone drive carefully!

right: Sylvia White, Fantasy Art trophy winner with award sponsored by Dick Eney, and prize-winning painting, "World of Secha".



A photo-page of Project Art Show winners, and artwork is an idea which has been floating around for some time. Thru the combined efforts of Bruce Pelz, photographer, and George Scithers, who kindly multilithed these pages so well, we may now present the experiment. Granted that we lose a lot in not having full color, but we think that the idea of the richness may get across, anyway.

Not all of the winners were present at Seacon, where these photos were taken, but we feel that if these pages meet with your approval; it may be worth trying to track down all of the winners, each year. These photos were taken from color slides, copies of which are available from Bruce Pelz at 30 cents each (Apt 107, 738 S. Mariposa, Los Angeles 5). He has others of the art show, also.

Some of the artwork shown is still available for sale; contact Bjo or the artist direct for information, if you are interested in original artwork.

Copies of these photos also go into the Project Art Show archives for future records. Therefore, we are very interested in photos of all previous trophy winners, with their awards and, if at all possible, the winning painting. Photos will be paid for by Project Art Show.



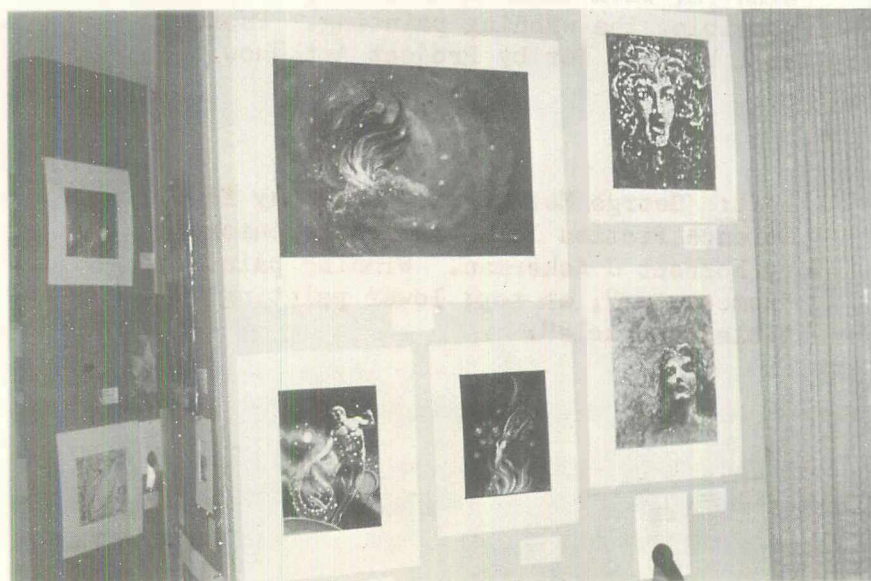
left: George Metzger, with trophy for Science Fiction Illustration, sponsored by Forrest J Ackerman. Winning painting, "Homecoming", at top; lower painting is titled "Miracle".



left; M.L. Meatheringham, with NFFF trophy for Most Promising of Show, and winning artwork of inks and watercolors. These pictures were too small in detail to photograph very well.

The Project Art Show Trophies

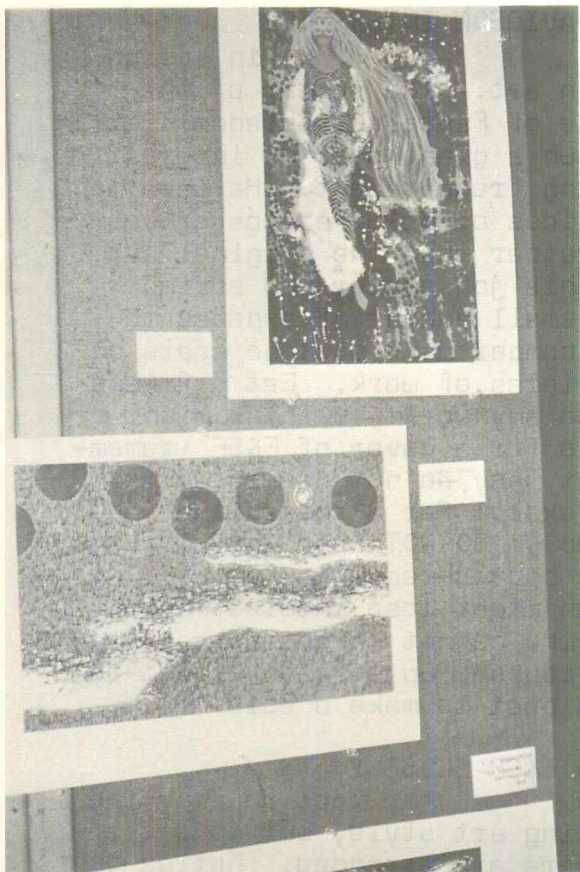
Fellowship of the Ring
 Popular Vote (PSFA)
 Most Promising (N3F)
 Judge's Choice (Kyles)
 SF Illo (Ackerman)
 Fantasy (Eney)
 Outré (EMoF)
 Astronomical (LASFS)
 Children's Fantasy (Gaul)
 Heroic Fantasy (Hyborian Legion)



left: (dark panel) art by Helen Urban

(light panel) top: "Fire-Bird" & "Medusa"
 lower (l to r) "The Star Fisher", "Rite" & "Comanleigh"

by George Barr, Utah



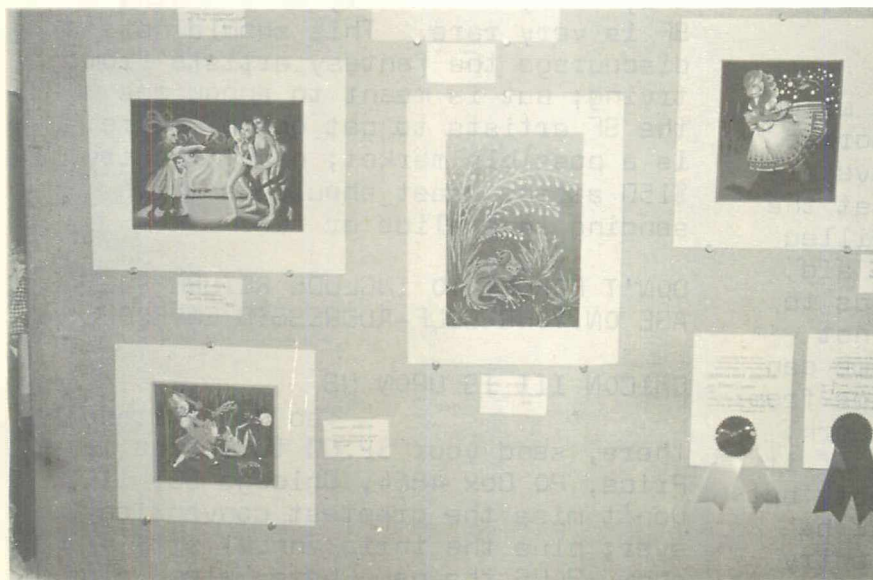
left: top: "Tenochim"
bottom: "Blue Noon"

by H. H. Hendrikson, Seattle



right: top: (l to r) "Collage North South",
"Bizarre"
lower: (l to r) "Coffee House in
Warm Tones" & "Spectral Gateway"
bottom: "The Magician"

by Bernard A. Zuber, Hollywood



left: top (l to r)
"Marrowbones Saves Bod-
kin", "Harlequin Lizard",
& "Marso Flees the Marsh-
Light Fairies"
lower: "The Encourager
Commandeers a Guide"

by Barbi Johnson, Ohio

PAS GETS PERMANENT HANGINGS

Basking in the generosity of Westercon XV, held this July in Los Angeles, Project Art Show owed a vote of thanks (a perhaps a bit of dignified cheering and wild applause) for its donation. In the interests of PAS, and knowing of the growing problems of finding suitable hangings for each show, the Westercon XV committee voted to utilize some of its profits in providing hangings. It was decided to pay for portable paraphernalia which could be shipped to a convention and be set up in the art display room. This vote of confidence in the future of PAS from Westercon XV has assured steadier nerves for future concons, plus one less ulcer for the PAS director! With any kind of good luck, the hangings will be ready for Chicon III; come 'n' see them, then!

TOLLIVER DESIGNS PAS HANGINGS

Bon vivant and man-about-Seattle-and-LA, Steve Tolliver, boy mathematician for Cal Tech's Jet Propulsion Lab, has deigned to design the PAS hangings. A simple set-up of aluminum bars, wood, and peg-board which breaks down into individual components and goes together quickly with the aid of screws and hooks is the general idea of it all. Even a child could put it together. Tolliver will also construct the hangings, and the packing crates. The last remaining problem is to assure that there is enuf PAS treasury each year to ship things places!

ENTRY BLANKS ARE IMPORTANT

while we do not as yet have all the kinks worked out of the entry blank, they have already proved their usefulness, at the Westercon show. These forms, filled out properly, are an invaluable aid to the volunteer worker who helps to set up the show. Since we are not paying him anything, the least we can do is make the job easier! Aside from that, the forms safeguard your work, assuring that there is a record of it in case of loss of any kind. Last, but certainly not least; no art will be allowed in the show without an entry form (facimiles accepted), filled out.

AVRAM DAVIDSON INTERESTED

in seeing good fan art. The editor of the Magazine of Fantasy & Science Fiction has shown a great deal of interest in buying fresh talent. He says to send slides or color photos of your work, rather than the original art; making his job easier and adding only a small amount of expense to yours, compared to postage costs on large pieces of work. Get a friend to photo any work you think might be suitable for a cover of F&SF (remember that they do not use interior illos, except for a rare fillo, now and then). DO NOT send anything but the photos requested or Mr. Davidson might lose interest in an artist who cannot take orders. It is, of course, up to each artist to try his best to make a sale.

LOOK AT F&SF CLOSELY

not to copy the prevailing art style, but to see how the covers are arranged. Notice the extra space which must surround a painting, to allow for logo and the usual line-up of writers, etc, which appear on pro magazines. No matter how fresh your talent, a cover illo which fills the paper, or which has the center of interest in the far left corner, will probably not sell.

SCIENCE FICTION HARD TO FIND

even in art, according to Davidson. They can get all the good fantasy covers they need, but really outstanding SF is very rare. This should not discourage the fantasy artists from trying; but is meant to encourage the SF artists to get going! Here is a possible market; give it a try. \$150 at the least should be worth sending in a slide or two.

DON'T FORGET TO INCLUDE RETURN POSTAGE ON YOUR SELF-ADDRESSED ENVELOPE!

CHICON III IS UPON US

so don't stand there, send your \$2.00 to George W. Price, PO Box 4864, Chicago 80, Ill. Don't miss the greatest convention ever; plus the third annual art show, PLUS the new Photo Salon, plus....

USING ELECTRONIC STENCILS

BY TED WHITE

Hal Shapiro claims the honor of introducing electronic stencils to fandom, back in 6th Fandom days, in ICE. But the first I ever heard of them was from Dean Grennell, in GRUE. Dean had made a set of Stenafax stencils of some fannish photos, and with much trepidation he ran them in GRUE.

This was a marvelous idea: mimeographing photos. If the images were a good deal less clear than in photo-offset zines, at least it was more fannish, and more accessible to the average fan-pubber.

Since those early days of Stenafax, a lot of us have played around with the process, and I've had enough experience with it in the last year or three that I think I'm qualified to talk about the process and what you can do with it.

Stenafax, which is one brand of electronic stencil cutting (others are Electro-Rex and Gestefax), is a process of reproducing from original copy a near-photographic copy onto a stencil which may be used on a mimeograph. The process itself is not a complicated one, and grows out of such devices as the wirephoto machine.

The machine which makes the stencils contains two side-by-side drums large enough in circumference to wrap a legal length stencil completely around. The first drum (on the left-hand side in most models) has a clear acetate sheet connected to it. The original copy (line drawing, magazine sheet, photo, etc.; we'll get to that in a minute) is slipped under the acetate sheet, which is then wrapped around the drum and fixed at the bottom. A stencil, which looks gray and rubbery and actually consists of a ruberoid coating over a paper backing sheet, is clamped to the second drum. Both drums are then rotated at a fixed speed, while a tiny scanner begins to crawl across the left-hand drum, and a stylus crawls across the right-hand drum at the same very slow speed. As the drum passes under the scanning eye, on the left, and a fragment of the original copy is scanned, the stylus on the right dips and cuts a facsimile on the stencil. Since the drums are rotating while the scanner and stylus slowly cross them, a spiral path is being followed across both original copy and the stencil, covering the entire area.

Now, because the scanner and stylus move so slowly from left to right, the lines they are tracing are quite close together—so close, in fact, that they may be invisible. The average electronic stencil is cut with from 200 to 600 lines per inch.

The original stenafax machines cut only a fixed 200 lines per inch, and often the lines were visible. The new Gestefax machine can be set for 200, 400 or 600 lines per inch, and at the latter two settings the lines are close to invisible.

This method of scanning only a tiny bit of information at a time allows light and dark areas to be broken down into electrical impulses, transmitted (either, as with wirephoto, to a distant office, or, here, to a nearby reproducing machine), and reproduced, without expensive processes like half-tone screens being necessary.

However, it has its drawbacks.

While the electronic stencil process makes an excellent discrimination between very light and very dark areas, and will make a good reproduction of a line drawing or a page of type, it becomes somewhat confused by medium tones. It will, usually, pick up pencil lines (so that if you don't want them to show, they should be erased), but often either ignores the middle tones of a photo, or darkens them. As a result, most photos come out quite contrasty, with the light tones entirely absent.

The companies which make such stencils suggest using high-contrast photos to begin with, or photos without either heavy blacks or large light areas. They would also prefer, in the New York area, that you have your photos screened first. This is quite expensive, and the only fan I know who has tried it has been Ed Meskys. Naturally, once your photo is broken down into a series of large and small dots, it will reproduce without difficulty, since it is, in effect, a line-cut, and without medium tones.

The application of electronic stencilling to fannish purposes is, however, much wider than the simple reproduction of photos. Photos are not too satisfactorily handled by the process, and to get a good copy you must usually end up spending more than offset would cost. (An electronic stencil costs from \$2.50 to \$3.50 depending on the company and the area.)

When I began using Stenafax, and then, when it became available, Gestefax, for VOID, I used it for three things.

1. Photos. My luck was average here. The cover of VOID #17 was ruined by the fact that the cigaret sticking out of the Chinese opium pipe being smoked was invisible unless searched for. The photo I ran in VOID #21 of Kent Moomaw came out excellently, mainly because I touched it up a good deal first, laying tracing paper over the background to lighten it, and accenting Kent's features with a touchup pencil. A photo of Dick Geis in #18 was taken from a magazine, and already screened, but too finely to reproduce well. I touched up his features slightly before having the stencil made, which was fortunate, since the grey background dropped out entirely. About all I can say for the photos I ran is that the objects were usually recognizable. The least so was the cover of #19, which was taken from a poor photo to begin with, and contained too much detail. I'd suggest anyone using photos use ones with simple, obvious detail. Subtlety is lost.

2. Artwork. This is the obvious area for fannish exploitation. Many fan artists are capable of a sophisticated pen and brush technique which is nearly impossible to stencil by hand. Or, they may simply want to work with large areas of blacks, or thick black lines which are quite difficult to stencil well. My first experiments with artwork were some Harness drawings I'd been saving for such an occasion, and two lovely Zuber ink-blot drawings. Ink blots are just about impossible to stencil by hand without making a complete mess of things. The Harness illos either used black areas, or contained fine-line work which I preferred not trying to stencil.

More recently, I've Gestefaxed a Nirenberg Pogo spoof, which had been done in Walt Kelly style varying-width lines, a Stiles illo which was a huge jumble of linework (I'm sure I'd have ripped the stencil if I'd tried it by hand), some abstract designs by Andy Reiss (most of them massive blocks of black), and the last Bhob Stewart multi-page cover for VOID.

As the Stewart cover shows, there's a lot which can be done with Gestefax work, and the copy need not be devoid of such things as shading and the like.

The Stewart cover was drawn same-size on paper first, without shading, and inked by brush. (Bhob and I both inked portions of it; Bhob used various pens, and I used a brush almost exclusively. The brush I recommend for such work is the Windsor-Newton #2, which is used widely by cartoonists.) We used poster-paint white for whitening out errors, and touching up, and then I had a set of negative photostats made. These are exact black-for-white reverses. Photostats can be used to enlarge or reduce, but I had them made same-size. I went over the stats with my brush and black ink, correcting errors which had escaped us before, or were too delicate to be whitened out. If one wishes, a scratchboard effect can also be gotten this way. Corrections made, I began applying the first stage of the shading.

For this I used standard Zip-A-Tone overlay sheets. These are clear celophane with designs, shading patterns, etc., printed in black, white, or colors, on the reverse side, which is then coated with wax. The sheet can be laid over the area desired, and lightly burnished. This causes the wax to adhere to the paper. The unwanted areas can be cut away with a stylus (which is nothing more than a needle stuck into the end of a stick), and the remainder burnished down flat. The beauty of the wax backing is that it is not sticky, and can be lifted up and moved around until satisfactory. I used a black heavy screen over several of the white areas on the negative stat. The result of this is that when positive stats are made, the white area (which would otherwise now be black again) becomes grey. One can lay such an overlay over lettering on the negative stat, for instance, and come out with the final product of grey screened lettering, which can look quite fancy.

Once the negatives were finished, I had the positive stats made. These of course incorporated all of the improvements I'd made on the negatives.

Because the original drawings were too full of pencil erasures, paste-ins, whited-out blobs and were generally too messy, I had held off applying the final shading overlays until I had the positive stats to work with. (Also, photostating tends to blur detail, and it's best to apply fine-dot shading as much towards the end of the process as possible in order to keep the detail fresh.) These shading overlays were applied exactly as were the ones I put on the negative stats--the difference of course being that they would remain at the same value, rather than being reversed.

Zip-A-Tone overlays and similar brands of overlays are the type of shading best suited for artwork to be electronically stencilled. However, care should be exercised in making sure that the screen of dots is not too close nor fine--as a rule no smaller or closer than one would find on a shading plate. Extremely fine screens will either drop out (if they're too light) or become a black area (in the opposite case). Care should also be exercised in selecting the size of dot. That is, two screens may have the same exact number of dots per square inch, but the dots on one may be much smaller. It is wisest to pick a screen which looks a little coarse, and the dots a little light. The electronic stencil process tends to make each reproduced line or dot slightly bigger and blacker than the original, and as I said it won't discriminate between dots when they're too small and too close.

A point to remember with Gestefaxing is that pencil lines will reproduce, as will blue lines. (When preparing artwork for a printer or for photostating, one can use blue pencil lines which will not reproduce. One can also use red overlays, which can be seen through for aid in positioning, but which will print as black when photographed.) This can be a headache if you don't want them to show, but it can also be used for half-tone-like shading effects, such as in the Gregg Trenderine folio we ran in VOID #27. Indeed, drawings entirely in pencil, and utilizing pencil-shading can be reproduced, although with the same increase in contrast found in reproduced photos.

Colors will also pick up, although with varying results. Gestetner advises, "All bright colors reproduce as black, therefore printed copy should not be on a colored background." And, "...as a general rule, black, dark blue, and dark red are the most dense, and light blue, green and yellow are weak," by which they mean that the "dense" colors will reproduce as black, while the lighter ones will reproduce as grey or not reproduce at all.

Among other things, this means that a picture done in color will not necessarily reproduce as a black and white copy of itself, but may have changes in the color-values, with deep blues, most reds, and blacks indistinguishable.

3. Lettering. The least-explored area of electronic stencilling in fandom is that of lettering. I cannot think offhand of anyone besides Richard Bergeron and myself who has exploited the advantages of Gestefax for heading titles, logos, and other uses of lettering.

Lettering-guided headings are possible in a wide variety of styles, of course, but all are limited to the use of the same-width line and variations on width of lettering can be shown only by outline. However, electronic stencils can reproduce any form of typography, and thus vastly enrich the appearance of one's headings.

Of course, in order to do this, you have to have an original first. This can be obtained by ordering it set in type by a printer, but unless you have lots of money or professional connections with a printer, forget it. Then too, you can clip already printed words or letters and paste them up to form your title. This however is a tedious and unhappy process; the only person I know who has used it successfully is Richard Eney, in his convention-booklet ads for the Fancyc II.

The easiest method I know is to purchase overlay lettering sheets. The most common are made by ArType, however Ad-Letter and CraftType are also satisfactory, providing you obtain only recently-made Ad-Letter sheets (the older ones were made by an inferior process and have gummed backs). These sheets are made exactly as are Zip-A-Tone shading sheets: they consist of an alphabet printed on a celophane sheet with a waxed backing. The alphabet contains a number of each letter, distributed roughly according to general usage. Each row of letters has a line drawn under it, and when each letter is cut out and laid out for your title, this line will be helpful for lining the letters up and keeping them even. Once the lettering is burnished down, of course, the lines should be removed.

This form of lettering can be obtained in a wide variety of styles covering virtually the entire spectrum of type styles, plus a number of hand-lettered styles as well. It is useful for preparing material for photo-offset as well as for mimeo work, and I and many others have employed it in preparing convention ads and the like. (From time to time one may encounter an amateurly done offset fanzine in which the little lines under each letter remain...before I understood this process, they puzzled me greatly.) As with other types of overlays, lettering overlays come not only in black, but in white and colors. The colors are not particularly useful in preparing material for reproduction (they're made for posters and "presentations"), but the white type can be used either over a black area or a shaded area quite successfully.

I initially tried the use of such lettering in combination with Gestefax in VOID #18, and one example of it was used in #24. In that it can provide versatility and added scope to your fanzine, it is well worth investigating.

There are few tricks to be observed with ArType and similar lettering. It is not made too small to reproduce (when a lettering style gets too small it is almost impossible to work with in this form), and since the letters are sharp and clear they will give good copy. Some care must be observed in keeping the paper you burnish them onto clean, since spots and specks trapped under the clear celophane surrounding each letter will be reproduced, and could give you a fuzzy background. Generally, though, the only trick to learn is facility in handling the letters, and if I, with my shaking hands, can do it, anyone can.

By this point, we've reached the stage where your copy--photo, artwork, lettering, or all three--is ready to take on down to the local Gestetner, Times Stenafax, or Rex-Rotary office. No matter how much or how little copy you give the man, you are going to get back one or more grey stencils with your copy reproduced on it. Theoretically, these can simply be peeled from the backing sheet and run as is. Theoretically, you submit a page of copy for each stencil.

But fans being fans, and thus not particularly rich, are not going to do this. What I mean is, if you have a heading to go at the top of the page, it is foolish to submit only that on a sheet, and have only that on your finished stencil. That way lies poverty, if you have a separate stencil made (at \$3 each) for each heading.

Instead you put all your headings, artwork, etc., on one sheet (which may be fully covered up to 8-3/8x13-1/2"), and when you get the stencil, you cut each individual heading or whathaveyou out of it and patch it into a normal stencil, onto which you type text...best if the text is done first.

Not everyone has always done this; I recall that Charles Riddle, when he used Stenafax for PEON, typed up an entire page of text to be 'faxed along with the head. But this requires a very black ribbon, and tends to produce blurry text, not to mention being quite wasteful.

In pasting up your copy, remember that it must be wrapped around a drum, without wrinkles. It should not be thicker than two government post cards, which means no cardboard or blotters. (The Zuber blotter drawings I used had to be photostated first.) When pasting up copy, rubber paper cement should always be used, and copy should be pasted down only at the top, letting the bottom flap free. Once on the drum it won't, and this prevents wrinkling. Gestetner says, "Your original must be wrapped around a cylinder and it wraps flatter if the edges are loose."

You should also remember to leave at least three-quarters of an inch margin between items to be cut apart--preferably more, as you'll soon discover.

Okay, so you pay your money, and you get your stencil, and you take it home. What have you got? A funny piece of thick rubber-coated paper, which smells funny--like ozone--and which shows all of your copy produced in black lines and areas on the rubbery grey side.

Before doing anything else, put the stencil on a mimeoscope or hold it to the light, and look for lines and dots which shouldn't be there. You may find a lot of miscellaneous dots scattered over the white areas which shouldn't be there, and you may also see faint lines where one sheet of paper overlapped another on your original copy. These you should go over lightly with correction fluid. This should be done before separating the stencil from the backing sheet, if possible. The reason is that, otherwise, the stencil tends to wrinkle and pucker where corflu has been put.

Okay, now you can do one of two things. Either you can peel the stencil loose, or you can cut only certain items from it. I suggest that if you do not intend to use all of it right away, you cut only what you do want from it, leaving the remainder still adhered to the backing sheet. They keep best this way. Otherwise they may wrinkle and become unusable before you need them.

But let's say you want to use the entire stencil right now. To peel it loose, you start at the bottom, and tear it about a quarter of an inch into the stencil. You'll find the paper part tears, which the rubber part stretches. You'll also find the paper has separated slightly at this point from the rubber. Starting with this point, and working carefully and evenly, take the paper in one hand and the rubber in the other, and peel gently apart. Once completed, you will hold a flimsy thin sheet of rubber through which you can see your designs or printed copy, and which will tend to stretch or wrinkle out of shape unless babied. To cut each item apart, use a razor blade or Xacto knife.

Patching is in itself a process I don't want to get into here--it requires pages to thoroughly explore. A few tips, though: Allow plenty of overlap for your electronic stencil and your wax stencil. Use patching cement freely. And, if you haven't much overlap, add a thin strip of wax stencil over the joint. The reason for this is that electronic stencils do not adhere well to normal stencils, and unless you are careful your patch may break, and ink pour through the break. To repair this is quite messy. Once patched, the electronic reproduction is ready to be mimeographed. Make sure the cement is dry, of course (otherwise it doesn't hold nearly so well) and then run it off.

Black areas can cause another kind of trouble. Once in a while, when you are trying to separate stencil from backing, and you're peeling across a large black area, you may find the stencil tears, and comes apart in the weakened black areas.

Okay, that's the scoop. Now you can go out and produce as snazzy a fanzine as anyone on your block.

Martha Beck, hostess for the National Fantasy Fan Federation Hospitality Room, has given Project Art Show permission to "spill over" into the N3F suite, if extra room is needed. This is everyone's chance to get a free cup of coffee while viewing the art show (quite possibly the Photo Salon). Art displayed in these rooms will be as safe as possible, since the hostess or her representative will be in the room at all times when it is open to the conventioners. Just one more example of the N3F's generosity and constructive assistance to Project Art Show. Without N3F help, this show might never have been.

Other Neffers continue to do yeoman duties for PAS, plus entering their own work in the show, plus encouraging others to do so. Seth Johnson is one of the latter; who has sent PAS-tells and letters to everyone he could who might contribute something worthwhile to the show. As a direct result of his own private campaign, we have at least two new artists, and several subs to the magazine by interested parties. The N3F seems an integral part of PAS!

Of course, the work of Ron Ellik, in keeping the records straight, John Trimble, in keeping money matters out of Bjo's hair, and Al Lewis, who has published most of these magazines, can hardly be ignored. Al, especially, has been a really important part in keeping up communications; without which we would all be lost. Fred Patten 18 gets thanked for general assistance.

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 facsimile must precede or accompany each piece of artwork.
5. Entry fee: \$2.00 for 5 or less pieces of work and \$2 for each additional 5 pieces of work. There will be no breakdown of entry fees. Entry fees will be refunded if the commission on sales exceeds the amount of fees paid.
6. Enclose entry fee, full return postage and insurance with entry form.

NOW PACKAGE ARTWORK CAREFULLY SO THAT 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 with twine.
3. Address the package carefully and put a clear return address on it.
4. Insurance both ways through parcel post &/or express is Y O U R responsibility.
5. If money to cover postage and insurance is not included, the artwork cannot be returned.
6. Send the artwork -- AS SOON AS POSSIBLE -- Please
To:
Nancy Kemp
2019 N Whipple Street
Chicago 47, Illinois
7. Mark outside of package "A R T S H O W"...clearly

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

CATEGORIES ARE:

Most Promising of Show +++ Outré Art +++ Judges' Choice +++
Astronomical +++ Science Fiction Illo +++ Fantasy +++ Childrens'
Fantasy +++ Heroic Fantasy +++ Cartooning +++ Fellowship of the
Ring +++ Experimental +++ Open +++ In addition, there will be
a Popular Vote award for which each item in the show is eligible.

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's up to Y O U!

TO BE ACCEPTED FOR EXHIBITION IN THE THIRD SCIENCE FANTASY ART SHOW'S

F I R S T P H O T O S A L O N

1. Photographs must be of a fantasy, science-fictional, or fannish theme.
2. The hanging jury reserves the right to reject all entries which in their opinion do not fit the above themes.
3. Prints must be matted or mounted. There will be no facilities for displaying color slides at this exhibition.
4. Minimum size of black and white entries is 8 inches by 10 inches; that of color entries is 5 inches by 7 inches. Maximum size of any entry will be 16"x20".
5. Story series may be 4 by 5 or larger and may consist of one or more photographs mounted on a single mount, not less than 8 x 10, and not larger than 16 x 20.
6. Hand-tinted black and white photos, or other photographs modified by hand will be considered in the "experimental" category.

CATEGORIES ARE:

Black and White Photography +++ Color Photography +++ Story
Series +++ Experimental.

THE OTHER rules applying to regular artwork as to packaging and labelling must be observed. The following additional information is requested for the benefit of interested photographers, but it is not required:

- a] Type of Camera.
- b] Type of film.
- c] Shutter Opening.
- d] Exposure.
- e] Special Techniques used.

SEND your Photo Salon entries -- AS SOON AS POSSIBLE -- Please

To:

Nancy Kemp
2019 N Whipple Street
Chicago 47, Illinois

M A R K outside of package "ART SHOW P H O T O S A L O N"...clearly.

ENTRY FEE will be the same for the Photo Salon as for the Art Show;
\$2 for up to five entries, refundable against commission.

READ this page carefully, as it can make the difference between having your work accepted for the show or not; or the difference 'tween losing a valued photo in the mails or having it arrive safely. It's again up to Y O U!

1. Art shown in the Project Art Show of the preceding World Convention cannot be shown again in a Worldcon show for competition.
2. Art shown in the Project Art Show of a regional convention may be shown also in a Worldcon, whether or not it recieved any prize, as long as all other rules are complied with.
3. Art shown in a regional convention may not again enter the next year's show in the regional con.
4. These³ rules apply only to art displayed for competition, and not to sketches on sale at the sketch table.
5. Sketches sent in for the sketch table will be presented at two shows, then returned to the artist if unsold (providing postage has been included) or disposed of according to the artists wishes.
6. In the case of any artwork, for either display or sketch table, not having return postage included or being claimed within a reasonable time, Project Art Show may dispose of said art in whatever manner it sees fit.
7. All rules apply to artwork entered in Project Art Show, whether sold, unsold, or marked "not for sale". Rules also apply to photographs.

NOTICE: These rules were formulated for the benefit of artists entering any Project Art Show, and for ease of handling said show. They do not in any way imply that a regional convention may not arrange its own art show in its own way. Project Art Show cannot take any responsibility for any shows except its own, nor will it condone the use of its name and reputation for unofficial use in any way.

(Mrs.) Bjo Trimble
 5734 Parapet
 Long Beach 8
 California

C A T E G O R I E S F O R C O M P E T I T I O N: & trophy sponsors

Astronomical Art.....	Los Angeles Science Fantasy Society
Science Fiction Illustration.....	Forrest J Ackerman
Fantasy Art.....	Richard Eney
Heroic Fantasy.....	Hyborian Legion
Children's Fantasy.....	Gaul
Outré Art.....	Famous Monsters of Filmland
Fellowship of the Ring.....	Fellowship of the Ring
Cartooning.....	F M & E Busby
Experimental.....	Ted White
Open Category.....	Walter Breen
Judge's Choice.....	Dave & Ruth Kyle
Most Promising of Show.....	National Fantasy Fan Federation
Popular Vote.....	Pittsburgh Science Fiction Association
Black & White Photography.....	Eastern Science Fiction Association
Color Photography.....	" " " "
Experimental Photography.....	Art Hayes
Story Series in Photography.....	

L E T T E R S

In this letter column, we have several differences of opinion, which is a good thing for growth, puzzling as it may be during the process. If we get enough discussion, the lettercol will stay; a part of PASTell for your participation.

George Barr brings forth a set of points which I had hoped would come up much earlier in the game. "Decision of the judges is final", is a fine rule; but that does not mean that their decisions or opinions should be taken at face value without any question. It has been hard not to say anything, but it was also very important to have someone else bring up the objection. I cannot be the conscience for us all; nor the constant protector of sensitive artists.

There was very good reasoning ~~behind~~ ^{ing} publication of each judge's report, practically intact; provocation of comment from all of you. It was not to hurt anyone's feelings, and I'm sorry that is was necessary to do so to force a comment from someone. This should not have to be. While we have to accept the judges' decisions, we do not have to accept those decisions as infallible.

A style of painting which is not agreeable to a judge on purely artistic points should perhaps get some sort of strong criticism. But no judge has the right to call the rest of the judges -- in this case, the rest of the attending conventioners -- emotional idiots because his opinion was disagreed with. The Popular Vote prize was fairly won; probably (to judge by reports) more fairly than any other prize at the show. [The painting was re-drawn for Cele Goldsmith, who published it as the cover for the May, 1962 FANTASTIC.] Yet no one raised a protest of the cavalier way it was tossed off as mass emotionalism; no one seemed to think it an insult to our collective intelligences enough to say anything about the judges' reports... until almost a year later, when the answer is finally wrenched from George Barr.

We're making up some of the rules as we go along; none of us are professionals -- judges included. And when you play it by ear like this, it's nice if we know how the artists feel about the judging and such. Hear from you?

Let's swing into the lettercol.... But first, a word from our sponsor...or one of them....

"Be it known that our awards are given because the first art show was held here at PIITCON, and we feel a certain sense of responsibility. Ghod knows we didn't get egoboo last year, not in FANAC at any rate. This, in CRYCON, listed eight awards, then said; 'No other prizes were awarded though other categories existed.'?? ((I wrote Breen, ending the letter with 'Long may FANAC wave.' So help me, 'Long may FANAC wave' was all he used in the LoC!)) So PSFA certainly isn't giving trophies for egoboo -- not this year, nor next."

George Barr, 2480 S. 5th East St., Salt Lake City, 6, Utah

Your recent bulletin and questionnaire has sat around here for some time, now, because I haven't known quite how to answer it. It has reopened old wounds I'd thot healed, and about which I've hesitated to comment, lest I be thot incredibly thin-skinned. Criticism, I welcome, tho it may hurt. At least I learn from it. But insult I don't care much for, for it does no good at all - neither to the giver nor the reciever. Perhaps I'm seeing insult where none was intended. I'm hoping this is the case. Perhaps you can enlighten me.

In the first issue of Silmé, your judges made their reports. I quote: "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 find only two illustrations even passable, and I must report that tho 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 thot both frankly inept, and one of them bland." It continues on in the same vein.

You ask if those who won trophies were proud of them. Metzger took a trophy. I wonder if he is proud of it knowing the conditions under which it was awarded.... that the JUDGES found his painting only "passable". If I were he, I could not look at the trophy without feeling it somewhat of a slap in the face. Quite often viewers at an exhibition do not agree with the judges. This is to be expected. But for the judges themselves to disagree with their own awards is grossly insulting.

I took second place in the Fantasy category. About this, the same judge said: "I felt it should recieve a prize. They fought me...(but)...I stood alone. It was perhaps more to placate me than conversion to my viewpoint that won Barr his prize." This is most complimentary to know that it was easier to give me an award than to hold out against an obstinate judge.

The trophy I won for popular vote came as a complete surprise. Proud? Nothing before in my entire life had pleased me so much. My family and close friends saw the award, but it was not displayed. My pleasure came from owning it and believing I'd earned it. Then Silmé arrived. Again, the judge said: "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, " etc. I can't deny that hurt. Perhaps I'm unduly influenced by the opinion of one judge. After all, another DID consider it for another category. But suddenly, what had seemed like an award, became rather, proof of my work's incompetence, so far as REAL art is concerned.

I am still proud of the award, because when it comes to purpose, that picture was painted as a magazine cover and the trophy proved it was acceptable as such. The public liked it. And for that, I'm very glad.

I would like to know how others feel about being handed a prize that the judges who gave it didn't feel was deserved. In the future, tell the judges that if there aren't enuf pictures in a category to warrant an award, for Hell's sake don't give one. It makes a farce of the whole thing.

The artwork I plan for Chicago is not intended to be FINE ART. As a matter of fact, I don't really recall ever having done anything specifically to be fine art. I enjoy pleasing people too much to like doing things that only I and a select few critics can understand.

Luan Meatheringham, 1632 Vallejo St., San Francisco 23, Calif.

I don't think you could have selected a finer street than "Parapet" -- a minor & silly point, considering all -- but I just wanted to tell you what medieval fantasy it stirs in my mind.

Thank you for the kind and heart thumping words about me in the "awards" bulletin. Also for taking the stand pro "professional" artists. Believe me -- the thrill and fun surrounding PAS is something which just does not exist elsewhere, particularly in advertising. I have never found the freedom to do what I love to do in commercial art and never hope to. I am paid to do cartoons, not fantasy pieces (except at Seacon & 'cons to come I sincerely hope). I do appreciate the effort you and friends have gone to in order to present these shows.

Was impressed, but impressed, with the certificates awarded at Seacon (with traditional and meaningful ribbons and seals.) Professional, formal and indeed something to frame, scrapbook or pass around as the case may be.

I am proud of the trophy. It is in my living room of apartment -- prominently displayed except it blends in beautifully (brown wood & gold). Everyone who has been here has either asked or been told about it with pride (and a creamy sense of superiority inside all). The reaction to it has been ooh - ahh - ooh. I do believe I was extremely fortunate in receiving one of the handsomest trophies but I would have been proud of a brick.

As to judging: I do believe this is and will always be an extremely personal occupation. Depending on strength of conviction & experience in judging, it still seems to be a matter of personal (that word again) taste and the "communication" between the artist and the judge. The judge is not in an enviable or easy situation. Controversy is rampant and majority rules. Good! Points for draftsmanship seem ridiculous if the subject matter is rendered in charcoal on black, to cite an extreme! Judging is never easy - and I believe most artists are aware of this. The point system, I believe, again, sterilizes originality -- I am inclined to hope that the judges are just that -- people qualified to pronounce a pronouncement of collective tho not unanimous opinion.

An artist may have a wonderously unique idea to present and will present it as well as he knows how -- what, in this case, is the criterion for draftsmanship? I believe this does indeed say yea - professional, nay - amateur. The "professional" artist has had time (ideally) to practise style, effect and "control" until he has perfected a "way" of doing things that appears slick and swishing. The "part time" professional has not, perhaps, had this time or experience (or just plain having a lot of other people tell him what they think is good or bad of great or incompetent about his work). For this reason, I think, the point system of judging is fallible and discriminatory. I, personally, trust the judges, their judgements and comment. Their guide should be category/execution of theme and personal taste (I do not believe that you can escape this).

Thank you again for defending what I feel is my only sanctuary of and heart freedom and for holding hard the fort, the unique anchor-woman of the nebulous, happy, erratic, in-search-of artists!

Cynthia Golstone, 350 Dolores St., San Francisco 10, Calif.,

At this very moment Lou is doing me the great favor of cutting mats for my "daymares" (as GMCarr called them). I had a long talk with Luan, & I gather that the show has something of the same place in her life as it has in mine. Apparently she can find more freedom, can go hog wild, in this sphere, without the limitations imposed by her bread-and-butter work. Doing things for the SFCons is "pure fun". I, too, feel more "freedom" while doing my beasties and weirdies. My "regular" painting is sometimes like pulling teeth -- I literally have to force myself. So, even tho I endorse Frost's words (from "Two Tramps in Mud Time"):

"My object in living is to unite
my vocation with my avocation
As my two eyes make one in sight"

Still, I regard my day-to-day painting (women, children, birds & cats) as my vocation, & the SFCon paintings as my avocation.

The matter of the form of awards is something I can't seem to get very emotionally involved in, altho I understand it is a very real concern to you people who do the work. I suppose I like best the idea of a hand-lettered certificate, with (if feasible) a small cash award on the side (money is always soothing to the nerves & the longer I live the more people I meet who, like we, are living on a shoestring. Shoestring is getting pretty crowded!) The main thing to me has been, all along, the satisfaction of being recognized in the show. The golden sweet egoboo was manna -- delightful and irreplaceable! In a small resumé on the wall at my show at the Brunn Gallery I proudly told of my PAS awards. (Wish you'd seen my show! Lazy I actually had 27 new paintings ready for it).

No matter what criteria you might decide upon for judging, there is always an "x" quality which will be a persuasive factor to the judges. Our best known art critic in S.F., Alfred Frankenstein [you're kidding!], remarked once that his own standards of judgement involve : CRAFTSMANSHIP, VITALITY, & FRESHNESS. To which I would add COMPOSITION. Of course, he didn't define his terms.

I'll try to do something for Chicon. Don't know how much I'll have, 'cuz I've got a show coming up in November at the Go8p.

[Wish I could have seen your show; maybe I'll make it to the Nov one, but I never know....Thanks for the kind words, I always need them, and from such as you and Luan, they are very important indeed. Helps my morale.

There will be a couple of new trophy designs at the show this year. I don't know if the artists will like them; I do, and LASFS does. They are simple (and inexpensive, comparatively; a point in favor of getting donors) and striking. They satisfy the artist's need for Something To Show and do it with a certain amount of taste, I think. We found them just this week, so there is no time to ask about them. Instead, we'll run a vote at Chicon and see how everyone there likes them compared to the old ones.

On judging, we are now trying to work up a guide for points to look for and at in giving awards at our own special art show. It's difficult.

I know that you are busy, but the rest of us would like very much to know how you start showing artwork in local galleries, and how one attains the wonderful status of putting on a one man show. Please? It could even encourage some of us to TRY, which would be a good idea, don't you think?]

Eddie Jones, 72, Antonio St., Bootle 20, Lancs., England

Sorry to hear that the EE Smith competition didn't interest fan artists -- I think it's one of the most illustratable stories I have ever read. Perhaps for a future Bastion "As I See It"....I don't know if I am pleased to get first prize with the only entry, however the wax crayons will be most acceptable. I have a few, as you can see by one of my art entries but it's not a very good colour selection.

Give Ethel a good time!

[Sorry to hear that you won't be our guest for this TAFF trip, but we will give Ethel as good a time as possible; looking forward to the chance! We'll also give her the crayons if Al hasn't sent them off, yet, and I suspect he hasn't. They aren't actually wax, but oil-impregnated chalk; the media we call "pastels", and are very versatile.

Use them dry, and smear lightly with fingertips, or dip either finger or crayon in a bit of artist's oil, and blend on any paper with a "tooth" to it. Different effects can be created this way, and with all colors (or colours) so brilliant, results are amazing. You can even "pile" up layers of this crayon to closely resemble an oil painting effect.

You richly deserved the prize, everyone agrees to that!]

Ben Jason, 3971 East 71st St., Cleveland 5, Ohio

"How about coming up with a nice, standard design for Project Art Show?" you asked. Actually, as far as designing trophies is concerned, I've had it. These custom built jobs are too expensive for fannish pocket books. As it is, the fans are yowling about the Hugos. Actually, if they went out and purchased a decent sized plaque they might be surprised to learn that they run between 20 and 25 dollars - and this is without engraving. So far, the Hugos have run less.

[I knew that specially made trophies were too expensive, but it takes someone on the inside to convince a few others. Perhaps they will take your word for it. Actually, we are after small awards to symbolize certain recognition of (usually) one piece of art and our trophies do not carry the full meaning that a Hugo does, at present. While we can buy small trophies and plaques at reasonable prices, a trophy of the magnitude of the Hugo would cost an outrageous sum; I've checked on it.

I hope you show some of your fine photo work in the Photo Salon.

Thank you for your help and encouragement, not to mention photos! I'd like to see the design you mentioned, and perhaps talk to you a bit more about the trials of actually making trophies for an article on same? It is, after all, another art form and technique of interest, even if it would be impossible for the average fan artist to reproduce in his studio.]

Alma Hill, 463 Park Dr., #11, Boston, Mass.

Glad you see it now about between-shows communication. You may yet discover that when folks get enuf of that, standing agreements develop, other than which organization is none. So when understanding has not yet been reached, organization is not welcomed, and how frustrating it does get. Courage. What else is half the fun?

[Yes'm!]

Seth Johnson, 339 Stiles St., Vaux Hall, New Jersey

Wonder if PAS has not now arrived at the point where they could act as a clearing house for fanzine art? Or at least set up a contact bureau to which neo fan artists could send their work and neo faneds could send for artwork. I figure the elder faneds and artists have no need for talents and markets. It's the newcomers who need all the help they can get.

I wonder if the technical articles on stenciling artwork could be preserved on their stencils for use in N3F. Would make wonderful introduction for neo fan artists to actually doing the work for fanzines. Like a textbook on stencil.

[As for the stencils of any "technical article" published here, tthe N3F is very welcome to them, if anyone wants them. The Silmé #1 stencils may have been thrown out by now, but I'll save the others if someone will speak up for them. Perhaps someone would be interested in making up a "textbook" at the end of a period of time, of stencilling artwork, photo stencil work, etc, with a full article on general publishing.

The "clearing house" for art has merit. I've been wondering what to do with the material from the sketch table after a time. None of the artists have made any suggestion of sending the sketches back, nor is postage ever included for this purpose. So, the result has been that we are collecting quite a bit of fine "fanzine" art which could be put to some use, and get the artists a dime or two, anyway. Or at least put a dime or two in the PAS treasury.

How would this work? The sketches (removing all used-before ones first) which did not sell at- say - two different cons could be filed into some sort of category like "covers" "fillos" "cartoons" etc; perhaps even by subject-matter, to a small degree? Then what? I certainly would not do all this work for free, nor ask anyone else to; someone or PAS would have to gain something from it, don't you think? Also, it would be silly to send out one cartoon on request; that would cost as much as sending out a handful of sketches.

Many faneds don't acknowledge artwork (I recently cleared out some old artwork, and sent it out; the fans who used it not only did not name the artist--in this case, Rotsler--but after pleading for material, they did not thank either Shaggy or me; seemed sort of like at least we should have gotten a spot of cash for a transaction like that -- we sure weren't going to get anything else!) and this may make the artists reluctant to allow this idea to be tried. It is terribly annoying to find a fanzine months later that has an illo of yours in it that you never saw! It does not cost all that much to send the artist a copy, does it?

If the artists are willing to go along with the idea, we may work it out some way. Working as I do, with such a small percentage of response, I will have to take SILENCE FOR CONSENT FROM THE ARTISTS on this matter if I get no other answer.

I would also like to hear from the faneds; would they use such a service? Would they pay for it? This obligates no one; I don't know quite how something like this could be arranged, but I'm sure it could be satisfactory to almost everyone after a period of adjustment. Seth's fanzine clearing house works well, with the prospective reader sending in \$1.00 and taking whatever he gets, often upwards of 60 fanzines or so. We would not work in quite that manner, but not much choice could be allowed, of course; you could state covers, or cartoons, or mixed....]

SILMÉ

Number 2

August 1962

CONTENTS

Cover: "Sabra Jardine" by Bjo.

Portrait in felt-nib pen, reproduced
by Roneo electronic stencil, courtesy
of Adda-X.

Bjottings.....1

Editorial by Bjo

Seacon Art Show.....9

Three pages of photos by Bruce Pelz

News.....12

About several things

Using Electronic Stencils.....13

An article by Ted White

Art Show Rules.....19

including the Photo Salon

Letters.....22

This is your spot

Silmé, the art magazine, and PAStell the
art news bulletin are edited by Bjo
Trimble, 5734 Parapet St., Long Beach 8,
California for Project Art Show. With
this issue Silmé is being discontinued
as a separate publication; PAStell will
be published in irregular size and an
irregular but more frequent schedule, as
news and articles warrant. Next issue
out as soon after Chicon as possible.

Subscriptions \$1.00 per year from John
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25¢. Our sterling agent is Archie
Mercer, c/o BSFA Library, (basement) 130
London Road, Cheltenham, Glos., England.

[Editorial note here: this issue is
coming out even later than had been
anticipated. Bjo went to the hospital
last weekend with an inflamed esophagus
and this issue is being completed by
John Trimble, Al Lewis, Jock Root, and
Fred Patten. The Art Show will go on in
Chicago as scheduled, with Ron Ellik in
charge, assisted by any volunteers. We
will be hanging the show Friday, August
31st, and if any PAS supporters are at
the con that day, we would appreciate
your assistance both in hanging the work
and in manning the desk throughout the
convention. Help! --Al Lewis]

S I L M É
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