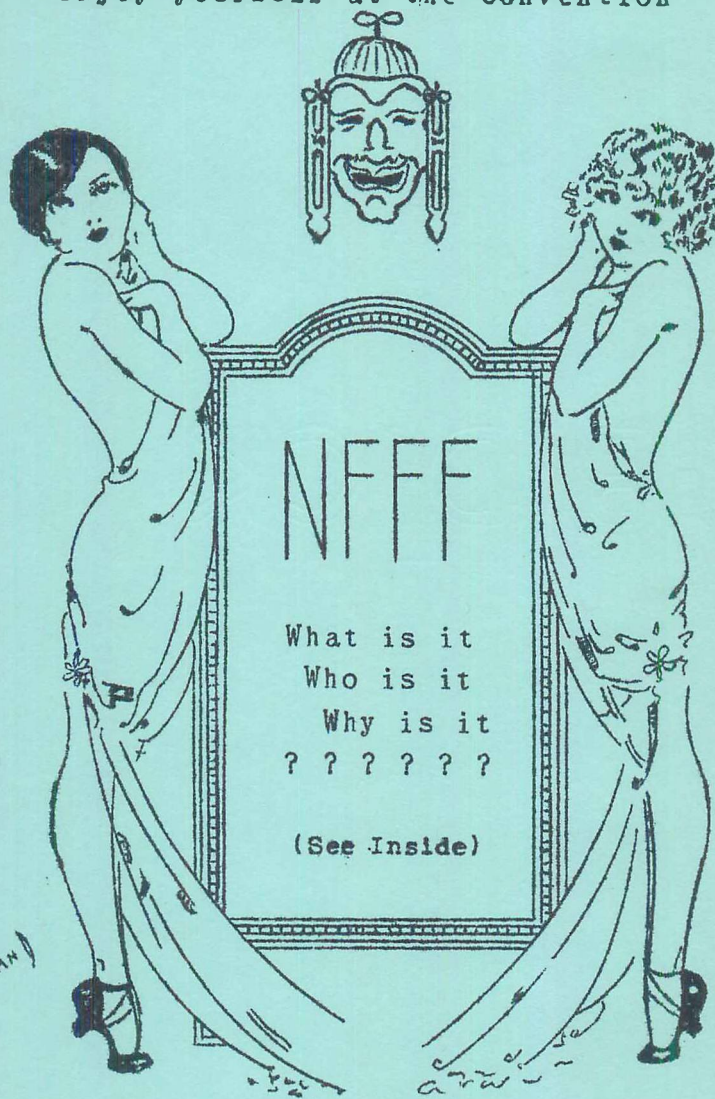


THE NATIONAL FANTASY FAN

GREETINGS

Enjoy yourself at the Convention



To enjoy yourself all year long, join the
National Fantasy Fan Federation

V
O
L
19
.
n
O
.
4-A

Sept.
1960

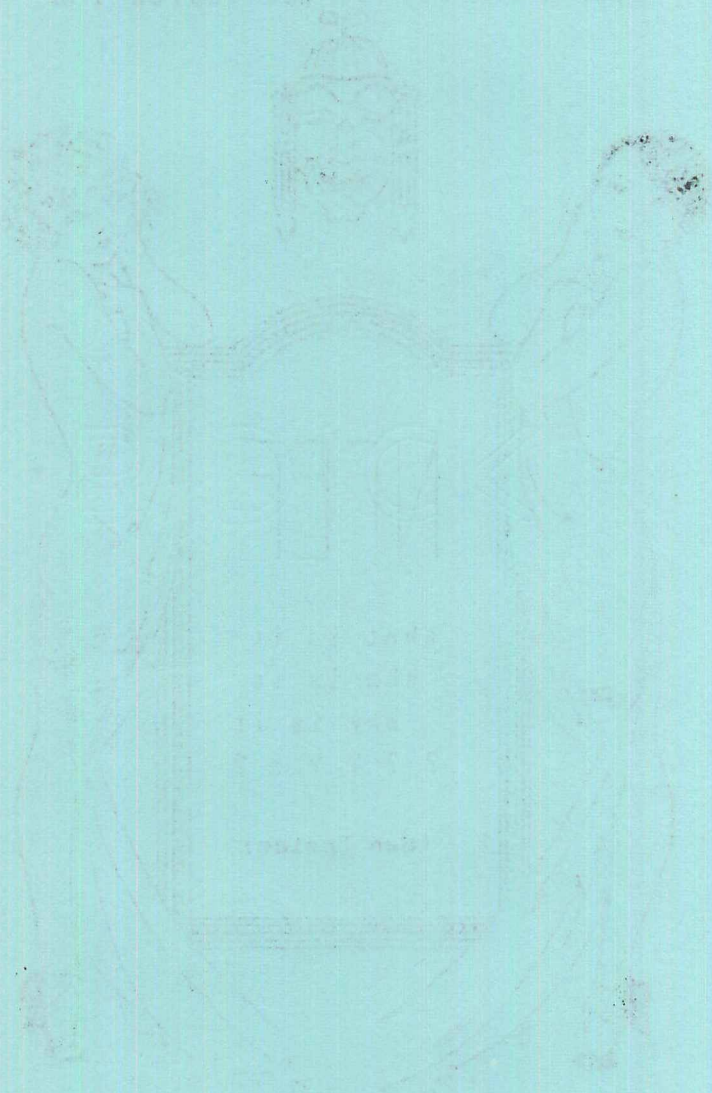
T
N
F
F

PITTCON
SOUVENIR ISSUE

THE NATIONAL ANTHROPOLOGICAL ARCHIVES

FIELD NOTES

OF THE BUREAU OF AMERICAN ETHNOLOGY



Published by the Smithsonian Institution
Washington, D.C.

VOLUME 1
NUMBER 1

Table of Contents

NFFF History	2
Charter Members	6
Constitution	7
NFFF Presidents	9
1960 Officers and Committees	10
NFFF Organization	11
Departments and Committees	12
S-F Cover Art, by Chris Moskowitz	15
Fan Artists Group	20
Life of the Fan, by Milton Rothman	21
NFFF, An Explanation, by Art Widner	24
The Perfect Fanzine, by Dr. David H. Keller	25
Hints on Fanpublishing, by Art Rapp	26
Epilogue	29
NFFF Emblem	Bacover

Who's for a -----

B O S T O N T E A P A R T Y ? ? ?

The NFFF was born April 1941 in Boston — or, if you MUST be technical, in Winchester, a suburb to the north. In 1962 it will celebrate its 21st birthday.

It seems fitting and proper, many of my correspondents say, that the occasion should be celebrated with a "Birthday Party" and a "Family Reunion" for all who have ever been members of the NFFF.

April, the actual birthday, might not be suited — but the Queen of England (God Save Her) changed her official birthday to one which her subjects could celebrate easier and better, and so NFFF can follow suit. It would, of course, have to be a time which would not conflict with the World Con.

Let's have your comments and suggestions as to date, program, etc. If enough interest is shown, we MIGHT try to brew some sort of a pot of tea.

R.S.V.P.

N F F F WHO WHAT WHY

In October, 1940, Vol. 1, No. 4 of *Fanfare*, official organ of the *Stranger Club* of Boston, Mass., published an article by Damon Knight entitled *Unite Or Fie!* In this he made an earnest appeal for the establishment of a national stf fan organization whose purpose should be "to supply the fantasy fans of America (and elsewhere, if there should be any left) with those services which they cannot supply themselves, singly or in groups." It should also, he felt, publish for the benefit of "new or almost-new fans a handbook of fandom, explaining all the mysteries which now plague them until they gradually worm the answers out of the other fans piecemeal."

Objections immediately arose to his suggestions -- which sound strangely like the objections of our present-day prophets of gloom and doom. It just wouldn't work. Fans just wouldn't cooperate. To Art Widner's question: "Who will do all the work?", he replied: "Perhaps I did not make it plain enough, but I meant that the organization would provide the means of expression for such pet ideas as I mentioned, *IF the members wanted the same enough to provide all the time and trouble necessary.*" Widner and others of the *Strangers* were won over to the idea and the next *Fanfare*, dated Dec. 1940, carried a copy of the proposed constitution and an invitation to all who were interested to join the proposed club.

The actual birth of the NFFF took place at the April, 1941 meeting of the *Strangers* at the home of Dr. Robert D. Swisher. A group of nine members of the *Futurians* of New York, and various fans from other parts of New England joined the meeting and, according to the account published in *Fanfare*, the details of the NFFF organization were discussed at great length. There is no mention of the formal action taken, but obviously all the essential details were settled, since *Bonfire*, (*Bulletin Of The NFFF*), was in the mail less than two months later with the revised proposed constitution, the names of 64 Charter Members, platforms of the candidates, and the club's first official ballot. The charter members were drawn from the *Strangers*, the *Futurians*, the *Frontier Society*, *FAPA*, and other individual BNF's who had been in correspondence with the organizers.

It was not easy to be a Neffer in those days. In order to be eligible, a candidate had to fill three requirements:

(a) Give proof of activity in the fan field, such as literary, artistic or other journalistic work, attendance of conventions, or active membership in fan organizations recognized by the NFFF.

(b) Be sponsored by three members, living in three different states, none of which could be the residence of the candidate.

(c) Make a grade of at least 70 in the following examination, 10 points being assigned to each question:

1. What was the first magazine to publish science-fiction exclusively?
2. What was the date of the first issue of the above magazine?
3. Who is generally conceded to be the No. 1 fan in the U.S.?
4. Name three prominent British fans.
5. Name the editors of the following pro magazines: *Comet*, *Unknown*, *Weird Tales*, *Future Fiction*, *Famous Fantastic Mysteries*.
6. Name the editors of the following fan mags: *Spaceways*, *Voice of the Imagination*, *Fantasy Fiction Field*, *Comet*, *Snide*.
7. Who was the author of the Jules de Grandin series?
8. Name the "Skylark" trilogy and its author.
9. Under what pseudonym did John W. Campbell, Jr., write many stories?
10. Name five stf or fantasy artists now illustrating.

There were also activity requirements, altho they do not seem too onerous. The club was financed by assessments to cover expenses as they occurred, and a member was required to pay these within a certain time limit, and vote in the annual election. The governing board could grant exemption for good reasons. However, many were apparently either unable or unwilling to meet these requirements, and were dropped when the roster was checked at the end of the six-month period. Among these was Damon Knight, the fan who started the whole idea. Soon after the formal organization of the club he moved from the West Coast to New York, which may have disrupted his fanac. At any rate, he disappeared from the scene and was not heard from again. This ironical twist was repeated in the NFFF just last year. Larry Sokol, who was at least one of the co-fathers of the N'APA (NFFF's own publishers' alliance) was called into service just as the group was about to open up shop, was consequently unable to meet the publishing requirements, and so never benefitted from his brain-child.

Almost from the beginning various fans writing in various zines composed the NFFF's obituary. Some expressed deep regrets. Others announced the "news" in a sort of "the-wicked-old-witch-is-dead" shout of glee. Still others pontificated it with priggish condescension. Such announcements have continued with clocklike regularity to this day. But the poor doomed NFFF just kept on keeping on in its blissful ignorance of the fact that it was dead.

Which is not to say that all has been smooth sailing by any means. The NFFF has had its share of rainy days, and its full quota of childhood ailments. The year after its formation the draft calls of World War II almost ended it by taking most of the active members. The term of first president Chauvenet came to an end and, for a long period of time, it was impossible to even send out the call for an election -- both candidates and publishers were being drafted faster than replacements could be found. Finally presidential candidate E. E. Evans, the "Grand Old Neffer", saved the day by personally sending out ballots to name a slate of officers and approve certain emergency measures.

Many feared that the end had really come when Evans himself was called back into service. The club lay dormant from November 1942 until December 1943, at which time Acting President Al Ashley proclaimed an emergency constitution for "the duration" in order to break the "log jam". The rather complicated requirements for becoming a member were dropped at this time, and never reenacted. A candidate now only had to state his interest in fandom, and promise to support the ideals of the NFFF and be active in some fannish project. The application had to be approved by the Directorate, and the member was to be dropped if he was inactive for six consecutive months (members of the armed services being exempted.) In the spring of 1944 President Evans returned to the NFFF helm, and the club began to move forward once more.

The zines and personal letters during the early days of the NFFF reveal that the founding fathers had a great fear of entanglement in some of the many local squabbles which were constantly going on, and the possibility that some minority clique might seize control of the club and use it to further their own sectional interests. This was one of the reasons for adopting the provision that candidates for membership must be endorsed by members from three different states. This would, they felt, prevent any packing of the club by any regional group. They were unanimous in stating that the club must keep clear of any such feuds; that it must concentrate on the only one thing upon which all fans agreed -- the advancement of science-fiction and fantasy-fiction. At the organizational meeting the break-up of the QSFL was discussed at almost as great length as the formation of the NFFF, but it was firmly decided that the NFFF could not get mixed up in the dispute, and must leave its settlement to the N.Y. fans.

Art Widner, Jr., stated in the first issue of *Bonfire* : " Fan feuds and bull-dozing by minorities more or less come together. Fan feuds can be easily stopped by picking the participants up by the scruff of their necks, and gently but firmly depositing them *outside* the NFFF, where they squabble all they wish." Others echoed the sentiment in other words.

This advice is sometimes difficult to follow. Fans are just naturally argumentative by nature. Who is judge, many have asked, where legitimate argument ends and a feud begins ? My own guide is that so long as fans are discussing issues, it is legitimate argument, no matter how heated it may become. As soon as one or both introduce personalities, it has turned into a feud, and it is time to take action. But fans are a good natured and friendly people in spite of all the heated arguments. They are reluctant to take such drastic action against another fan. They prefer to wait "just a little longer" and see if maybe the problem might not work itself out. But sad experience in the NFFF has proven that feuds don't go away if no one pays any attention to them, as the old saying goes. Like all too-long-delayed amputations, they merely continue to grow more and more virulent, until at last major surgery is required, and serious complications are likely to set in. One such too-long-neglected internal feud a few years back came close to destroying the club. Another more recent one was "caught in time" and, while the operation was unpleasant, as all operations are, the patient made a rapid recovery, and ended up much stronger than before.

The organizers were unanimous in declaring that the government of the club must be as democratic as it was possible to make it. They adopted the "open ballot" (which is still retained) as making any election rigging more difficult. In order to make sure that any opposition group had an opportunity to gain the ear of the membership, "Doc" Lowmides suggested:

"I suggest that the NFFF have mailings similar to the FAPA. That is, the editor of the official organ will mail out (along with the organ) copies of any publication by any member who (a) sends sufficient copies, and (b) sufficient postage.

"Purpose of the suggested action: The experience of all clubs in the past has shown that whoever publishes the official organ is actually the person running the club. The official organ can publish what it likes and reject what it likes. It can make the club opinion that of its editor, and the members (a) cannot know whether it's on the level, and (b) have no comeback save the roundabout means of writing every member. However, mailings of material with the official organ takes 'free voice for all' out of the oratorical, formal sense, and makes it practical."

I might point out that this policy, while not much used, is still the official policy of the official organ. Any member who wants to publish a zine or a letter opposing any official action or policy, and who sends along enough copies and sufficient stamps for postage, can have it distributed along with TNFF. The only restrictions are that it must concern club business, and must be mailable. That is: they cannot contain any profane, obscene or slanderous material, since the club can be held liable for distributing such material.

During the nineteen years since its organization, the structure and procedures of the NFFF have undergone many changes. As old methods of approach proved to be ineffective, new ones were devised. New generations of fans brought new demands, and necessitated further changes to keep up with the times. Whereas it was once very difficult to become a member of the NFFF, now almost anyone with \$1.60 to spend can get in. Not all of those who join are suitable Neffer material. As one of the early officers said: "It requires a certain point of view -- a certain frame of mind." Those who have it help the club advance,

and enjoy themselves while doing it. Those who don't have it are usually missing, via the non-renewal route, when the roll is called the next year. Benefit leaflets and pamphlets, which used to be the trade mark of the NFFF, still exist to some degree, but are not the dominant activity of the club today. The high cost of duplication, plus increased postage costs, have made it impossible to continue at the old rate without an increase in dues -- which no member, old or new, wants to have come to pass. Then too, a much smaller proportion of today's fans are collectors, and therefore the demand for indexes, check lists, etc., is only a fraction of what it formerly was. In place of these benefits the "do it yourself" features of the club are now stressed more -- which perhaps brings it more in line with what Damon Knight originally envisioned: a federation of fannish groups, each interested in some phase of fannish activity, and supplying the labor and thought to run it, with the NFFF furnishing the facilities, and a "home" where a favorable environment prevails.

The basic aims and objectives of the NFFF have never changed, however. It is only the means by which we hope to attain those aims which have been revised. The club still exists primarily for the purpose of helping fans enjoy their hobby more. In the process of doing that, we hope that we are also helping the cause of stf and fantasy fandom in general, but I dare say that a majority of the members, if polled on the question, would not mention any noble or high-sounding reasons which impelled them to join and remain in the NFFF. Most of them, I am sure, would simply say: "Because I like it."

The NFFF has a bright and shining past. Its "alumni" is legion. It is almost impossible to name any group of professional fantasy or stf writers, artists, or publishers without discovering that the majority of them were Neffer-trained. Some of them are still with us. Others feel that their professional activities do not permit them to participate in the NFFF activities, and do not wish to be inactive members. We look to the future confident that the NFFF will continue to do its part in keeping U.S. fandom strong and healthy by supplying it with the stf professionals of tomorrow.

* * * * *

N O T E

b y

D a m o n K n i g h t

The seed from which the NFFF happened to germinate was my article *Unite Or Die*, which was published in the Oct. 1940 *Fanfare*. It might have been any one of a hundred other notions of the same sort, for my idea was not original or even well-expressed. But my article fell upon fertile soil, and so -- here is the NFFF.

The important thing, I think, is that this was bound to happen. If we had not begun it when we did, somebody else would have, sooner or later.

Fandom is continually evolving. No one who knows anything of the history of fandom in the last ten years can doubt that it is. First came letter writing, then local clubs, then fanzines, then national clubs and conventions. Now, it may be, we are standing on the threshold of a new era, at whose possibilities we can only guess. It may be that fandom is now coming of age.

And it may be that in this coming of age the National Fantasy Fan Federation will play an important part. At any rate, this much we know: NFFF is a step in the right direction.

It may be that we shall now have for keeps the things we have wanted, most of us, for years: a united front towards the outside world; an active voice in the improvement of professional fantasy; internal harmony and cooperation.

And certainly these things *CAN* be, if only enough of us want them sufficiently to work for them together.

CHARTER MEMBERS OF THE NFFF

1. Damon F. Knight, Salem, Oregon
2. Art Widner, Bryantville, Mass.
3. Robert W. Lowndes, New York, N.Y.
4. Ray Sienkiwicz, Scranton, Pa.
5. Gertrude Kuslan, West Haven, Conn.
6. Phil Bronson, Hastings, Minn.
7. Ross Rocklynne, Cincinnati, Ohio
8. Louis Chauvenet, Esmont, Va.
9. Louis Kuslan, West Haven, Conn.
10. Joseph Gilbert, Columbia, S.C.
11. Donn Brazier, Milwaukee, Wisc.
12. Chas Boling, Harrington Park, N.J.
13. Donald Thompson, Lincoln, Neb.
14. Lew Martin, Denver, Colo.
15. Joseph Fortier, Oakland, Calif.
16. Thomas Wright, Martinez, Calif.
17. Elmer Perdue, Rock Springs, Wyo.
18. E. E. Smith, Jackson, Mich.
19. E. E. Evans, Battle Creek, Mich.
20. John Millard, Jackson, Mich.
21. Larry Farscaci, Rochester, N.Y.
22. Julius Unger, Brooklyn, N.Y.
23. Donald Wollheim, New York, N.Y.
24. Cyril Kornbluth, New York, N.Y.
25. John Michel, New York, N.Y.
26. Jack Gillespie, New York, N.Y.
27. Richard Wilson, New York, N.Y.
28. Robert Studley, New York, N.Y.
29. Arthur Sehenert, Memphis, Tenn.
30. Harry Warner, Hagerstown, Md.
31. Charles Tanner, Cincinnati, Ohio
32. Phil Schumann, Milwaukee, Wisc.
33. Charles Hansen, Woodland, Wash.
34. Jack Speer, Washington, D.C.
35. Harry Jenkins, Columbia, S.C.
36. Richard J. Kuhn, Detroit, Mich.
37. Lynn Bridges, Detroit, Mich.
38. Bob Tucker, Bloomington, Ill.
39. Francis Paro, South Boston, Mass.
40. Dave Kyle, Montecello, N.Y.
41. Mary C. Gray, Los Angeles, Calif.
42. Chris Mulrain, Absecon, N.J.
43. Edwin F. Counts, Battle Creek, Mich.
44. Robert D. Swisher, Winchester, Mass.
45. Milton Rothman, Washington, D.C.
46. H. C. Koenig, New York, N.Y.
47. Fred Hurter (Jurter ?), Aurora, Ont.
48. Earle Hanson, Miami, Florida
49. James Bush, Oakland, Calif.
50. Lou Goldstone, San Francisco, Calif.
51. Jack Fields, Martinez, Calif.
52. George Robson, Martinez, Calif.
53. Clarrissa Smith, Jackson, Mich.
54. Henry Ackermann, Baltimore, Md.
55. Robert Jones, Columbus, Ohio
56. Ray Bradbury, Los Angeles, Calif.
57. Nick Kenealy, Hamilton Field, Calif.
58. Hyman Tiger, Brooklyn, N.Y.
59. Scott Feldman, Brooklyn, N.Y.
60. Eugene Jorgensen, Oakland, Calif.
61. Robert Jordon, Alameda, Calif.
62. Dale Tarr, Cincinnati, Ohio
63. Robert A. Madle, Philadelphia, Pa.
64. Forrest Ackerman, Hollywood, Calif.

The NFFF has had its "ups" and "downs" during the 19 years of its existence. A large turn-over in membership is to be expected, of course. It takes a certain point of view -- certain traits of personality -- to be a good Neffer, as one of the "founding fathers" pointed out. There is no way of determining in advance who has "what it takes" and who does not. So it is to be expected that those who don't have it will find the club unsatisfactory and drop out. In addition, the club has been racked at several points in its history by major feuds -- most of them as a result of disregarding Art Widner's sage advice to stop any such in the very beginning by taking the participants by the scruff of the neck and depositing them outside the NFFF, where they can squabble and fight all they want. Our "fat" and "lean" years are reflected in the table of memberships below.

April 1942	66	Feb. 1951	392
Jan. 1943	70	April 1952	358
Dec. 1944	124	Oct. 1955	107
Jan. 1946	169	June 1956	79
Dec. 1946	183	March 1957	89
Feb. 1948	232	Sept. 1957	122
Dec. 1948	319	April 1959	146
Nov. 1949	373	Aug. 1960	176

(Membership figures for the years 1953 and 1954 are not available. The drop in 1955 and 1956 reflects the result of the two-year long "Susan-Mosher Feud".)

CONSTITUTION of the National Fantasy Fan Federation

7

PREAMBLE

The activity that centers around Science Fiction and Fantasy has grown to require organization in order that desirable objectives, beyond the accomplishment of single individuals, may be attained through united effort. Under this Constitution, the National Fantasy Fan Federation is established as an association of persons interested in promoting the progress of Science Fiction and Fantasy, and in furthering its enjoyment by themselves and others.

ARTICLE I - MEMBERSHIP.

1. An individual is a member of the Association during the time covered by the payment of his dues. Dues are \$1.60 per calendar year or two years for \$3.00. On becoming a member, a minimum of \$1.60 must be paid unless, at the same time, the applicant also pays that proportionate part of the yearly dues necessary to adjust the applicant's membership to the first of the year. Members have the right to vote in all elections and referendums, and may participate in any benefits created by the Organization.

ARTICLE II - OFFICERS.

1. A President conducts the affairs of the organization. His appointments, suspensions and removals from office, whether the office concerned is elective or appointive, are subject to the review and approval of the Directorate, as are also his methods of procedure.

2. If, for any reason, the office of President becomes vacant the Directorate appoints a President to complete the unexpired term. Any interim administrative duties are performed by the Chairman of the Directorate, during which time he may not vote in his capacity as Director except on motions of appointments.

3. A Directorate, composed of five members, regulates the affairs and controls the finances of the organization, and may define the duties of any office or official of the association.

4. Decisions of the Directorate are by majority of its five members except in the following instances: By unanimous vote the Directorate may refuse membership to any person; expell any member by refunding the balance of the dues; and may remove the President from office.

5. Any person designated as Treasurer or otherwise empowered to keep or convey the funds of the organization must be over twenty-one years of age.

8 ARTICLE III - ELECTIONS.

1. The President and five members of the Directorate are to be decided by the membership in an annual election of those officers. Ballots for the elections are to be distributed before October 10th and the elected candidates take office on the following January first. Any member may seek office by complying with the official requirements which are to be published in the Official Organ at least two months previous to the filing deadline.

2. No person may hold two elective offices at the same time.

3. Each person may cast one vote for each of the five candidates of his choice in the election of the Directorate. The five candidates receiving the largest number of votes are elected. Ties are resolved by majority agreement of those elected candidates not included in the tie.

4. Of the candidates for President, the one receiving the largest number of votes is elected. In case of a tie, the elected Directorate choose a President from the tied candidates.

ARTICLE IV - OFFICIAL ORGAN.

1. The association issues a publication of at least bi-monthly schedule which carries, in addition to other material, a quarterly statement of the financial status of the organization, together with a listing of new members and their addresses.

ARTICLE V - PETITIONS AND AMENDMENTS

1. Petitions of whatever purpose, endorsed by five percent of the members or twenty-five members, whichever be less, must, within sixty days after the Directorate receives them, be submitted to the membership for decision unless the Directorate has already taken the indicated action. The sole power to alter or amend the Constitution is invested in the membership.

2. Amendments to the Constitution shall require 2/3 of the votes cast to be approved. All other decisions by the membership shall be by a majority of the votes cast.

3. Any alteration or amendment of the Constitution will be presented to the membership for vote exactly as it is to be entered, or the alteration or amendment is invalid and without force.

(Amended by membership vote May 1960)

P R E S I D E N T S O F T H E N . F . F . F .

9

Louis R. Chauvenet June 1941 to June 1942

E. Everett Evans ? ? to Nov. 1942
 (Called into active service with U.S. Navy)

Al Ashley (Acting) Nov. 1942 to Dec. 1943

E. Everett Evans Dec. 1943 to June 1945

Bob Tucker (Acting) June 1945 to Jan. 1946

Walter Dunkelberger Jan. 1946 to Dec. 1946
 (Resigned)

Art Widner Jan. 1947 to Jan. 1948

Dale Tarr Jan. 1948 to Jan. 1950

Rick Sneary Jan. 1950 to Jan. 1952

K. Martin Carlson Jan. 1952 to Jan. 1953

Bill Venable Jan. 1953 to Dec. 1953
 (Resigned)

Don Susan Jan. 1954 to Aug. 1955
 (Impeached by Directorate)

Walter A. Coslet Aug. 1955 to Jan. 1956

Stan Woolston Jan. 1956 to Jan. 1958

Ralph M. Holland Jan. 1958 to (Present)

It may even suprise some NFFF members to know that the club was in the book publishing business once during its lifetime. Life-Member David H. Keller gave the NFFF the book rights to his story: "The Sign Of The Burning Hart", and 250 copies were published under the NFFF imprint in Dec. 1948. But it probably won't do you much good to look for a copy in the book stores. They are now collector's items, and the owners seldom can be persuaded to part with them.

If you are not a member of the NFFF, why not get in the swim and really enjoy your fannish activities. It is the meeting ground for fans from all parts of the world, and with all legitimate fannish interests. If none of the departments or committees we now have fill the bill for you, and enough others also want the service and will supply the manpower (or womanpower) to run it, the NFFF will provide a home for it and help you get it started.

Just \$ 2.00 will pay your dues up to the end of 1961 -- or to make it still simpler, pin a \$ 5.00 bill to your application and you are all set until the end of 1963.

Call at our Headquarters Room, or write the Secretary-Treasurer:
 Janie Lamb, Route 1, Box 364, Heiskell, Tennessee, U.S.A.

THE NATIONAL FANTASY FAN

Official Organ of the National Fantasy Fan Federation

Our Aim: -- To avoid, so far as is possible, those regional disputes, and the many other non-fannish things which ordinarily separate fans, in order that we may unite ALL fans on the only one thing upon which they all agree: the promotion and enjoyment of Science Fiction and Fantasy Fiction.

The National Fantasy Fan is published six times per year, as provided by the Constitution of the NFFF, on the first day of February, April, June, August, October and December.

Deadline for all material is the 10th of the month preceeding date of issue.

Due to space limitations, fiction and poetry cannot be used. All such should be sent to our Manuscript Bureau, which will attempt to place it in some fanzine (or prozine if it is good enough and they are lucky!)

Editor: Ralph M. Holland

Associate Editor: Dora G. Holland.

OFFICERS AND COMMITTEE HEADS

President: Ralph M. Holland, 2520 - 4th St., Cuyahoga Falls, Ohio

Secretary-Treasurer: Janie Lamb, Route 1, Box 364, Heiskell, Tennessee

Directorate:

J. Arthur Hayes (Chairman) RR 3, Bancroft, Ont., Canada

K. Martin Carlson, 1028 Third Ave., S., Moorhead, Minn.

Honey Wood Graham, 1515 Hopkins, Berkeley, Calif.

Alan J. Lewis, 4550 West Maple Rd., Birmingham, Mich.

Stan Woolston, 12832 Westlake Ave., Garden Grove, Calif.

Editor *Postwarp* -- Editorship rotates, see notice inside.

Official Historian: K. Martin Carlson (*Also Trading Manager*)

Election Teller: Stuart Hoffman, Box 13, Black Earth, Wisconsin.

Membership Activities Department - Honey Wood Graham, Manager. Domain:

Recruiting Bureau: S/Sgt Richard C. Keys, 746th ACWRON, Box 211, Oklahoma City
AFSTS, Oklahoma City, Okla.

Welcommittee: Art Hayes.

Round Robins; Seth A. Johnson, 339 Stiles Ave., Vaux Hall, N.J.

Overseas Bureau: James MacLean, Box 401, Anacortes, Washington

Internal Affairs Department - J. Arthur Hayes, Manager. Domain:

Follow-Up Committee: Clayton Hamlin, 28 Earle Ave., Bangor, Maine.

Manuscript Bureau: Ed Ludwig, 455 N. Tuxedo Ave., Stockton 4, Calif.

Public Relations and Neffan News Service - Stan Woolston, Manager.

Publications Department - Alan J. Lewis, Manager.

(Domain: Misc. club publications, not including zines)

Fanzine Clearing House: Seth A. Johnson

Naffer Amateur Press Alliance: Belle C. Dietz, 1750 Walton Ave., Bronx 53, N.Y.

Fanzine Advisor: Art Rapp, RA 36886935, Firing Btry, 1st Msl Bn (Cpl) 40th
Artillery, Ft. Bliss, Texas.

Pittcon Arrangements Committee:

Official Hostess: Alma Hill,

Art Director: Bjo Wells, 9804 White Knoll Drive, Los Angeles 12, Calif.

((Note: Fanartists Group is NFFF endorsed, but independent. For information, contact Bjo direct.))

N F F F O R G A N I Z A T I O N

The structure of the NFFF is similar, but on a much smaller scale of course, to that of the national and local governments. That is: it has its "legislative" and "executive" branches, each of which have their own specific powers and duties, and act as a check on each other. As is common with all membership organizations, there is no "Judicial" branch. Any questions which might require legal adjudication would go into the regular civil courts.

Our Legislative Branch consists of a Directorate of five members, elected by the membership. The Directors elect one of their number, usually but not necessarily the one who received the largest number of votes, to act as Chairman. They are the policy-making body of the club -- the ones who consider any suggestions for new activities or any changes in the old ones. They also have full and final jurisdiction over all the financial affairs of the club -- the expenditure of money, etc. In case charges are brought against any officer or member, they constitute the trial board, with power to impeach an officer or expel a member if they consider it to be necessary. They can also review and reverse any action of the President.

The Executive Branch is headed by the President, who is also elected by the membership. He is responsible for carrying into effect any policies which the Directors may approve, and in general "conducts" or administers the affairs of the club. It is not specifically stated in the Constitution, but accepted parliamentary law also gives him the duties usually assigned to any presiding officer. That is: he must see that the provisions of the Constitution and all civil laws are not violated, and must interpret the provisions of the constitution when requested by the members, or when circumstances require it, and must see that the business of the club is conducted in an orderly manner.

Since it is obviously impossible for the President to personally handle all the details of a club such as ours, many of these powers and duties must be delegated. To this end, it is customary to divide the club activities into departments, such as Membership Activities, Internal Affairs, Public Relations, etc. Each of these Departments is headed by a director, who is usually a member of the Directorate, as they are usually the most active members, but not necessarily so. There have been department heads who were not Directors, and often a Director does not feel that he or she can handle anything except that one job in their available time. In theory, these department heads are appointed by the President, but in actual practice it is usually settled by consultation among the Directors to see which departments they would prefer to head, if any.

Each Department is further divided into various committees or bureaus, the heads of which are usually selected by the department head, altho again they are in theory appointed by the President, since he is responsible for the functioning of the committee. The President's job is to coordinate all these various units so that they will all be working toward one common end, but beyond this they are customarily given as much autonomy as possible, and their decisions are questioned only under the most exceptional circumstances. After all, if the President or department head had to personally make the final decision on all the details, he (or she) might as well be running the committee themselves.

There are some offices outside this "chain of command". The Secretary-Treasurer, for example, is appointed directly by the President -- with the Directorate having the right to review the appointment if they wish -- but once appointed functions pretty much independently. The duties are specified by the Constitution and by customary procedure, thus making detailed instructions unnecessary.

The Official Teller, who counts the ballots in the annual election, likewise has full freedom to function as he deems necessary. He must be a person whom the other members trust to count the ballots honestly, and not reveal anyone's vote. Once

12.

such a person is found, they are usually kept in office as long as they are willing to serve, regardless of changes in the other officers. At the present time this job is held by Stu Hoffman, who is well known and universally respected not only in the NFFF, but throughout fandom.

This may all sound very complicated, but actually the administration of the NFFF is not nearly as complicated in practice as it is on paper. The various officers and committees work together and help one another, with the least amount of formality, and it is rare indeed that we have one who "throws his weight around."

F U N C T I O N S O F D E P A R T M E N T S A N D C O M M I T T E E S

* * * * *

M E M B E R S H I P A C T I V I T I E S D E P T . -- Honey Wood, Director.

This Department has jurisdiction over the Recruiting Bureau, Welcommittee, Round Robins, and Overseas Bureau.

R E C R U I T I N G B U R E A U -- Richard C. Keys, Chairman.

The purpose of this Bureau is, as its name indicates, to recruit into the NFFF new members whom it thinks will be an asset to the club. They usually have members of the committee assigned to contact fans who write to the lettercols of the pro magazines, hold contests to encourage individual fans to secure new members, etc.

W E L C O M M I T T E E -- J. Arthur Hayes, Chairman.

This is perhaps one of the most important committees in the club, since it is the one to make the first contact with new members and welcome them into the club. If this first impression is a favorable one, there is a good chance that we will have a satisfied and active member. Otherwise, they are likely to become dissatisfied and drop out.

Fortunately, thanks to the energetic and wise leadership of Art Hayes, it is also one of the most active committees in the club at the present time. Art publishes a committee bulletin (the Bullzine) which circulates among the members of the committee, and serves to coordinate their activities.

R O U N D R O B I N C O M M I T T E E -- Seth A. Johnson, Chairman.

For the benefit of those who are not familiar with them, Round Robins are circulating letters. One person starts it by writing down his ideas on some subject, and sends it to the next name on the list. That person adds his or her comments and passes it along to the next name, and so on. After it has been clear around the circle and comes back to the person who originated it, they remove their original letter and add new comment on the letters of the others, and it starts a second time around, with each person in turn removing their original letter and adding a new one. It continues circulating as long as the members of that particular circle are interested in that subject.

Seth's job is to try and group members with similar interests in one Robin, and see that they don't get stalled in someone's desk drawer.

A recent development is the Story Robin, which is similar in operation except that the first person starts a story, and each additional one adds a chapter. This is the particular activity of Clayton Hamlin and Phil Harrell, who can give you the details on it.

OVERSEAS BUREAU -- James MacLean, Chairman.

The purpose of this Bureau is to promote correspondence between fans in the U.S. and various overseas countries. One planned function which is not yet in operation, but which we hope to get going soon, is an exchange plan whereby fans overseas -- particularly in those countries where U.S. dollars are unobtainable -- can send books, zines, and other things of value to U.S. fans who will, in return, pay their dues in the NFFF and buy books, prozine subs, etc., for them.

INTERNAL AFFAIRS DEPT. -- J. Arthur Hayes, Director.

This department supervises the Follow-Up Committee and Manuscript Bureau.

FOLLOW UP COMMITTEE -- Clayton Hamlin, Jr., Chairman.

The Follow Up Committee takes up where the Welcommittee leaves off. That is: after the members of the Welcommittee have contacted the new member and have done their best to make him or her feel at home and acquainted with the members, the Follow Up Committee steps in and tries to find out the member's interests and talents and fit them into the activities of the club to the best possible advantage of both the member and the NFFF. The club does not have any activity requirement at the present time, and if a member wants to merely sit on the side-lines and do nothing but read the Official Organ and Letterzine, it is his or her right to do so. But they will enjoy themselves more if they are active, of course, and so the committee tries to "place" every member who wants to participate in club affairs.

MANUSCRIPT BUREAU -- Ed Ludwig, Chairman.

This Bureau, under the very capable leadership of Ed Ludwig, serves both the fans and the fanzine editors. It is probably the ambition of every fan, either secret or expressed, to try writing sci-fiction -- and the Bureau tries to further this ambition by placing their stories, articles, poems or art work with some zine, to the best advantage of the fan who created the work, and offers helpful criticism and advice when it seems in order. It has "discovered" several writers and artists who are of near professional quality -- in fact, several stories, etc., have been submitted to prozines by the Bureau, and the verdict is now being awaited.

On the other side of the picture, it will try to help editors improve the quality of their fanzines by securing for them material suitable for their zines. This latter service is not confined to editors who are members of the NFFF, and no charge is made to either the writer or the editor (altho stamps will be accepted to help pay the postage on the manuscripts, which can be quite an item at times.)

PUBLIC RELATIONS & NEFFAN NEWS - Stan Woolston, Direc.

The normal activity of this department is to try and get favorable news of the NFFF into fan and prozines, and in other ways "advertise" the club. This function is inactive at the present time, and the main activity is the Neffan News Service. In this, Stan attempts, via a crew of volunteer reporters, to gather all sorts of fan news and distribute it to fanzines requesting this service.

PUBLICATIONS DEPARTMENT -- Alan J. Lewis, Director.

This Department normally takes charge of publishing "benefit" leaflets, and such, but is also inactive at the present time. The rising costs of publishing the O-O and letterzine have sharply cut down on the publication of benefit material.

FANZINE CLEARING HOUSE -- Seth Johnson, Manager.

The F.C.H. attempts to bring fanzines and would-be subscribers together. The publishers of fanzines which are seeking subscribers send Seth bundles of sample copies. He divides these up into parcels containing one of each kind of zine he has at the moment, and sells them to interested fans at the rate of \$1.00 per parcel. This just about covers the cost of mailing them out, but any profit at the end of the year is divided among the participating publishers. The fans can look the zines over, pick out the ones which interest them, and make arrangements directly with the publisher to subscribe to them.

This service is not limited to members of the NFFF. Both publishers and fans who buy the bundles can be, and frequently are, non-Neffers.

NEFFER AMATEUR PRESS ALLIANCE

Belle C. Dietz, Manager and Editor of the Official Organ.

J. Arthur Hayes, Directorate Representative.

This is NFFF's own amateur press association. Members must be members of the NFFF in good standing and must, in addition, pay the dues in the Alliance, which is \$1.00 per year at present, but subject to change as expenses increase.

Each member of the Alliance must publish at least six pages of his or her own original work each two mailings -- mailings being every three months. They can have a zine in each mailing, of course -- in fact are encouraged to do so -- this is just the minimum requirement. They can also publish material contributed by others after they have made their minimum requirement of original work.

Membership is limited to 40 members, and this figure has now been reached. NFFF members who are interested can become members by registering their names on the waiting list, and waiting until a vacancy occurs. Each member of the Alliance must send the editor 46 copies of their zines. These are put up into bundles of one of each zine, and mailed out to the members. The extra six copies are distributed to those on the waiting list, and sold to interested fans so long as they last.

FANZINE ADVISOR -- Art Rapp

This is a personal service by Art -- that of advising publishers and would-be publishers on their problems. Art is familiar with almost every known type of fanzine reproduction equipment, and has had long experience in publishing, and so is well fitted to help others over the rough spots, whether it is a mechanical problem or advice on the contents. The requirements of his army job make his availability a but uncertain at times, but all letters will be answered as soon as possible.

This covers the list of committees and bureaus at the present time, but does not include all the functions which may be added later. What these additions might be is for the membership to decide. Our policy since the organization of the club has been that if any group wanted any legitimate fannish activity or service, and some of their number would provide the work necessary to run it, the NFFF would provide a home for it and do all it possibly could to get it going.

In a very few cases the activity was of such a nature that it was obviously broader in scope than any one club or group, and in such cases we cheerfully cooperate with other groups and individuals in setting up an independent group to supply the need. This was done in the case of the World Cons, which once were pretty much of an NFFF "baby", and it has been continued when needed ever since.

We also act as an organization, and/or encourage members to act as individuals, as the nature of the case may dictate, to aid and support all established fannish activities, such as the world and regional conventions, TAAF, the new Fan Art Group, and others, in every legitimate way possible.

By Chris Moskowitz

The beginnings of science fiction cover art are to be found with the books of the middle 19th century. Book jackets as such were unknown then, and to sell books by their bright colors the pictures, many in full color, were stamped directly into the cloth of the book cover.

Early Jules Verne books were profusely illustrated both on the covers as well as in the interior. One such series of books, an imitation of Verne works, was "Voyages Excentrix", the cover of which was by an artist, Paul d'Invoi, and in style resembled that of the modern dean of science fiction artists, Frank R. Paul. But no one artist stood out in this period. Most of the artists were unknowns.

The first cover jackets, merely plain paper intended to keep the book clean, were used in the 1890's. Only the book titles appeared on the cover. But gradually the idea of printing the picture on the cover jacket took over and by 1920 it was rare for the actual book cover to have a picture on it.

Science fiction cover art per se unquestionably began with the advent of the dime novels published by Beadle & Adams before the Civil War and which flourished from 1850 to 1910 when they practically disappeared from the scene. These were cheap pulp magazines generally containing one short novel (about 20,000 words) and more often selling for a nickel than a dime.

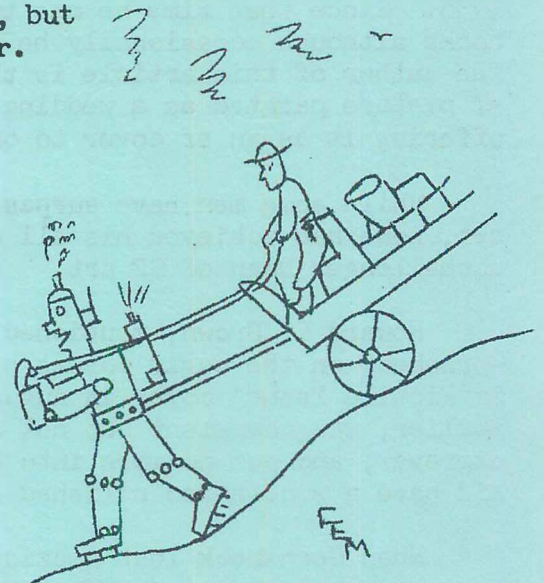
These magazines had large size illustrations on each cover and the novel called the "Steam Man of the Prairies" by Edward S. Ellis, published in 1869, was the first science fiction story. The Frank Reade series of stories took their lead from this novel and were illustrated by an unknown artist who drew excellent black and white pictures. The early ones were wood cuts but later copperplates were used. He had a fine line drawing style and was skilled in depicting machinery. The artist used to discuss the stories with Lew Senarens, the author, but his name cannot be recalled by Mr. Senarens' daughter.

About 1904 a magazine series, "The Frank Reade Weekly", appeared with good colored covers and ran about 96 issues in the U.S. In England both a black and white and later a colored cover Frank Reade series appeared in 1912-1913. The English artwork, however, was much inferior to the American artists.

The next group of science fiction stories appeared in the Frank A. Munsey magazines, among which were "Argosy", "Cavalier", "All Stories", and "Scrap Book Magazine."

Argosy and Cavalier ran science fiction in almost every issue and often had sf scenes on their colored covers. But they refrained from the grotesque and unreal, and would only show human beings in a distress situation.

The earliest sf artist for Argosy about 1920 was Modest Stein, but he showed only human or animal figures in action poses.



About 1923 Robert Gaef and Paul Stahr appeared in Argosy and they illustrated many of the Edgar Rice Burroughs, A. Merritt, Ralph M. Farley and Roy Cumminings stories. Again they predominately showed human beings and action situations but occasionally they did show a nifty monster and often unusual clothing.

Howard V. Brown, who later did the covers for Astounding from 1933 to 1938 was the exception in that he did several spaceship scenes for them in a reasonably good style.

Another artist produced by Argosy in the late 1930's was Rudolph Belarski. His best cover work was done, however, for Terrance X. O'Leary's "Warbirds" magazine in 1935-36. There were only 3 of these covers and they were strikingly dramatic pictures that showed he could produce superior work. But for the most part his covers for Weird Tales and much later in Orbit SF in 1953 and 1954 were only mediocre. At present he is out of the sf field.

When Hugo Gernsbeck began publishing sf material regularly in Modern Electrics and Electrical Experimenter, he looked about for a man who could draw machinery and architecture as well as animals, humans and monsters. He found that man in Frank R. Paul.

Paul had been trained in Europe as a mechanical and architectural draftsman and had had experience as a newspaper cartoonist. This training, combined with an inborn feeling for color, dimension and a fine imagination, resulting in lending a sense of the dramatic to his sf illustrations. Even his monsters had personalities of their own. Originally his talents were confined to black and white and half-tone interior illustrations, but when Gernsbeck began "Amazing Stories" magazine in April 1926 it was Paul he turned to for his full color covers. His first cover was not outstanding, but from that point on they improved with each one, showing tremendous imagination, depth and startling control of color. He could depict astronomical scenes with scientific accuracy and at the same time dream up a fantastic creature from unknown worlds. SF fans took to his work immediately and he was the leading cover artist of the period from 1926 to about 1936. Since that time he has turned more to technical illustrating for text books although occasionally he has done covers or interiors upon special request. The author of this article is the proud owner of what may be his last full color sf picture painted as a wedding present. We hope to share it with you all by offering it as an sf cover to one of the present sf magazines in the near future.

While some men have surpassed Frank R. Paul in individual aspects of the SF art, none has achieved his all around ability and he remains, even today, the unchallenged Dean of SF Art.

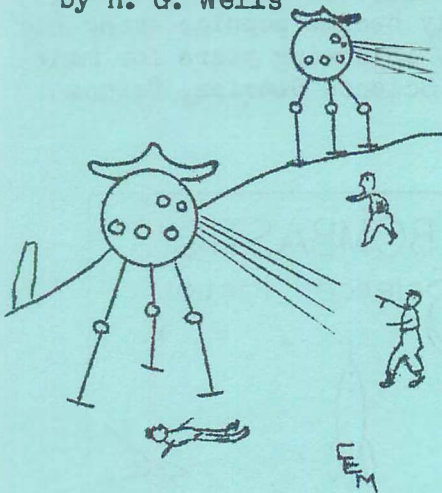
Howard V. Brown, mentioned before as an Argosy cover artist, was used by Gernsbeck on the early covers of "Science and Invention" and he did the "Scientific Fiction Issue" cover in August 1923. His work on Astounding, mentioned earlier, was competent but not outstanding. He knew the limitations of the engraver, and put no more into his drawings than the engraver could capture. They did have a smooth and polished effect, however.

When Gernsbeck lost Amazing Stories and his Experimenter Publishing Co., he began to publish Science Wonder Stories, Air Wonder Stories, Scientific Detective Monthly, and Science Wonder Quarterly, and he took Paul with him. Hence Amazing Stories desperately needed a new cover artist who could draw like Paul.

They first found, in 1929-1930 Hans W. Wesolowski who used the name "H. W. Wesso." He, like Paul, had had European training in art work and his style was

The War of Worlds.

by H. G. Wells



smooth. He drew spaceships well and liked to show them in detailed cross section, such as the one illustrating E. E. Smith's "Skylark III", showing a spaceship cut in half by rays. His colors were good but his humans awkward and a little grotesque. He also depicted the first bugeyed monster, and thus showed some originality.

When Clayton Publications began Astounding SF in January, 1930, they hired Wesso to do their covers. That left Amazing again without an artist. It was then that Leo Morey appeared on the scene. Morey was not in a class with Paul or Wesso but had his own style of subdued tones in good artistic taste. But he lacked originality or vigor in his work. He appeared from about 1930 to 1938.

One magazine that must be considered in this same period from about 1923 to 1940 is Weird Tales. It always ran SF stories and occasionally SF covers.

The early covers from 1923 to 1925 were of poor quality with no outstanding artist. But in 1926 C. C. Senf began to paint for them. He made striking use of color and occasionally he drew a good animal and showed some originality of imagination, but he was not overall in a class with Paul. One of his best covers illustrated Otis Adelbert Klein's "Tamm, Son of Tiger" in 1931.

The most famous artist for Weird Tales was J. Allan St. John. He first became famous for doing the cover jackets for Edgar Rice Burrough's "Tarzan" and "Mars" stories in the period from 1914 to 1920. He used a classical art approach to covers and turned out truly proportioned human figures as well as original monsters. His work lost a great deal of their detail and color between the original and the reproductions on the covers. Many of the originals would be worthy to hang in a gallery. He later did covers for Fantastic Adventures and Amazing Stories in the late 1930's and early 1940's. He died in the late '40s.

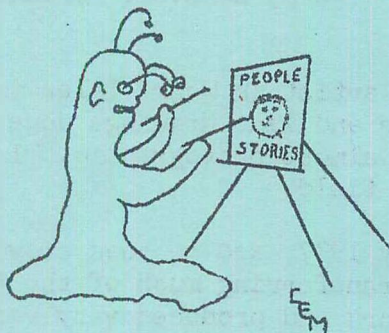
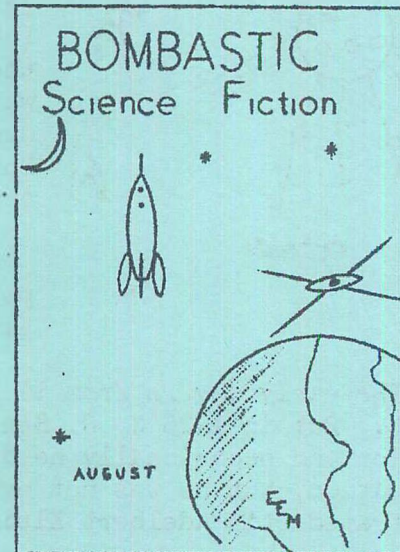
Weird Tales also produced Margaret Brundage who specialized in pastel colored pictures with scenes of buxomy females appealing more toward the male attraction than the artistic sense. She did do a few actual SF covers, however. Brundage is still alive and living in Chicago.

Virgil Finlay initially appeared as an interior artist in Weird Tales in December, 1935, and produced beautifully fine stipple and line drawings done with painstaking accuracy and so well done that they were almost photographic. In this he takes second place to no one, in or out of the SF field.

His first Weird Tales cover appeared in February 1937, and he soon crowded Margaret Brundage off the covers. He succeeded in transferring much of the fine line work he did in black and white into his color work and produced very versatile drawings of humans, animals, and monsters. He has since done scores of SF covers for magazines such as Famous Fantastic Mysteries and Fantastic Novels, as well as the modern magazines. His style has changed over the years and the time consuming stipple work has had to give way to a more commercially feasible modern style of streamlined simplicity which is nevertheless outstanding and he is one of the top five artists in SF today. His most recent work appears on the cover of Fantastic Universe.

Weird Tales also introduced Hannes Bok to the SF world. His first SF cover was actually a lineoleum cut done for "Cosmos", a fan magazine supplement in 1933. Bok was a friend of Ray Bradbury, and in 1939 at the 1st SF Convention, Bradbury showed samples of Bok's work to Farnsworth Wright, the editor of Weird Tales and convinced him to try Bok in the magazine. He immediately became popular among the readers and then went on to do covers in the immediately following years for many magazines, among them Future SF, SF Quarterly, Stirring Science Stories, Cosmos Stories, Astonishing Stories, and Super Science Stories. However, he received very little pay for for much of his work as it was done for fan friends who had become pro editors. As a result he became embittered and quit illustrating for a long time. He did resume later, however, and did book jacket covers for Fantasy and Gnome Press, and some covers for a few of the modern magazines.

Bok's style was artistic in a rather grotesque fashion popular from 1940 to 1950. This resulted from the idea that the camera was going to replace the artist for accurate reproduction, hence he should produce a picture that represented an idea rather than an actuality. This gave his work human figures, for example, that had sharp angles and almost skull-like faces. His monsters became stereotyped and many of his covers seemed two-dimensional and poster-like. Despite this, however, his wonderful use of vivid colors made his pictures have a dramatic effect that was truly eye-catching. On the basis of his best work he is an outstanding artist. Unfortunately, he has, for the present, forsaken the SF field of art. He influenced many other artists, notably Boris Dolgor who also worked for Weird Tales.



The next group of truly notable SF cover artists appeared when Ziff-Davis purchased Amazing Stories from Tech Magazines. They had their editorial offices in Chicago and it wanted artists who were on the spot. Hence they developed Chicago men. Among them were Julian S. Krupa and Robert Fuqua, who both drew in a high grade cartoon style faintly resembling Frank R. Paul in that they did machinery better than average. Fuqua was definitely the better of the two and has gone on to illustrate many aviation magazines.

H. W. McCauley, who is known for his "Mac Girl", started for Ziff-Davis and produced Esquire-like pictures in the SF field.

Worthy of mention also in this group is Malcom Smith who can do a space scene that, while not scientifically accurate, is still interesting and pleasing to the eyes. He is still occasionally seen in SF literature.

Ralph Gibson Jones was another of this group. At his best he imitated Frank R. Paul and produced some colorful pictures, but for the most part his work was only mediocre.

During World War I Famous Fantastic Mysteries needed a man to replace Virgil Finlay, who was drafted, and obtained the services of Lawrence. Lawrence was an old man at the time and had been in the illustrating field a long time. He was asked if he could draw like Finlay and he therefore produced similar style pictures which were good, but not quite up to Finlay, especially where human figures were used. A lot of the quality of his work was lost in reproduction. He was quite popular during the war years.

Elliot Dold was initially an adventure magazine illustrator in the 1920's. When F. Orlin Tremaine took over Astounding in October 1933, Dold did his interior illustrations and probably was the best of all in SF. His style was very original and characteristic, especially when depicting machinery of the future. He did only two covers, but these were outstanding.

Standard Magazines, i.e.: Thrilling Wonder Stories and Startling Stories, produced Earle K. Bergy who was a cross between McCauley and Brundage. He could do terrific females and used pastel colors, but also had versatility enough to do bug-eyed monsters or space ships. His originals are highly prized by SF fans because of their smooth, eye-catching style. Bergy died in 1932.

Hubert Rogers, who originally illustrated for McFadden Publications in the 1920's and did Argosy covers in the 1930's, including some of the Tarzan stories, was introduced by John W. Campbell, Jr., in 1937 on covers of Astounding SF when he became editor. Rogers is outstanding in doing human faces and space ships on the covers. His colors are also very good.

Campbell also introduced Ed Cartier to SF covers. Cartier uses a style that is very cartoonish but contains vivid and striking colors. His creations are amusing and he belongs among the better modern SF artists.

A man who deserves mention in connection with SF is A. Lydenfrost. He does excellent topography and bas relief maps, as seen from outer space. He is now used frequently by Life magazine. He has done only one SF cover -- for Planet Stories.

Campbell also brought to SF in 1946 the renowned artist, Chesley Bonestell. Already in his 60's, Bonestell had previously been drawing for industrial trade magazines, but the reproduction used on the covers of these magazines was so poor that it was not until some of these same drawings were reproduced by modern methods on slick paper in the book: "Conquest of Space", by Willy Ley, that his true artistry was recognized. His landscapes of other planets or space scenes represent as scientific an approach as is possible, and are combined with beautiful use of shades and color. He is limited to this field as he cannot do human or animal figures, but no one else can match him in his specialty.

Standard Magazines also introduced Alex Schomberg who later did outstanding work for Science Fiction Plus and Fantastic Story magazine in the early 1950's. He is a master of the air brush and can do alien landscapes and space ship scenes with the best, although he is a little weak on figures.

Paul Orban, who is best known for his covers for "Shadow Magazine", has done some work in the SF field, but mostly interiors. He does competent work and is best with figures.

Ed Valigursky became popular because of his colorful covers on "If" magazine. but he does most of his work for aviation magazines.

In the present SF field, aside from Paul and Finlay, who have been discussed previously, three other men stand out.

Frank Kelly Freas is noted for his great versatility. He can do space scenes, monsters, or human figures with equal ease. His work, however, was derived from a cartoon style and this does detract in the sense that his pictures do contain artistic flaws in composition. The faces, for example, of his humans are often crude and lacking in detail. But his pictures are cute, colorful, and effective.

Ed Emshwiller, or Ed Emsh, as he is known, is more of a technician than a truly great artist, and he belongs to the school of modern expressionist art. His SF covers are professional in versatility, detail, color, and expression, but at times seem a little stilted. However, he appears to be slowly improving in some of his more recent work and may yet achieve great stature.

Mel Hunter has styled his work after that of Chesley Bonestell and does very good space scenes and landscapes. His figure work is slightly better than Bonestell's but still only mediocre. But his use of color and sharpness of detail makes him stand out and he appears also to be improving with experience. His work is now being seen in Life magazine.

This has been only a brief outline of the men who have made the history of SF cover art. No attempt was made to mention every artist.

The most outstanding man in the field is unquestionably Frank R. Paul. After him, but not necessarily in order, come Virgil Finlay, Chesley Bonestell, Hannes Bok, and Ed Cartier.

In a secondary notable group are J. Allan St. John, Howard V. Brown, Ed Emsh, Mel Hunter, Frank Kelly Freas, and Alex Schomberg. The latter may belong with the first group, but then this is just a matter of opinion anyway.

Thus we see that the number of good SF artists is limited. We can hope that this number will increase in the future, but unless there is an upsurge in the number and quality of SF magazines, combined with more suitable remuneration to the artist, in view of the special talent required, this does not seem likely.

(Reprinted from April & June 1959 TNFF)

---- C.E.M.

F A N - A R T G R O U P

Something IS being done to try to increase the number of good SF artists -- the Fan Art Group. This was born in the NFFF, as a result of a Round Robin among fan artists started under Seth Johnson's supervision.

It was apparent from the start that the scope of the group would be too large, and the particular needs of the artists too technical, for it to be a part of any existing club, and so it is planned to have it of, by and for the artists -- completely independent of the NFFF, altho most of the active members are Neffers, and we are supporting and aiding it in every way possible.

Organization was not completed in time to sponsor the Pittcon Art Show, but it is expected that the group will sponsor the art shows at future World Cons. An organization meeting is planned in the Art Show room.

If you are an artist, join the group and help get it into orbit. If you are not, help them along with a word of encouragement -- or a more substantial contribution if you feel able.

For further information, contact -- Bjo.

-or-

What Science Fiction Fans Do In Their Spare Time

By Milton Alpha Rothman

YOU, who have just joined the NFFF, or are about to join it, may now be wondering what you are going to do about it. You may feel that the old timers and the big shots are doing all the activity, and all you can do is to receive the monthly publications and pay dues.

THAT'S not much fun, so we'll have to remedy the situation.

LET'S analyze the activities open to a science fiction fan and see how you can get started in them. First we must understand one thing. We're going to list a large number of activities here; you don't have to do them all at once. In fact, it is better that you don't try to do them all at once, for you'll find yourself burning away your interest in science fiction.

IN BRIEF, the activities are as follows:

1. Reading.
2. Collecting.
3. Writing letters.
4. Meeting fans.
5. Writing articles for fan magazines.
6. Club activities.
7. Publishing fan magazines.
8. Writing for professional magazines.

THAT seems like a lot, but there are many fans who have done all of these at some time or another. Let's take them up in detail:

1. Reading. You've already read some magazines; probably the current issues as they come off the newsstands. You've also discovered that there are many fantastic books to be had. Whether you are drawn more to science fiction or pure fantasy, the fact is that this type of story is very interesting to you. The ideas of the strange things happening in the future or on other planets or in other spaces and times are more breathtaking to you than they are to other people.

That's why you like to read these books and magazines. Keep on reading them. don't stop reading them, as some fans do, and then claim that you are still a fantasy fan. Don't give up other types of literature either. Thomas Wolfe, Ernest Hemingway, and a few other people write good things too. My only point in these two paragraphs is that the reading of science fiction and fantasy is the foundation of our fandom.

2. Collecting. You'll notice that the magazines have been going on for a long time. Amazing Stories was a fine magazine in 1926 when hugo Gernsbeck started it, and Wonder Stories was magnificent under the title of Science Wonder Stories in 1929.

It's nice to have on your shelves a complete set of all the science fiction magazines. It's a hard thing to obtain nowadays, but still it is fun to collect all that you can from whatever sources there are. In this way you read the fine science fiction that was written ten or more years ago, and you get an idea of the history of this form of literature. I do not suggest collecting just for the sake of collecting, as some people do. Read what you buy, and keep it on your shelves so that someone else can read it later on, or so that you yourself might look at it in the future.

Where can you get old magazines? In the big cities there are back-date magazine stores which formerly were a rich source of science fiction magazines. Nowadays they are not so good. A few certain fans make a business of selling old magazines through the mail, and often other people have advertisements in the fan magazines when they have something to sell. Unfortunately, you need money for them. No more 1928 Amazings for a nickle each.

The moral of this activity is that, since you are starting an activity based on a literature, you want to have a nice big stock of this literature on your shelves for pleasure and reference. And most of the pleasure comes in shopping around for the stuff.

3. Writing letters. Before science fiction magazines and clubs became so highly organized, most activity centered around the writing of letters. A person with less than ten correspondents just didn't rate. Some fans, such as those in the army or living in isolated places, have no other kind of fan activity available. I see no reason why this should not still be a large part of any fan's activity.

TNFF periodically runs a membership list with addresses. The obvious thing to do is to pick out some names and write to them. You may find people who live quite close to you. You will find people in all age groups. The next thing is to "meet" these people. In other words, you're setting out deliberately to make a lot of friends in this science fiction world. Most fans are quite delighted to receive letters, and they will answer them even if they have never heard of you. If they are too busy to carry on a correspondence, most of them will politely tell you so.

Then there are the Round Robins, which are sponsored by the club. This is a sort of circulating letter going round and round in a small group. The director of the Round Robin letters, who is listed in the Official Organ, will get you started in a group if you ask him to do so. That is what he's there for.

What do you write about in these letters? You start out by discussing science fiction -- the stories that came out recently, the books, the movies, the radio and T-V programs, the fan activities, collecting adventures and misadventures, magazine trading and so on. Later you probably spread out to other things, like general literature, music, art; and perhaps the mundane things like the best liquor. But you still mention science fiction occasionally. That is Correspondence; conversations in writing between people who have interesting things to tell each other.

4. Inevitably you get to meet some of the people you are writing letters to, and this is a good place to mention what I think is the most important thing about science fiction:

Wherever you might be in the country you can call up somebody and say: "Hello Bill, this is Joe". You've never met Bill. Maybe you have been writing to him, or maybe he's just seen your name in a magazine. And that's the same as already being friends. Now this is something where I know what I'm talking about. I've been all over the United States in the past five years, and there were always people wherever I went with whom I was already friends, although many I had never seen before.

Then there are the Conventions. Fans will come from all over the nation, and a few from other countries, to meet one another and renew old friendships. It is a lot of fun to meet people that you've never seen before, but with whom you are already intimate in correspondence.

5. Up to now I haven't said much about fan magazines, but you can't be much of a science fiction fan without getting at least a few of them. Some fans try to get them all. That's pretty hard. A good collection of fan magazines is another pleasure. You can get a bundle of all different fan magazines from the Fanzine Clearing House, whose address is listed in the Official Organ, for a small fee to

Fan magazines (called Fanzines, or fanmags, or just fmz) are amateur publications without profit by a fan as the creative part of his Science fiction hobby. You see, when a person does enough reading, it's only a matter of time before he reaches the point where he has to write something. Not everyone can be a professional writer. But everyone can be an amateur, and so the amateur magazine was born.

Usually you start by writing for someone else's fanmag before you publish your own. It may be a letter, a fact article, a story, a controversial article, poetry -- anything goes. You find out what each magazine wants by reading them. There are innumerable fanmags. Some you get by subscription, some you get by being on the preferred mailing lists which are a result of general fan activity, some are free for the asking provided you write a letter of comment after reading it, and others come by belonging to an amateur press association, such as the Fantasy Amateur Press Association, or our own Neffer Amateur Press Alliance (N'APA).

What I wish to emphasize here is that fanzine publishers are always delighted to print good selections by new fans. They will crawl to you on hands and knees if you have something worth publishing. Do not be deceived into thinking that breaking into amateur print is a high and mighty and difficult thing. It is not, as long as you have something worth saying -- and there is always somebody who is looking for it for his next issue. In addition, the NFFF maintains a Manuscript Bureau which helps in getting good writing to the fan publishers who need such. There is little that gives more pleasure than seeing something of your own in a fanmag, and there is no better way to become better known, for with correspondence you may become acquainted with only a few people. By being published in a fanzine you will become known to all of fandom.

6. Club activities. The NFFF is the largest club of all. The many activities open in this club can be found in the various issues of the Official Organ. There you will find announcements asking for volunteers for some job; to serve on a committee; to help on some project. If you have the time and the means, respond to any of these calls.

That's the way we keep the club running, and that's the way you feel that you are doing something in the organization besides paying dues. Furthermore, when you eventually run for office (as every member is entitled to do) you will have this record of club activity to back up your platform.

If you find friends nearby who also like science fiction, you can form a local club with them. In the past there have been many such, some of which lasted longer than others. What you usually do in a club like this is to hold meetings, talk, publish a club magazine, and help out on the bigger nation-wide projects, such as the annual conventions. Incidentally, a local club is customarily the basis for holding the annual convention. That is, it does the job of finding the convention hall and making all the physical arrangements.

At the present time the Los Angeles Science Fantasy Society is the most active local organization, with a club room, much publishing equipment, an extensive cross-index to science fiction, and has staged two world conventions.

7. Eventually you may feel the urge to put out your own fanzine. To do this you need hectographing, mimeographing or printing equipment, a bit of money, and a lot of ambition. A lot of fans publish, and many keep their magazines going for a long time. Years in some cases. The mags come out at such a rate that it is simply impossible to keep up with them.

8. Writing professionally is the horrid end to which many fans have sunk. The old NFFF rosters are filled with names of members who have become professional writers

and editors, not only of science fiction magazines but other types. It's pretty hard to make a living at it, so I won't go into the subject, but will simply leave it as a distant pinnacle of success at which you might aim if you feel so inclined.

In conclusion, I want to repeat that it is not necessary to do all of these things to become a science fiction fan. You need do nothing more than read the magazines and write a few letters. Your success in fandom should be measurable by the number of friends you make. Your skill as a writer; the beauty of your fanmag; the size of your club; all that's gravy.

Fandom is known as a collection of individuals -- of characters. Each fan is known by the distinctive mark of his activities and personality. If you keep on in fandom, you'll become known to the others in the way you carry on. You'll find what you like to do, and won't worry about copying what anyone else does, and there won't be anyone telling you what to do.

I hope you have a good time.

(Reprinted, with minor updating revisions and additions, from Jan. 1946 TNFF)

N F F F , A N E X P L A N A T I O N

By Art Widner, Jr.

Fan organizations have come and gone since the First Fan heard of the Second Fan, and perhaps this one will be like the rest. A great many fans, in spite of their support and approval, seem to think so. They have good-naturedly kidded me about "lofty purposes", "fandom awake", overworked idealism, etc. But I think most of them, underneath their skepticism, would like to see the NFFF become a working, practical, reality, even as I do.

However, there is one thing that must change, at least partially, before the NFFF, or any other organization of fandom as a whole, can succeed. As I said in an editorial in Fanfare #5, it is an attitude -- a state of mind. This is a rather vague and nebulous quality to pin down and go to work on, but there seemed to be a definite trend among many of the old time fans to maintain (as a matter of showing their great wisdom and sagacity) that there is no purpose for which to organize; at least no concrete purpose. They hold that the much used phrases: "bettering conditions in stf", etc., are so much hot air, and too unsubstantial for the basis of a true organization. I agree with the latter, saying:

What, then, shall be our basic concept and purpose?

I think organization, in itself, to be a laudable purpose. Fans are noted as persons who "do" things. It has been proven enough times in past history, I believe, that human beings who are organized are more able to "get things done" than those who are not, whether it is fighting a war, or building a house. Let the "concrete purposes", the "things to be done", come later. I have no doubt but that there will be plenty of interesting ideas brought forth (the execution of which the NFFF can facilitate considerably) once fans are brought together, and get "the feel of the thing".

(Reprinted from Bonfire, Vol. 1, No. 1 -- 1941)

Special Convention dues rates -- \$ 2.00 pays you up to the end of 1961 -- \$ 5.00 will pay your dues up to the end of 1963.

By Dr. David H. Keller

Not being the editor of a fanzine, and never intending to be one, it is evident that I know exactly what salient points the perfect amateur publication should possess. Therefore, knowing very well that my suggestions will not meet with the approval of many fanzine editors I will proceed to give my ten point program for the editing of a magazine that would be satisfactory to me.

1. The name. This should be off-trail, and not include the words "fantasy, weird, science, or fiction". It has to be a name easily remembered, with a definite meaning and connection with the magazine as an entity.
2. As a magazine depends on its contributors, I would acknowledge promptly all papers sent to me. If not harmonious with the editorial policy I would return them at once with a note of explanation and thanks, and a request for other contributions, giving my thought as to what they should be. If I accept, I would write and give due thanks, with a definite statement as to when the material would be published. When published, the contributor would receive some extra numbers and be given at least a year's subscription.
3. Each issue would contain one strong, well written editorial of general interest.
4. I would cut to a minimum letters which tell how good the magazine is. Perhaps it would be a novelty to print only letters of condemnation. It seems to me that the average letter section of the professional magazines, mainly laudatory, is simply a waste of pulp paper.
5. Avoid arguments. Some fanzines seem so devoid of material that they encourage controversies between prominent fans. As a rule, no one except the fans involved are interested. Eventually the reader tires of the debate and at last are uncertain what it is all about, why it started, or why it should be continued.
6. I would endeavor to have in every issue one story, article, poem, or illustration which would make that issue a collector's item. This should be advertised a month in advance. Difficult -- yes, but it can be done.
7. If there is a book review section, have it conducted by an Associate Editor who knows how to write reviews intelligently, honestly, and without prejudice.
8. The magazine should be beautiful in format and of a high literary value. There should be some art, but remember that the mature fan is tired of nudity and poorly done comics. One fine picture is better than a dozen poor ones.
9. If possible, avoid advertising. If necessary to help with the costs, place it all at the end of the issue and not interspace it with the reading matter.
10. Have the print legible; easy to read; clear.

Finally do not start a fanzine unless you are certain it will live for at least a year. Mail three hundred copies of the first issue free, and after that only to paid subscribers and contributors. Study the best fanzines you can find, and then make an effort to get out a better publication. If you are able to do that you can make your fanzine self-supporting.

(Reprinted, with minor updating revisions, from June, 1948, TNFF)

By Art Rapp

"I always feel badly when I see a zine come out that one can not read, knowing all the work that the person has put in on it ... and to end up with sloppy mimeo or ditto work."--- Honey Wood.

Many have the ambition to publish fanzines; sooner or later most take a fling at it. But alas, all too often the results are not merely discouraging to the readers, they also convince the would-be publisher that it takes some magic touch of artistry or perhaps an enormous investment in elaborate equipment, to turn out a fanzine of neat and artistic appearance. Whatever it takes, he concludes that he lacks it, and another fannish publication bites the dust.

There are tricks to the trade of fanpublishing, but they are not difficult to learn, and most of them have been discovered by fans who, to begin with, knew as little about duplicating process as you, perhaps even less. I don't pretend to be an expert on the subject, but having produced several thousand ditto masters and mimeo stencils, a few principles of the art have penetrated my thick skull, and in the interest of perhaps saving you the painful process of learning by experience, I'll attempt to pass them along.

First, let's consider the reproduction processes available to the fanpublisher. The most common of these is mimeographing. In this, the material to be reproduced is drawn or typed on a wax-covered stencil. The completed stencil is placed on a flannel-covered perforated metal cylinder which presses it against the paper; the flannel pad is soaked with ink, and wherever the wax has been removed from the stencil, the ink is able to flow through the stencil and onto the paper.

Ditto, another type of process commonly met with, depends on a "master", a paper on which the material is drawn or typed with special ink, carbon paper, or typer ribbon. Placed in the ditto machine, the master is brought in contact with a solvent (an alcohol solution - ed) that transfers some of the pigment to the paper, thus reproducing an image of the master. A more elementary version of this known as the hektograph dispenses with the machine. In this process the master is smoothed on a sheet of moist gelatin which picks up a reversed image. The master is then peeled away and sheets of paper are smoothed on it its place, each picking up a film of gelatin and bringing the image back to a re-reversed state.

Any of these methods will produce satisfactory results if you know how to use them and take sufficient care with your work. Each will also suffer from improper procedure or carelessness on your part. I would strongly suggest that, when tackling an unfamiliar process for the first time, you plan to run off several "practice" pages before attempting to reproduce the actual contents of your fanzine. Your subscribers will not have to suffer the results of your learning period.

MIMEO STENCILLING: Don't fall into the common error of believing that because heavily striking-over a typing error on a stencil makes it look readable, the mimeo reproduction will be similarly readable. The only way to correct an error is to gently smooth the wax over it, and then apply a coating of stencil correction fluid. This can be bought at the same place where you got your stencils, and a tiny one ounce bottle will last you a year or so, if you remember that it is highly volatile and should be capped at all times you are not actually using it. Most correction fluid comes with a glass rod for smoothing the wax. If you lose or break this, use a paperclip, a capped fountain pen, or any similar smooth object.

Torn stencils, where the tear is not through a portion that will print, can be repaired with scotch tape. The tape will not stick particularly well to the waxy

stencil, but will ordinarily suffice if handled with care. If the stencil is already on the machine, and inky, your best bet is to tear a bit of paper to cover the part you do not want to print, and scotch tape it either to the stencil or the drum to keep it in place. Sometimes you can insert the paper between the stencil and the pad, tho it will take a couple dozen copies before the ink already on the stencil has been used up.

This use of paper between pad and stencil to selectively blank out portions of stencil comes in handy in other ways than eliminating errors. For example, you can blank out part of a page while you run the rest in one color, then switch to another color ink, blank out the portion of the stencil already run, and run the pages thru the machine again, printing the rest of the stencil in another color.

(Mimeo ink is essentially composed of carbon black and linseed oil; if you are of an experimental temperament you might try making your own at perhaps a tenth of the price of commercial ink. I'd suggest, if you do, that you try to find the exact formula at your library.)

Mimeo stencils vary in quality and price. Usually, the cheaper the price the poorer the quality. If you find an exception to this rule, rejoice and be glad, for you are the envy of fankind. The most expensive types have a pliofilm sheet on top of the wax, so that your typer keys stay clean. (In using a stylus on such stencils, it is best to remove the film. Otherwise you have to use an uncomfortably heavy pressure to mark the wax.) If, in the interests of economy, you get stencils without the film, you have two choices. One is to snatch one of those pliofilm bags away from the nearest children who are playfully pulling them over their heads, and cut yourself a sheet of film to affix to the top of the stencil. (A single sheet can be used three or four times, tho after the first stencil it makes seeing what you have typed a bit more difficult.) Alternatively, you can ignore the film altogether and type directly on the wax. This requires less force in striking the typer keys and with some typers give a far clearer impression. The drawback is that you should stop every third of a page or so and clean the wax from the typer kyes. My method of doing this is to use a hatpin or something similar to dig out the "o" and "e" and such quick clogging letters, followed by a few swipes of the whole key bank with a stiff brush (an old tooth brush is ideal). At the end of the stencil cutting session a rub with a cloth dipped in lighter fluid restores the typer to condition for ordinary typing again. (Just for the record, you do not use a ribbon while cutting stencils. If your typer does not have a lever for locking it out of the way -- or if it doesn't work properly, as is often the case -- remove the ribbon entirely from the machine.)

For drawing and lettering you need at least one stylus, which is a pointed metal instrument with a plastic handle, sold at exorbitant prices by stationery stores. I have done stencil work, in emergencies, with a well-sharpened 5-H pencil whose point was wrapped in cellophance; a phonograph needle held in an Eversharp; a compass point; and a nail -- but I don't recommend them except when you are desperate. If you get only one stylus, get a fairly sharp-pointed one (many have a ball at the tip. In this case get the smallest ball in the assortment.) You can always use multiple strokes to make a heavy line, but it's impossible to draw a fine line with a blunt stylus.

If you can possibly afford it, also acquire one or more plastic lettering guides. I'd recommend 3/8" and 3/4" letters to begin with. For some obscure reason, no matter how beautifully you can do freehand lettering with a pen or pencil, you'll find that with a stylus your lines are wiggly and crooked -- at least until you have had much practice. Most lettering guides are on thin (around 1/32") flexible plastic. I believe it is A.B.Dick Co., that makes a series on rigid green plastic about 1/8" thick. One of these is nice to have. You can, besides using it for a lettering guide, use it as sort of a T-square along which

to slide the thinner guides, thus keeping your lines of lettering nice and even. The only trouble with the thick plastic guides is that, if strained too far, or dropped, they are apt to crack in two. This is not a serious hazard, 'tho. I used half a dozen of them for five years or so, and the only one which broke on me did so when I packed it in a duffle bag without proper care to pad it -- and I cemented a microscope slide over the break as a splint and continued to use it for several years more.

For tracing drawings on a mimeo stencil you can buy a very expensive illuminated ground-glass contraption known as a Mimeoscope. If you seek a cheaper solution to the problem, take a pane of ordinary glass, place a sheet of translucent acetate (obtainable from office-supply or artist-supply stores) under it to diffuse the light (from an extension cord and 40-watt bulb). The trick is to get enough light passing thru the glass and drawing and stencil so you can see what you are doing, without having so much heat coming from the bulb that it begins to melt the wax.

To shade areas of your drawings, or the interiors of your letters, or whatever you want to shade, you can buy plastic shading plates (also highly expensive). I've never owned one. The handiest substitute is a stylus-like gadget which, in place of a point, has a small grooved wheel. With this shading wheel you can rule dotted lines, crosshatch drawings, and perform all sorts of other tricks. But even that is not a vital necessity. Any flat object with a textured surface can serve as a shading plate. Merely place it under the stencil and then rub the area to be shaded with a hard, blunt object (I usually use the upper end of my fountain pen.) Coarse sandpaper, for instance. Or fine wire screening (such as used to be found in tea strainers, back in the days before Arthur Godfrey invented the tea-bag).

Once I traced a Rotsler cover illo with a very blunt stylus, and with sandpaper under the stencil, and ran it in about four different colors of ink. It came out looking almost exactly like the crayon drawing (which was somewhat unintentional, 'tho effective.)

Learn the peculiarities of your mimeo, and allow for them in preparing your stencils. For example, mine would never print well at the very top of the stencil, so I used to place my first line about an inch down from where the guide lines said it should be, and then run several lines over the guideline at the bottom. Nan Gerding's mimeo gives her trouble in inking at the extreme right and left margins, so she allows wider margins on her stencils than most fanpublishers. No doubt YOUR mimeo has its little eccentricities too.

Well, I see that this is becoming a lengthy discourse, and I've only begun to scratch the surface of the art of producing legible fanzines. It's well to remember that the results you get are determined about 99% by your skill and only 1% by the equipment you happen to have. In fact, getting good results with inexpensive equipment is one of the great challenges of fanzine publishing.

(Editor's note: I would like to suggest and urge that all fans with any sort of reproduction equipment -- mimeograph, spirit duplicator, or Multilith -- get into NFFF's own amateur publishing club; the Neffer Amateur Publisher's Alliance (N'APA for short). Art Rapp, who knows the fan publishing game from A to Z has offered to advise you with your problems to the limit of his time, and you will find it a lot of fun. N'APA is getting bigger and better all the time. So come on in while the waiting list is small, the ink's fine.)

NOTE -- This zine contains typographical errors. It is customary for any fanzine editor to feverishly search all other zines for such and so, to prevent eye strain searching for typos which weren't there, we deliberately added a few.

(Being an Editorial, of sorts)

This issue, like Topsy, "jes grew". In the beginning there was a carefully worked out dummy, with so much space allotted for historical material, and so much for various items from TNFF's of the past couple of years -- a sort of "showcase" of the best of the "new" TNFF, as it were.

Then we began to search old TNFF's for historical data, and the priceless file of Bonfires and Fanfares, and to re-read almost forgotten gems of those days, many of which are as apropos today as when first written. Some, like Dr. Keller's "Perfect Fanzine" and Rothman's "Life of the Fan" were too good to stay buried in a dusty file -- so something had to give.

In reading these back numbers, one is struck by the fact that hundreds of loyal Neffers have spent long and hard hours on their monumental labors of love. And, human nature being what it is, the members of those days were probably just as slow with any word of encouragement or appreciation as they are today. Each new generation of fans eventually "discovers" these same old projects and ideas, and proudly hails them with enthusiasm -- but each adds their bit to the total.

Most of these valiant workers have passed from the NFFF scene now, like actors who step briefly upon the stage to speak their lines, and then exit for the next character in the drama. All too many times misunderstandings and personality clashes have made the partings painful. One can often sense the grief and the bitterness at the seeming betrayal by trusted friends, and the frustration as they see the things for which they have worked so hard tumbling into ruins. But they too have left an indelible mark on the NFFF. As Kipling said:

"....."

They sent me a Word from the Darkness, They whispered and called me aside,
They said: 'The End is forbidden.' They said: 'Thy use is fulfilled.'
'Thy Palace shall stand as that others; the spoil of a King who shall Build.'

I called my men from my trenches, my quarries, my wharves, and my sheers.
All I had wrought I abandoned to the faith of the faithless years.
Only I cut on each timber -- only I carved on each stone ----
'After me cometh a Builder. Tell him ---- I too have known.'

Yes, Builders of yesteryear, we read your message loud and clear, and we salute you -- all you past officers and committee members, and all you hundreds of plain Joes and Jills who labored so mightily to bring the NFFF down to us today. May we, and those who come after us, build a worthy structure on the foundations you have bequeathed to us.

There were other things which we had planned to have in this issue. There was the suggestion of Don Anderson and others to have articles by the "old timers" of fandom on the humorous and dramatic incidents behind the dry records (altho as one member remarked, THAT could be a whole library in itself). But that old Devil -- TIME -- was breathing down our necks, and if this was to get to the Pittcon there had to be an end to these additions, which must wait for a later date.

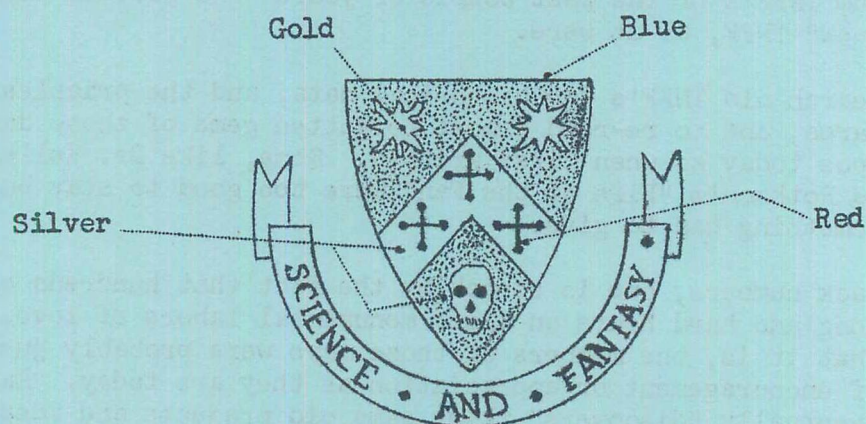
And so, such as it is -- here it is.

Next year, "if the good Lord be willin', and the creek don't rise", we may have a better one to take to the west coast for the 1961 World Con.

Until then -- have fun.

---- Ralph & Dora Holland.

N F F F E m b l e m



The NFFF emblem was adopted in 1946. Jack Sloan, of Canada, Chairman of the Emblem Committee, explained the meaning of the various parts of the emblem thus:

"Azure, blue, the color of the sky, seemed the most appropriate tincture of all for our field. On a chevron argent are three crosses bottony gules, a cross symbolizing leadership. which quality has always been thought of as a very definite part of fan character. Here, however, three red crosses "bottony", or budded at the tips, symbolizes both leadership and growth, things proper to both a club and its members. In chief, two estoiles, or golden stars, appealed as the aptest way in which to recognize the scientifiction element in the NFFF. In the base a skull of silver completes the blazon with an easily understandable representation of the fantasts and weirdests belonging to the club."

A U T O G R A P H S A N D N O T E S