

DUBLIN 2019 JIM FITZPATRICK

FITTED SURFACE, WRAPAROUND TWO SIDES AND REPEAT



The Art and Artistry of Dublin 2019

Edited by Sara Felix, James Bacon and Iain Clark

The Art and Artistry of Dublin 2019

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Chair and Co-Editor Welcome

A dhaoine uaisle, honoured people,

Well here we are, with so many beautiful and wonderful visuals, invading your inboxes, and hopefully your printers, and sending out a collection and gathering of works that fans and professionals had created for Dublin 2019.

I never truly imagined how much art would be created. I had a good idea that there would be a decent amount of art, Hugo Bases, Covers, images, but it seemed to be so much more than what I had experienced with previous conventions, and it was brilliant. I was so pleased and proud, as were the whole committee. And I knew that our members really appreciate it, as we appreciate them enjoying it.

We were very lucky. Lucky that we had some key people on the team, from a very early stage. Those people were Trish O'Flaherty, Iain Clark and Sara Felix. And as you will see, I have roped, despite exhaustion and hard work, two of them into doing this publication.

Why do a publication - well WHY NOT?

It is effectively a cost neutral exercise, and it is lovely to see all the work gathered in one place. And I think it is so hard to see everything, we know this as convention attendees, how many of you share the sorrow of not being able to see everything, and there is no doubt that many of you will have not seen all the creative and imaginative efforts that have occurred, the hard work and yet incredibly artistic results that fellow members have produced, and we miss them.

And I do not want to forget or miss them. They, like so many things we recorded on paper, are important, and worth looking at and holding onto, and inspiring and thinking about.

So welcome to this Art and Artistry of Dublin 2019 publication, and I do hope you enjoy it.

James Bacon. Chair of Dublin 2019.

We would like to thank the Committee, the photographers and artists who helped make this publication come to life. There was so much wonderful art and we are happy to showcase it.

The Bid

Creating a logo

We were very lucky. Lucky that we had some key people on the team, from a very early stage. Those people were Trish O'Flaherty, Iain Clark and Sara Felix.

During the proto-bid phase, which would be anytime after 2011, especially during 2012 and 2013, up to the announcement of the Dublin 2019 bid at LoneStarCon 3 in Texas, Trish O'Flaherty was vital to the geneses of our look, logo and so much that would later come.

We had no logo. No brand apart from Dublin 2019.

We discussed a logo in 2013/4 and the idea of harp came up. We wanted headed paper and we had seen some headed paper designed by Anne Stokes for Emma J. King with 3 branches and 3 colours and it was inspiring. From those the 3 genre strands that Trish designed came about. Trish designed a harp. Then developed the harp. Then added our name, adjusted the harp logo to have a rocket initially it has the dragon.



Logo for the bid created by Trish O'Flaherty



"Three streams" as it was known later as from the headed paper inspired by Anne Stokes

I loved it. The Rocket going around the Harp was perfect. Trish had seen the Anne Stokes Loncon 3 logo, which was brilliant, but I had been working as a liaison between the London Committee and Anne, and while Anne was amazing, allowing the committee to have input on the design was an exercise in horrendous ideas not to be repeated. It was with some initiative and creativity that Anne did what

she does so well, and I had learned, that one suggests ideas or thoughts and see's what comes, getting too detailed and design by committee was a disaster. Thankfully Anne used her ingenious imagination and came up with Brilliance. Never design by committee. Trish took simple lines, like 'can you add a rocket' and then did so, with a dramatic tail flare, and it matching our genre strands, and it was good. Likewise with the colours we have Red, Blue and Green at one stage, but two greens for Ireland and blue for Dublin were our colours, and so Trish did it perfectly.

And so we had our brand. Sara fashioned a wooden badge in 2015 based on the harp.

Although the harp slightly changed and when we won the bid we added the dragon, the look and brand, the colours and creatures existed courtesy of Trish's work. Looking at the emails, I'm surprised I had so much input - but hey were ideas that Trish realised or used her initiative on or totally came up with. For sure the team Sara Felix, Shevvy Frazier and others adjusted or added but Trish was our brand designer for the bid and we

have kept the look.

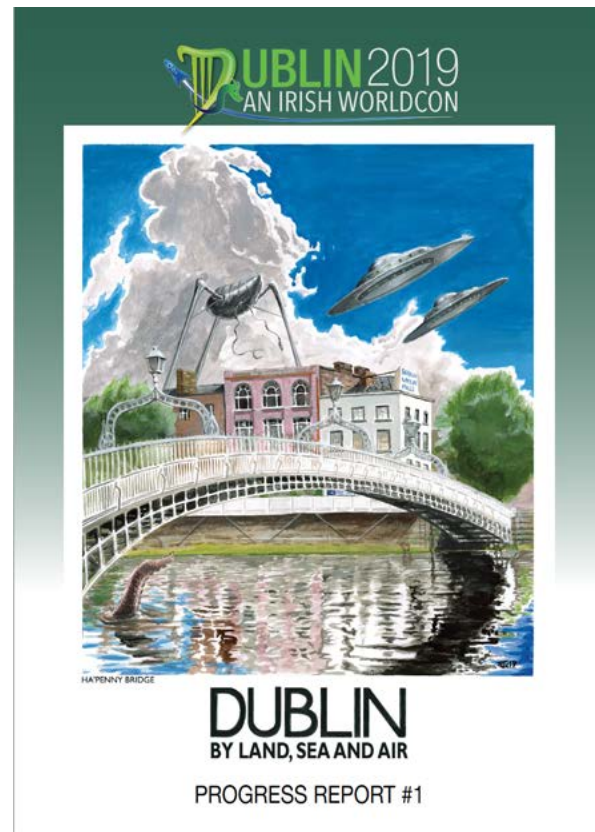
When I saw Trish, who was incredibly modest, I realised that sometimes, people like me need to champion the work of others, to you, our members, and so for this pub, I went back and checked those emails, and indeed, Trish gave us our logo and look.



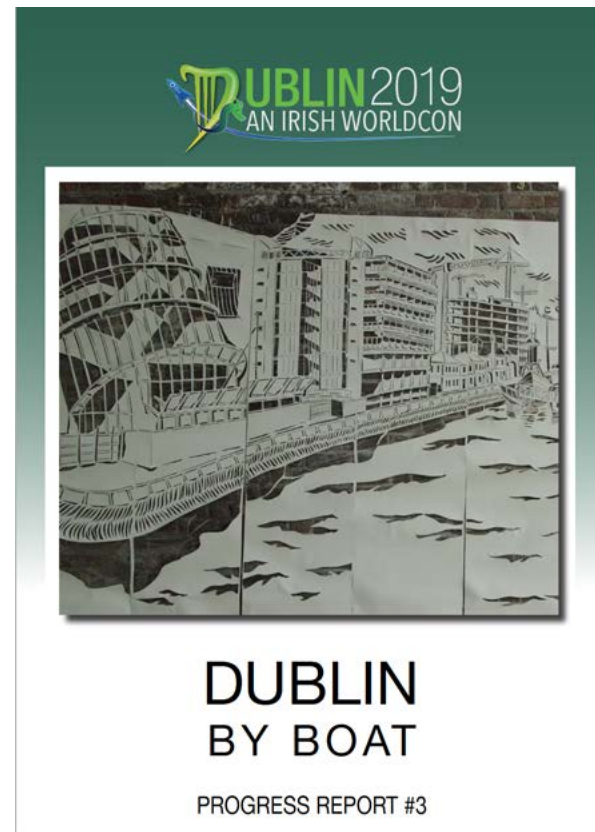
Dublin harp pin laid out to be laser cut. Made from bamboo. Designed and produced by Sara Felix.

The Progress Report Covers

Traveling towards the convention



PR 1 Cover by Iain Clark



PR 3 Cover by Maeve Clancy



PR 2 Cover by Sara Felix

As the Art Director for the convention I was able to choose not only a look and feel for all materials but I had a second role as the progress report editor and those two jobs worked nicely to focus the themes for each of the reports. Iain's piece "Dublin by Land, Sea and Air" started the trend towards a travel theme for the printed reports. He had created the piece for the convention to use however we liked and I thought it was a good way to feature the long distance that many would travel to attend a convention in Ireland.

One of the other things the style guide helps with is the creation of the type and all the heading pieces. It would be a while until we had a chance to refine these ideas for the souvenir book but the progress reports helped give us a place to shape that look for all the other pieces to follow.

Beyond that, I have wanted for a while now to

The Progress Report Covers



PR 4 Cover by Iain Clark



PR 5 Cover by Sara Felix

feature art that wasn't just illustration but also was three dimensional. I have always been a fan of paper artists and sculptors on comic and book covers like Tom Taggart and Red Nose Studio's Chris Sickles. So I created the second cover to feature art that is more 3 dimensional. The piece is mixed media including acrylic pours for the planets, paper cutouts for the rocketship and a painted background.

The third cover I was at a bit of a loss. Talking to James he mentioned that one of the featured artists, Maeve Clancy had done a paper cutout of the CCD that possibly would work for the cover. Talking to her she sent over a few different versions of the art and we chose one to use. And of course it furthered my goal to have something besides just illustration on the covers.

The final printed progress report we used another piece by Iain. The airships over the highlighted Samuel Beckett bridge and the CCD was a good way to illustrate how close we were to the convention taking place as the airships are already in Dublin.

The final progress report was digital being right before the convention it made sense to me to have the bullseye effect of the piece with the logo in the center. The green that we had used throughout our pieces was featured prominently and it was my way of showing we are at our destination and the convention is about to start.

Sara Felix was the Art Director for Dublin 2019, a two time Hugo base and YA/Lodestar award designer as well as a two time finalist in the Best Fan Artist Hugo category.

Iain Clark

The Artist in residence

Getting involved in Worldcon was very much a case of right place, right time, and knowing the right people. This is privilege in its truest sense, and I never forget it. I feel very privileged to have had the opportunity to contribute so much art to Dublin 2019. It's been a huge opportunity, and a creative flowering for me. Over the last few years working on the Worldcon I've moved from mainly drawing in pencils and inks to primarily painting in acrylics and I've been able to experiment with styles and techniques. One of the advantages of contributing to a combined volunteer effort is the benefit of working with a very understanding group of people. They brainstormed a lot of ideas, many of which I took on board, but they were also kind enough to let me follow my instincts in what I produced, and graciously



The Artist Himself

accepted whatever meandering side-alley my inspiration took me down this time. In return I've tried to make at least some of my output punchy enough to be halfway-usable!

I joined Dublin 2019 when it was still a fledgling bid, and I'm currently performing similar duties for the Glasgow in 2024 bid, which have already used my art on their early promotional materials. My Dublin journey began as a single commission, when my friend Emma England asked me to draw a picture of a Kraken attacking the Samuel Beckett bridge. The team's response was incredibly enthusiastic. From there my artwork was used as adverts, badges, bookmarks, covers, posters, postcards, slides. The great thrill of contributing the artwork (apart from the excitement with which it is received!) is seeing it in the real world.



Sasquan Ad with Kraken Art

I was then honoured to be asked to contribute the wraparound cover of the Souvenir Book, which was the final piece I did for Dublin and felt like the literal culmination of the whole experience. I'd been heavily involved in the convention with publications and promotions up to that point, but doing the cover was by no means a given and this was a huge vote of trust from Sara Felix, the whole convention committee and chair, James Bacon. This was destined to be a very prominent bit of artwork so I did an unusual number (for me!) of preparatory sketches to get approval for the concept. Since these sketches were aimed at other people for approval, not just for my internal creative process, I did them in colour with annotations. I don't normally feel the need to do this (since I am lazy and avoid additional effort wherever possible!) We settled on a combination of two of the ideas with concentric circles, moving out from the CCD to Dublin, Ireland, the Earth and the Universe.

My 50th birthday was two days before we flew to Dublin 2019. I was juggling work, family, artwork commission, a presentation, fitting artwork into luggage, and the endless production line of convention signage. I barely had time to breathe, let alone anticipate it. And then we went. And it was amazing.

So many good things happened to me personally at this convention, but also so many good things happened to other people. Or just happened. I had a small, personal moment of bliss strolling on my own through the dealers' room and being briefly overwhelmed by the sense of good-natured community in all the people who thronged the room. Worldcon is the kind of place where you can strike up a random conversation in a queue and immediately find you have interests in common. (Which is lucky as there was a lot of queueing). Or look around and just enjoy people in cosplay; or geeky t-shirts whose obscure references you get, or don't; or the random dragon wandering around the concourse; or the lady in the butterfly dress who donated a butterfly to our daughters; or the cheerful cyberpunk madman who took it upon himself to wrangle the queues.



Iain's art show panels

It's hard to convey the worlds within worlds. At any given moment there are at least 8 other things you could (and probably should) be doing instead. It should be stressful, but is more often like drifting in a warm bath of opportunities, each as appealing as the next, so that missing any one thing feels like a minor irrelevance.

Although I did the covers for the Souvenir Book and the Pocket Guide as well as lots of promo artwork ahead of the convention, this was my first time actually exhibiting original artwork in the Art Show. This was organised by Serena Culfeather, John Wilson and Alice Lawson and was in the second venue The Point, a 10 minute walk or tram ride from the CCD.

I arrived on Thursday afternoon just after the show opened, which was fairly flustering, but I had a lot of help getting set up from my wife Janet and friends Niall Harrison, Nic Clarke and others. Not only did I sell lots of prints, I sold three original paintings/drawings, which frankly was more than I dared hope. (So much so that I opened an Etsy shop on my return!) More than that, admiring all the other art, being part of that group of fellow artists, and even having a fascinating panel discussion with a few of them (Maeve Clancy, Rob Carlos and Kaja Foglio), was hugely fulfilling.

My wife Janet also had a display over at The Point featuring her Bayeux Tapestry recreation plus Tardis, hand-stitched at the original size using authentic techniques. It's a shame that the full-size Tardis replica wasn't able to be on display as planned, which might have helped more people find it! However she got lots of well-deserved praise for it: it's wonderful.

The convention staff were also incredibly helpful and gracious. I was touched and honoured to be one of those who got a "Dublin 2019 Hero" medal from Chair James Bacon and Sara Felix for all the artwork I contributed – all the more so because so many volunteers gave selflessly of their time in the run up to the convention, and also during it. I felt quite lazy for taking the convention off!

Incredibly flattering things like this kept happening throughout the con, like being unexpectedly ask to sign a batch of prints of my art work. (Ten minutes of giggling inwardly and pretending to be Neil Gaiman). Just walking around seeing my art on t-shirts, on covers, on Glasgow in 2024 materials was absolutely lovely. My lanyard said "Convention Artist in Residence" which is both a) untrue, and b) absolutely lovely.

Another personal highlight (and cause of giggling) was walking into the Philharmonic concert and seeing my Kraken image on the big screen with the addition of musical notes (Vincent Doherty's idea, I later learned!) This was the first piece I ever did for the convention, back in 2014 when my friend Emma England asked me to contribute some art (and thank heaven she did). In all that time I never once imagined that the Kraken was playing the Samuel Beckett bridge like a harp. And yet it clearly is. So funny.

I also got a lovely note on my art show display from some who wanted to turn one of my paintings into a costume design (how great is that?) Constanze Hofmann approached me wanting to make a quilt inspired by my Green Woman image [and she is doing it, and you can see her amazing progress here.] There was so much to Dublin 2019. I didn't even mention the Masquerade – part costume competition, part performance art – which is so deliciously mad and



When Worlds Collide

wonderful that it makes me happy it exists, even if I will never fully understand it. Or the "Glasgow in 2024" party with whisky and Tunnocks teacakes. Or Jeanette Ng's firebrand speech at the Hugos. Or learning to use Whatsapp like some kind of young person. Or queueing in driving horizontal rain for Hugo Award Ceremony tickets with Janet and Liz. Or meeting Jim Fitzpatrick who did the iconic Che Guevara image. Or the touching closing ceremony.

When I returned I got working on artwork for the Glasgow in 2024 bid (by which time our daughters may even be old enough to come with us – Ulp!) and then opening my Etsy shop and a new Facebook page and trying to hold onto some small part of the creative positivity I experienced in Dublin.

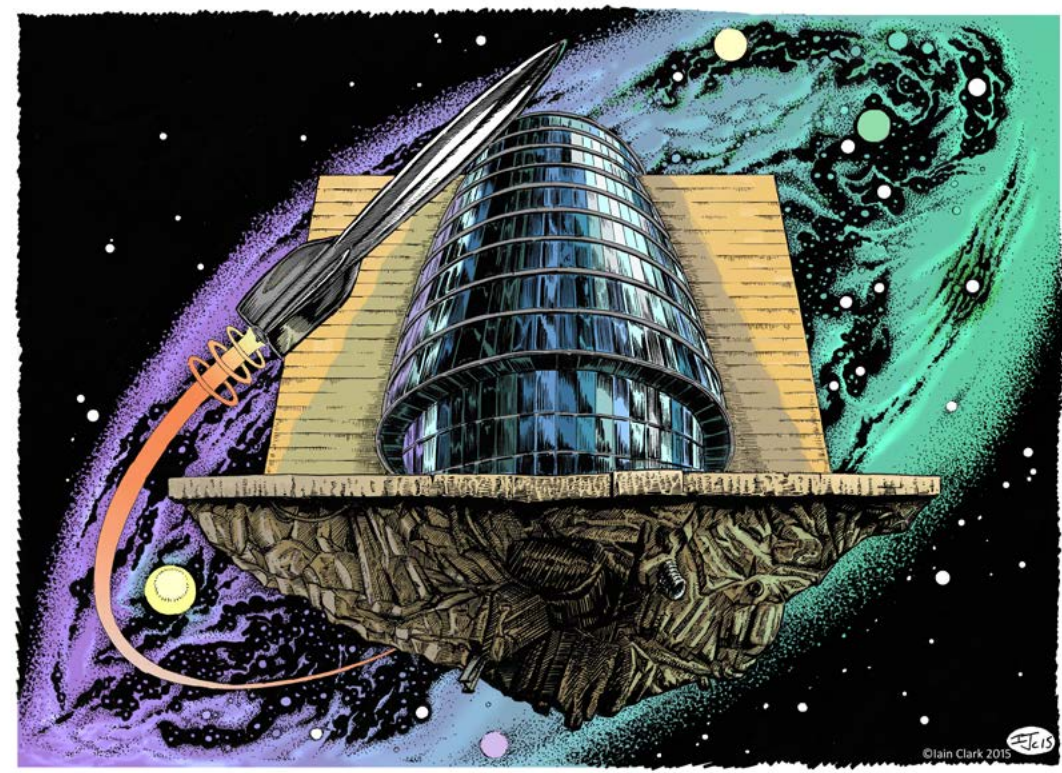
And then I was nominated for a Hugo Award. I still can't wrap my head around that being a thing that happened. I'm well aware that I entirely owe this honour to all those people, including my Dublin

2019 colleagues, who were kind enough to vote for me. I'm extremely humbled that you took the time to do that. Thank you. I'm pleased to be in the company of a fine collection of creative Hugo-nominated women.

I feel astoundingly lucky to have been a part of this fantastic event. To have been seen, to have been thanked, to have seen and thanked others in return.



Spaceport CCD



CCD in Space

Jim Fitzpatrick

Interview by Noelle Ameijenda

Jim is an Irish artist of international renown, famous for his beautifully vibrant and detailed Celtic-inspired paintings. He designed the base for the Hugo awards for Dublin 2019, and attended the con as a Featured Artist. We caught up with him recently, cocooned in his Dublin home, to reminisce about his experiences at Dublin 2019.

We began by asking him about his inspiration for the design of the Hugo award.

‘When I was asked to design it, I was obviously

honoured, but I remember thinking I’m sure they’re expecting me to do something Celtic, but I think my work is so familiar to a lot of people in that world that I decided to throw a bit of a curler. And I thought, no, let’s go back to the very beginning, and that kind of Neolithic art that is all over the country, all over Newgrange, all over Knowth. Stones that have been uncovered only recently in Kerry have these kind of zoomorphic designs on them, all that kind of stuff.

And I thought, let’s do something that echoes Newgrange, and bring it back to the very beginning. Because I believe Newgrange, and its triple spiral, reflect what is later reflected in the pyramids and in Stonehenge, which is a fixation with a triple galaxy. So I thought, let’s start there because it is Worldcon and there’s a bloody rocket going on top of this!’
And was Jim happy with how it turned out?

‘Absolutely. It weighs a ton! Eleanor Wheeler, the ceramicist, she did a beautiful job. It looks slightly primitive. It’s not as glossy, and as finished as the other ones I saw which are quite beautiful also. I wanted to do something a bit different. So, it’s a jump from the past to the future and I just thought it was appropriate.’

Moving on to the event itself, did Jim have any favourite moments?

‘My favourite moment was meeting that beautiful astronaut, Jeanette Epps. I was gobsmacked because she was so interesting and she’s one of those people who draw you in and are compelling. An extraordinary beautiful and interesting woman. And then I had the pleasure of bringing her over to meet Jocelyn Bell Burnell, and when I introduced her I had to watch Jeanette’s face because it was just extraordinary, to see someone of her stature, an astronaut, absolutely gobsmacked by this little Irish woman who discovered pulsars. That was one of the best moments of my life, honest to God, and I have a picture of it too! Wonderful!’

Jim is involved with the Herstory movement, which celebrates the stories of modern, historic, and mythic women. They recently projected the image of Jocelyn Bell Burnell on the walls of the Ulster Museum. Did this fortuitous meeting at Dublin 2019 echo well with him?

‘Yes, I couldn’t have been in better company. If you admire the achievements of women, and here I am between two extraordinary women. Certainly one of the greatest women of all time, possibly



two, as we don’t know yet what Jeanette is capable of. I’ve kept in touch with her, and I’ve gotten funny quotes from her, down caves in Kazakhstan and all that kind of stuff.’

The staff ID badges at Dublin 2019 boasted Jim’s image of the goddess Boann. Did he enjoy seeing her everywhere at the Con?



Staff badge Boann Bru Na Boinne art by Jim Fitzpatrick

‘Yes, it’s coincidental that you picked that for the Worldcon badges, because Boann is the goddess of the Boyne, and was the supposed ‘wife’ of the god Daghdha. And Daghdha’s bones were reputedly the ones that were found at Newgrange. So the Newgrange imagery, and Boann herself, is from that early, early period, long before the Celts got here. And it’s a beautiful painting, one of my own favourites. Some paintings work, and some don’t. That one worked.’

Overall, Jim, was Worldcon a good experience?

‘Yes, absolutely. And I finally got to meet George R R Martin. Particularly as his wife, Parris, is a huge fan of Thin Lizzy and my work. I never made it public, but you can say it now, George bought one of my original paintings for her birthday a few years ago. And it’s a painting of Boann, no less, but is a different Boann. So obviously he saw something he liked and he bought that for her.

Phil Lynott (lead singer with Thin Lizzy) was Philip Parris Lynott! There’s a nice little connection there. Parris told me

that she was a huge Thin Lizzy fan, from way back in the 70’s, so she must have been a very young Thin Lizzy fan. I admired her as she was there with a brace on her neck – a woman of courage to get on a plane to travel here. She was full of beans, a great woman. And of course George was fabulous, I had great fun with him.

It was nice to see them both so interested in their Irish roots. Parris’ family is from Monaghan, I think. And his family is the Bradys – there’s a good Irish connection there. We know he’s absolutely fanatical about Irish mythology and there’s a lot of it incorporated in his books. That was big thrill for me to meet someone as well-known as him who had actually bought my work and loves my work.’

Jim finishes with a lovely postscript, about the human connection that makes a Worldcon so special.

‘I was hanging out with Regina Wang, a Chinese delegate at Worldcon, who was looking to bring Worldcon to China, whom I’d met at Shamrokon before. We’d stayed in touch, so I was hanging out with her a lot during Worldcon.

She contacted me only a while ago to see if I needed masks, gloves any of that kind of stuff. And I’m fine but my son in LA had none. So she sent him a packet of masks from China, which I thought was fabulous. Small things come out of meetings like that. The world comes together and something nice happens out of nowhere. I thought that was a lovely gesture.’

Noelle was Guest Liaison for Jim during Dublin 2019. She also was the content editor for the Souvenir Book.

Afua Richardson

About her convention

1) Tell us about the art you created specifically for Dublin 2019.

Zerda was a variation of a print I created for Dublin World con. It's from my book Aquarius the book of Mer. Zerda is the scientific name for the Fennec Fox. But the character is a rabbit that wishes to change itself from prey to predator. For me it's a conversation about our position in life. If we push too hard to become the opposite of the things we despise, we end up becoming what we hate. It's like a pendulum that swings. The momentum brings you from one extreme to the other. Balance of light and dark must be sought after

2) As an ARTIST what did you enjoy at Dublin 2019, what you can remember and what were your favourite moments?

What I loved about Dublin as an artist was the inspiration you could find everywhere. I know we were there during a time of construction but you could see the old and the new paired side by side. The convention itself was such a beautiful meeting of like minds. Every work shop, every gallery show, every event was thoughtful and as considerate as it's staff. Memorable moments was certainly the gallery show, the dance party where folks cut back a bit took a moment to really appreciate their work and the beautiful Hugo awards and reception. I'm not sure I've been to more beautifully orchestrated presentation. I was blown away moment to moment. I also met some lovely people and made new friends!

3) What other art - hit home to you - was there any art or artists that blew you away

Sana Takeda's work was phenomenal. You almost couldn't stand next to it or you'd get sucked into the details. There were so many artist whose work just blew me away. It was amazing to see with the artist herself.



White Rabbit

Sana Takeda

Pictures from the Convention



Top row:
-Photo of George RR Martin and Sana Takeda
-Member badge

Middle Row:
-Afua Richardson and Sana
-Guests of honor, Featured artists, and Fan Fund delegates

Bottom Row:
-Sana Takeda art show panels

Maeve Clancy

Convention and upcoming work



Maeve's installation at Dublin 2019

What you as an ARTIST enjoyed at Dublin, what you can remember, what were your favourite moments.

Dublin 2019 was very interesting for me as I'd not attended a science fiction con before. I'd been to a number of comic conventions and festivals, but never a purely science fiction event. So there was a lot to learn and everything was new. Which is fantastic.

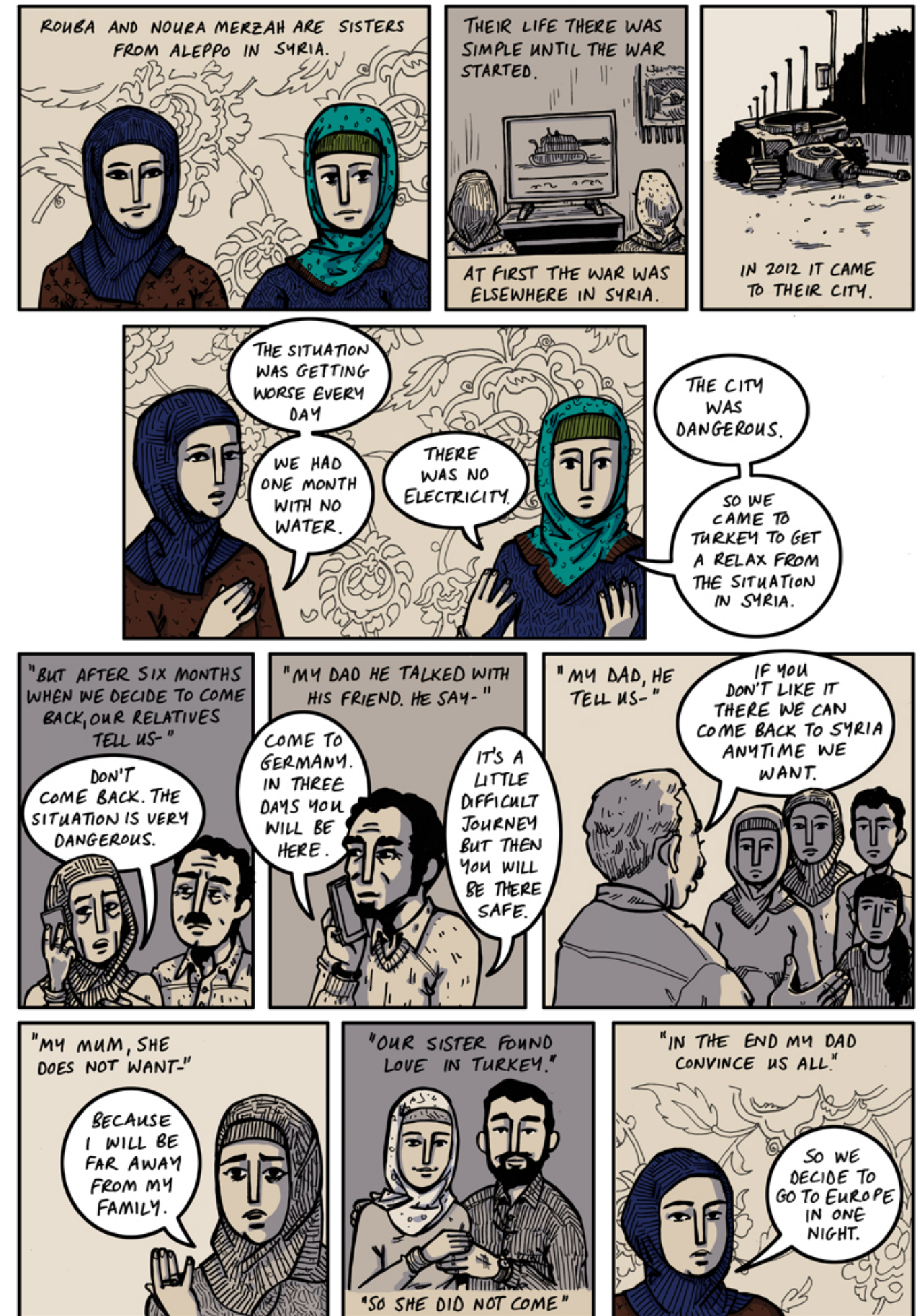
My favourite moment was in the drinks receptions before the Retro Hugo Awards. I met two really interesting people and we had a great conversation: Dr Jason Aukerman from the Centre for Ray Bradbury Studies in Indianapolis and Dr Jeannette Epps who is an aerospace engineer and NASA astronaut. Both were people who I would never have met in any other setting. I left wanting to find out more about both. It was one of those rare conversations where what each person was involved in was fascinating to the others at the table. Since then, it has had an effect on my work: Jeanette told me about something that happens to astronaut's bodies in space which I'm now basing a short story around. Jason recently advised me on what Bradbury books to read first as I approach his work. The lovely relaxed and open atmosphere of Dublin 2019 made that happen.

What other art - hit home to you - was there any art or artists that blew you away?

My time at WorldCon was a little curtailed as I was just coming out of maternity leave so was rushing back to a baby when each of my talks ended. Funnily enough I found that I took away a lot more interest in sci-fi literature than the art. Possibly because it's the part I don't do and there is so much to see and hear at a WorldCon. I bought a few books at the fair, had a lovely chat with Ginjer Buchanan and become re-interested in the genre (hence the Bradbury reading at the moment). Visually, the work of my co-featured artists was all incredible. I obviously knew the work of Jim Fitzpatrick, which despite being everywhere always looks fresh. He is an incredible draughts person and I'm just sorry I missed his talk which was apparently fantastic. I'd not seen the work of Sana Takeda or Afua Richardson before and they are both extraordinary.

Forthcoming work:

The next stage of work builds on that created for Dublin 2019. I'm finishing the next part of the story titled 'The Road to Ideomini', due to be exhibited in September 2020. (see next page)



Page from "The Road to Ideomini"

Art at the Worldcon Philharmonic

By Vincent Docherty



With the encouragement of James Bacon, since the 2009 Eastercon LX I've worked with a talented team of musicians, Adam Robinson, Gary Lloyd and Keith Slade, to arrange a series of concerts of SF&F related music played by a live orchestra at conventions in the UK. Following the success of the Worldcon Philharmonic concert at the London Worldcon in 2014, James was keen that we could have another major concert at Dublin in 2019, the first of this scale at a convention in the Irish Republic, which would be the main event on the Friday night.

Running such an event is a major undertaking, as the leads of the Events divisions in London and Dublin - Helen Montgomery, John Brown and Keith Smith - can attest to!. Much of that will be documented in other venues, so I'd like to focus here on the art we used for the concert, which was used on the large screen behind the orchestra. Most of these were still-images linked to the music, to provide visual cues, but I also had to find an image which would act as the landing page image of the concert. As I looked through the art provided for the convention by various artists, I found an image that to me was just perfect and only needed a small tweak.

The image was by Iain Clark, who provided much of the art used in Dublin 2019's publications, and this blog entry on his website, <https://iainjclarkart.com/> is I think a lovely anecdote. The photo here was taken by him during the concert.

"Another personal highlight (and cause of giggling) was walking into the Philharmonic concert and seeing my Kraken image on the big screen with the addition of musical notes (Vincent Docherty's idea, I later learned!) This was the first piece I ever did for the convention, back in 2014 when my friend Emma England asked me to contribute some art (and thank heaven she did). In all that time I never once imagined that the Kraken was playing the Samuel Beckett bridge like a harp. And yet it clearly is. So funny."

Our thanks to Iain for his kind words here and his many other contributions to Dublin 2019. Congratulations also on him being a Finalist for the 2020 Fan Art Hugo.

Comic Art at Dublin 2019

How Ireland is featured



Comics feature strongly in Ireland's recent fannish history. Special Comics Guests were invited to Octocon in the 90's and there have been cycles of explosions of talent in the comics field in Ireland.

All of the Featured artists had a connection to comics, and would be well represented in the art show and installations, as well as on programme. We wanted to ensure we celebrated and showed off the amazing comic art and work that has come from Ireland equally, reaching out to the comics community.

Elaine Jennings worked with Chris Hwang, Tony Roche and others to ensure we had a vibrant and varied selection to show. We have a selection here to show you and also share their history.

Hellblazer page from Hellblazer issue 54 by Will Simpson

Irish writer Garth Ennis and Irish artist Will Simpson took over Hellblazer with issue 41 in 1991. The Dangerous Habits storyline saw the main DC character come to Ireland, and a wonderful story of the finest porter ensued. The original art from issue 54 sees John heading to the Caligula Club in an effort to free Prince Charles from possession by Calibraxis, Lord of the Blades. On the way, we meet someone who is identified as a Royal where it is clear what John's opinion of him is. This page was accompanied by a sketch of Hellblazer by artist Steve Dillon. Dillon worked on over 20 issues of Hellblazer with Garth Ennis and lived in Raheny, on the Northside of Dublin at this time. <https://twitter.com/williamwhiz1>

"Preacher" by Steve Dillon, written by Garth Ennis. From issue 25, page six.

This issue of Preacher from May 1997 gave us the backstory of Cassidy, who is seen taking part in the 1916 Easter Rising and we see a scene with his older brother and Michael Collins. Preacher was irreverent, funny, crass and an incredibly brilliantly told story over 66 issues. The popular comic has since been turned into a TV series. This was joined by a self portrait sketch from 1992 with Dillon reacting to our teenage chair as a young fan, stating "Oh Christ, it's James".

Dan Dare Cover by Bryan Talbot, written by Garth Ennis.

Mary and Bryan Talbot were at Dublin 2019 to see the debut of the opera based on the Dotter of Her Father's Eyes graphic novel. With this issue of Dan Dare by Garth Ennis, it allowed us to showcase this iconic and classic character by a previous Worldcon GOH.

<http://www.bryan-talbot.com/>

“Tyranny Rex - Soft Bodies” (part 3, page 30) by Will Simpson, written by John Smith and Chris Standley. First published in 2000 AD issue 597, October 1988.

Will Simpson, from Northern Ireland, has a very unique yet dynamic and active style. Tyranny Rex was both brilliant and fun, and was very popular, though had a very short time with the comic. Simpson had already drawn Judge Dredd and would go on to draw ‘Friday’ the Dave Gibbons written Rogue Trooper revamp. While being published by both Dark Horse with an Aliens series, and DC comics, notably, Vamps, he then moved into the Film Industry for a number of years, and was an early part of the Game of Thrones art team. While GOT fans have hugely benefited from his craft, as can be seen from his recent book Game of Thrones: The Storyboards, which was released in May 2019, comic book fans yearn to see his work and he is currently making a return to the pages of 2000AD.



“When Irish Pies are Smiling” by Steve Dillon, written by Garth Ennis. First published in the 1993 Judge Dredd Annual.

Judge Dredd visited ‘The Emerald Isle’, a future version of Ireland, in a 1991 six part story, written by Ennis with art by Dillon in 2000AD. The story was laced with humour but firmly placed Ireland into the Mega-City Map and introduced Judge-Sergeant Charlie Joyce. This follow-up story was published in an annual, and was an interesting take on humans being used for food. Joyce would appear in other stories, and his legacy would continue.

Two pages from Troubled Souls ‘The Belle of Belfast City’ originally published in Crisis issue 18 13th May 1989. Ink, pencil and watercolour and ‘Soldier Boys’ originally published in Crisis issue 19 27th May 1989 by John McCrea, written by Garth Ennis, in ink, pencil and watercolour.

Garth Ennis’ first published comic work was set in Northern Ireland, a simple yet poignant story about Tom, who meets Damien and gets embroiled in terrorist activity. While lacking the historic rigour that would define Ennis’ work, it is one of the best pieces of literature to come out of the troubles and does its best to show the complexity of the conflict. The artwork by Belfast artists, John McCrea had illustrated a story in 2000AD previously in Prog 615 by Northern Irish writer Hilary Robinson but this really left its mark.

John McCrea loved comics so much he opened a comic shop at the back of a record store in Belfast. Here he met Garth Ennis, who approached him to do Troubled Souls, although Will Simpson was his first choice. A successful mercurial use of a political issue to get published in a comic with political aspirations, its base motivation was nonetheless valid and resulted in an iconic piece of work that illustrated adeptly a subject that is difficult. The story has been reprinted once in Graphic Novel form but remains purposely out of print since then. <https://johnmccreacomicart.bigcartel.com/>

Spider-Man 2099 #24, pg. 8 by Will Sliney, written by Peter David [Collection of Wu Zhiyou]

Originally from Cork, Will Sliney worked for several indie press publications in Ireland and the UK before being hired at Marvel Comics. He has been the artist on several A-list series there, most notably his long run on the rebooted “Spider-Man 2099”, where he recently updated the titular character’s costume with a sleek new design. Will also has a talent for translating ‘real life’ characters to comics. He has worked on the comic adaptations of “Steed and Peel”, “Farscape” and most recently “Star Wars”. Will is also the co-founder of Creative Space Cork, a co-working space designed to put high level freelance digital creatives working alongside students in their particular discipline, to encourage the students to absorb and learn lessons from sharing the same environment as their mentors. <https://twitter.com/WillSliney>

Wicked & Divine #16, variant cover by Leila del Duca, written by Kieron Gillen [Collection of Christopher Hwang]

Mythic figures abound in comic form, with Thor, Hercules and Amaterasu all playing major roles in some of the most popular tales of our time. Irish myth and legend, however, do not appear as frequently and this cover depicts a modern interpretation of the Morrigan, used by Kieron Gillen as part of his mortal Pantheon in the award-winning series “The Wicked+Divine”, illustrated by the American artist Leila del Duca, best known for her creator owned series “Shutter”.

“Highlander” commemorative magazine cover by Cormac Hughes (various writers) / Lightning Strike Comics [Collection of Christopher Hwang]

Cormac Hughes is a prolific Irish illustrator, with art duties on several titles from Lightning Strike Comics (Brian Boru, Phantom, Highlander) and Rogue Comics (Red Sands, A Clockwork Universe, Professor Elemental), as well as being one of the regular contributors to the Sketch Paddys visual blog. This cover to the “Highlander” commemorative magazine was an exclusive for Dublin Comic Con 2018, with charity proceeds being donated to Temple Street Children’s Hospital Foundation.

“Johnny Red” by Keith Burns, written by Garth Ennis. Published November 2015 to July 2016, Titan comics

Judge Anderson page written by Dublin 2019 committee member and division head Maura McHugh, art by Patrick Goddard from The Judge Dredd Magazine 410.

Maura McHugh has had a wide career in publishing, prose and comics and her entry into the pages of 2000AD came with a Judge Anderson story in the Sci-Fi special in 2018. The subsequent series started in May 2019, allowing us to show some up to date work from the story ‘The Dead Run’ with Patrick Goddard, which started in issue 410.

“Every Empire Falls” by P.J. Holden, written by Michael Carroll, first published



in 2000 AD issue 1934, June 2015

Michael Carroll, from Dublin, has written nearly 200 episodes for 2000AD, mostly Judge Dredd. P.J. Holden, from Belfast, has been working for 2000AD and other companies since 2001 and is prolific in his output.

This scene features two characters, Armitage from Brit-Cit, and Fintan Joyce, son of Judge-Sergeant Charlie Joyce. The story pays careful historical homage to political matters between Britain and Ireland, and sees Fintan who is now a Mega-City Judge, embroiled in a multi issue plot, with Dredd captured and held in Brit-Cit. It is written in such a way that comprehending what is going on, despite complexities and the interwoven nature of six stories - two of which were published concurrently in the Judge Dredd Magazine and 2000AD- is not at all difficult. With twists and turns, the stories possess depth and layers that the reader never becomes disconnected from.

“Time Twisters: Back to the Führer” a 2000 AD Future Shock by Gary Erskine, written by Michael Carroll. First published in 2000 AD issue 1566, December 2007

Michael Carroll’s first published work in 2000AD follows the well tried formula of offering a writer a ‘Future Shock’ slot and seeing how it goes. This clever time travel idea was smart and well executed. Erskine’s work is neat and clean, and he has been a professional for many years now. Erskine used tracing paper to speed up the process of going from draft to final work.

Hitman #34, pg. 13 by John McCrea, written by Garth Ennis [Collection of Mayank Khurana]

One of the most famous Irish-American characters in comics, Tommy Monaghan is portrayed having a rooftop conversation with the most famous superhero of all time, Superman. This issue deservedly won an Eisner Award, largely on the strength of this interaction, with both Superman’s pain and Monaghan’s honest humor depicted in their raw emotion by McCrea.

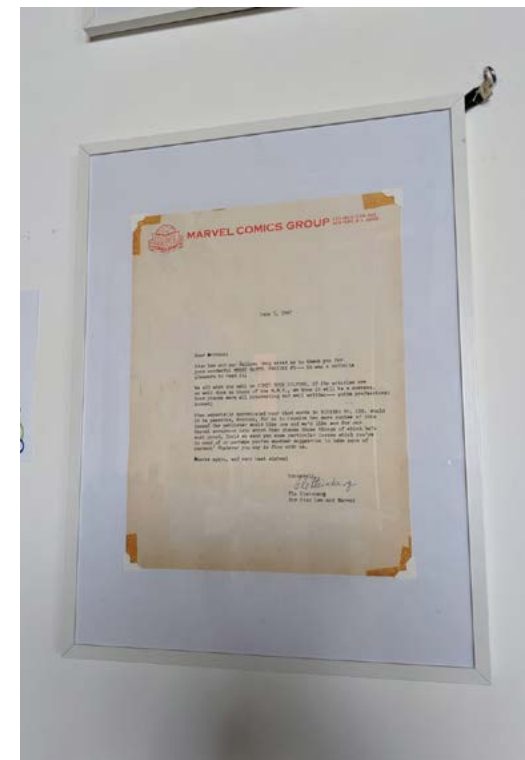
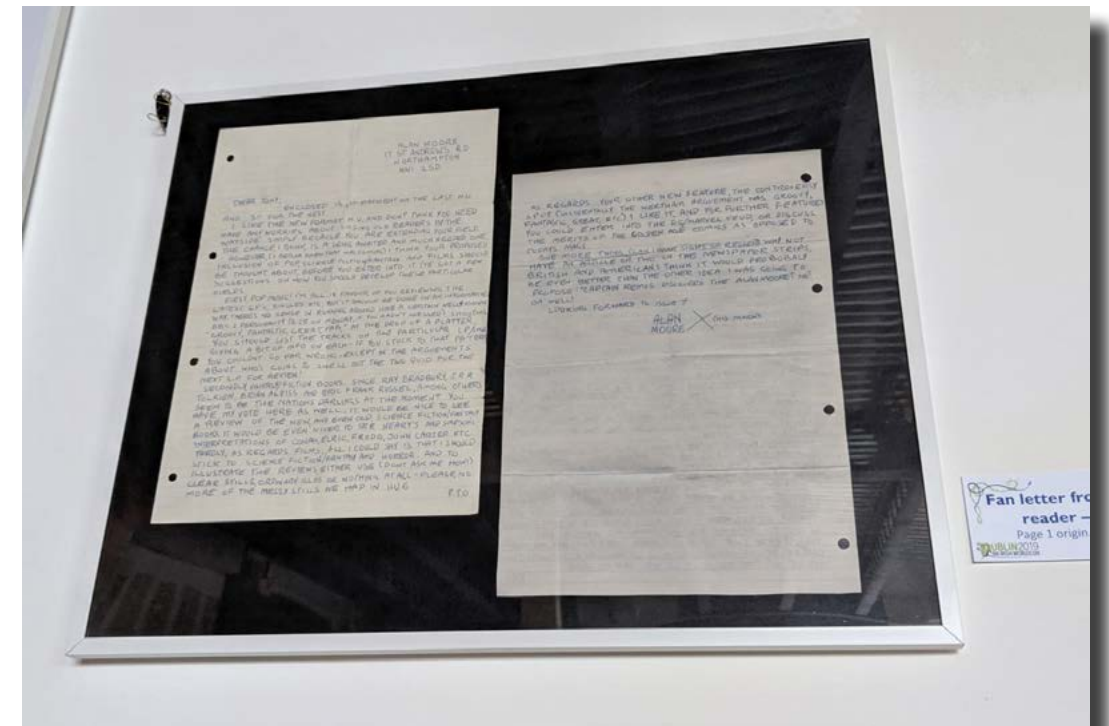
Spider-Man 2099 #2, pg. 17 by Will Sliney, written by Peter David [Collection of Wu Zhiyou]

Fabulous splash page by Will Sliney, hand-drawn before his move to working digitally. One of the first appearances of Spider-Man 2099’s new costume, his first update since the character was introduced in 1992!

Hitman #39, cover prelim by John McCrea, written by Garth Ennis [Collection of Christopher Hwang]

Illustrating comics is a multi part process, and it can be hard to imagine that these sketchy pencil images will eventually be rendered enough to form a published cover. But this simple depiction was part of a multi part story homaging the Master of Gun-Fu cinema, John Woo.

We were grateful to have this and more art on display. Tony Roche had kindly shared a selection of sketches that he had received in New York in the late sixties, as a young Irish fan. We also had a number of comics on display that featured Ireland.



Various photographs from the Tony Roche collection



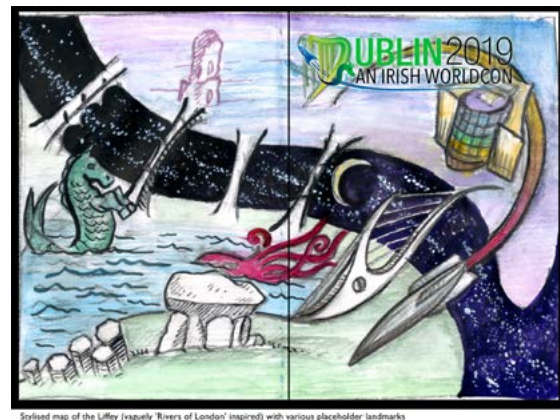
The Souvenir Book

Creating an original cover by Iain Clark

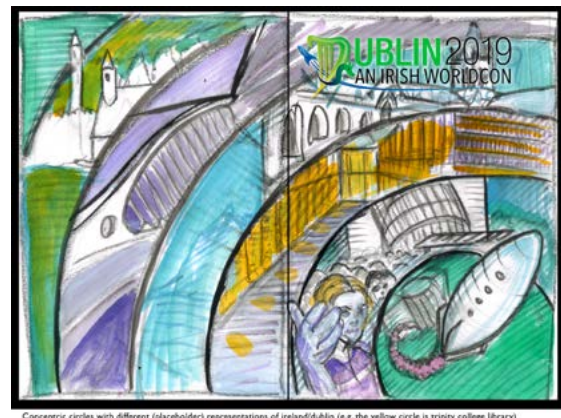


Finished artwork- Acrylic painting on 250 gsm art paper

for my internal creative process, I did them in colour with annotations. I don't normally feel the need to do this (since I am lazy and avoid additional effort wherever possible.) We settled on a combination of two of the ideas with concentric circles, moving out from the CCD to Dublin, Ireland, the Earth and the Universe.



Stylized map of the Liffey (regularly 'Rivers of London' inspired) with various placeholder landmarks



Concentric circles with different (placeholder) representations of Ireland/Dublin (e.g. the yellow circle is Trinity college library)

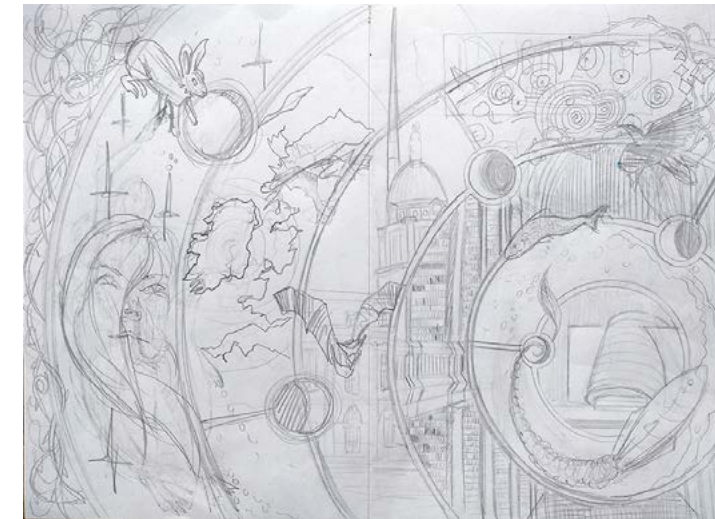


Concentric circles zooming out from the CCD to Ireland, to Earth, to the Milky Way, to the universe

I was honoured to be asked to contribute the wraparound cover of the Souvenir Book. I'd been heavily involved in the con but doing the cover was by no means a given and was a huge vote of trust from the convention.

This was destined to be a prominent bit of artwork so I did an unusual number (for me!) of preparatory sketches to get approval for the concept. Since these sketches were aimed at other people for approval, not just

I then worked up a larger pencil prep sketch. This is fairly close to the final version but there are a lot of different sections to the image so I'm still trying out ideas. In hindsight I overstuffed it with detail, partly out of a fear that it would be too simple for the cover. Ultimately I decided to trust the concept and simplified it back down for the final painting.



Pencil Sketch

The sketch version includes additional elements such as phases of the moon, connecting lines between the concentric circles, and additional animals of Ireland – a salmon, a bat, a hare (the crow survived intact to the final image). The woman's face became a dragon in space in the final version, for no particular reason except that I was struggling to find something suitably iconic for the back cover, and who doesn't love a dragon in space? It put me in mind of the Space Bat Angel Dragon from Ted Hughes's The Iron Man.

The astounding library at Trinity College Dublin is a major part of the cover, along with the 5000 year old spiral carvings at Newgrange Passage Tomb in the Boyne Valley. Selkies have been a repeated motifs in some of my Dublin art and I really wanted to include one here as well, diving into the ocean of the planet and making for a transition between front and back covers.

For the actual painting I started from the centre and worked outwards, because that's how my brain works. And besides, isn't that how you'd want someone to paint this picture?



Work in progress

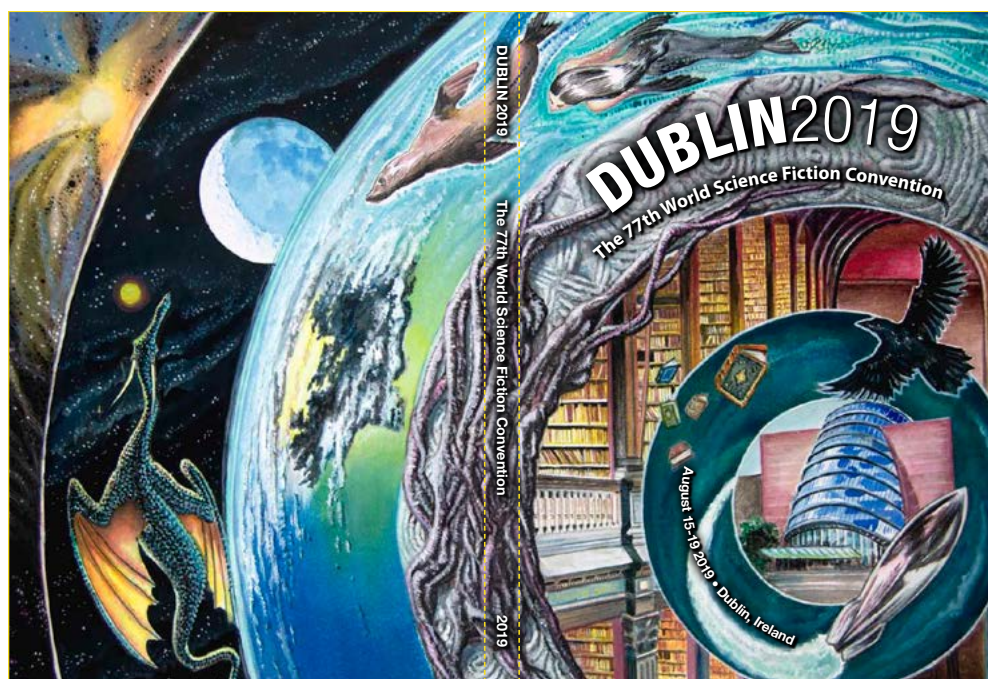
In the final stages I did a lot of what is technically known as “faffing” to darken and tidy up parts of the image. I added some red tones to parts of the image, including the CCD building, to harmonise the colour scheme across the cover.



James presenting the cover to the Lord Mayor

A framed print of the finished artwork was presented to the Lord Mayor of Dublin by the Chair of Dublin 2019 James Bacon. Sadly I couldn't be there for the event but I was hugely honoured.

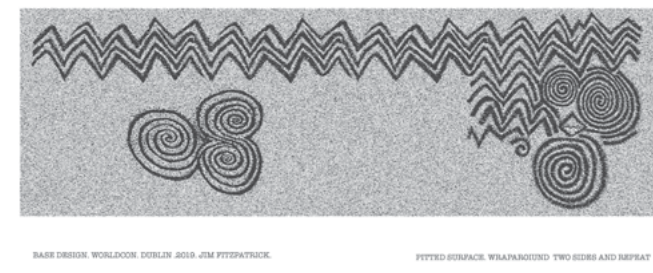
I was delighted by the sympathetic design and placement of the text by Diana Thayer. I had been worried that the standard Dublin 2019 logo would clash with the artwork (bad planning on my part) but Diane's curving design fits the artwork very harmoniously.



Final Cover

The Awards

Hugo, Retro Hugo, YA/Lodestar and Special Committee Award



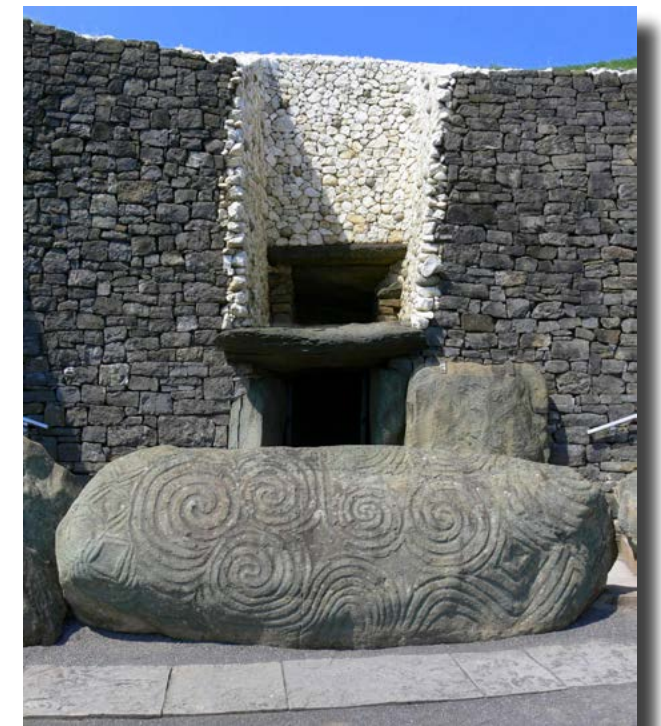
Jim Fitzpatrick's design for the Hugo base based on the kerbstones at Newgrange

We had to decide a clear strategy for the Hugo bases for Dublin. We decided fairly early that the artist(s) should be Irish, and that we would commission them rather than run a competition. The theme for 1944 would be “Other Worlds”, and for 2019 “Ireland”. After exploring a couple of other options, we asked the legendary Jim Fitzpatrick to design the 2019 base. He was already a Featured Artist for the convention, and he and George R.R. Martin were probably the best known personalities we had on board. I must say that when explaining to my professional contacts what this Worldcon stuff was all about,

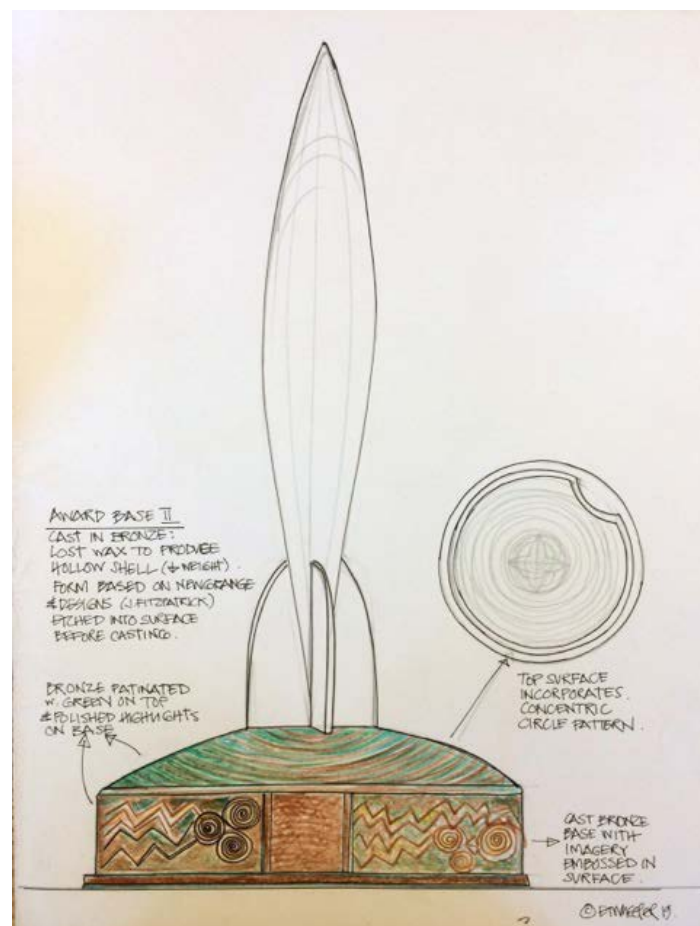
Jim Fitzpatrick's name would usually guarantee a startled acknowledgement that this was serious stuff.

For the 1944 base, I proposed (and the powers that be accepted) a childhood friend, Eleanor Wheeler, who I have known as long as I can remember (we later discovered evidence that I had attended her second birthday party, which would have been a few weeks before my own), but had not been directly in touch with for over thirty years. Eleanor is a professional ceramic sculptor whose usual commissions are large public works of art; here, for instance, is her work outside the SSE Arena in Belfast, incorporating drawings by schoolchildren and commemorating the four quarters of Belfast. When we went to see it, another group of passers-by were looking for their relative's name and picture.

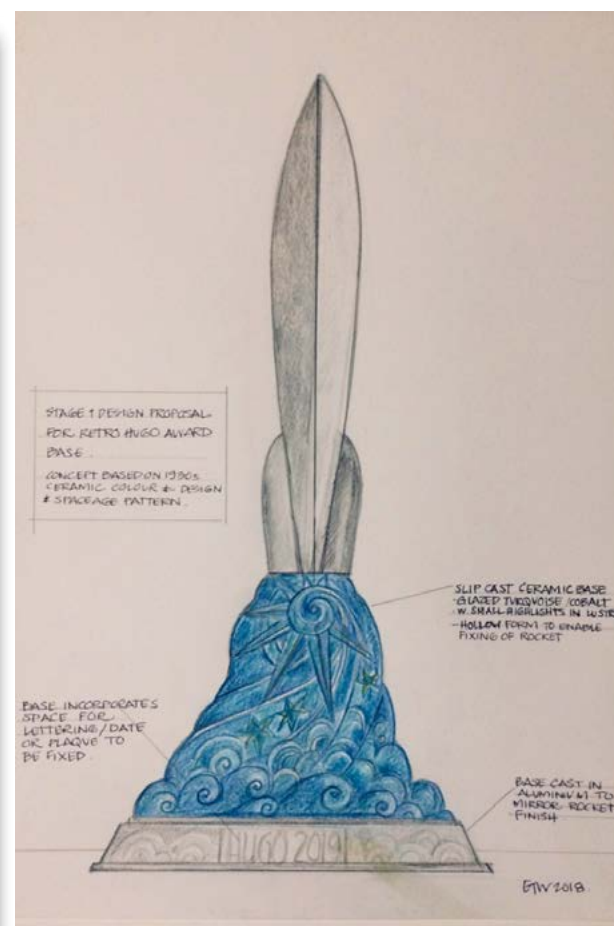
Jim, who specialises in two dimensions rather than three, gave us some beautiful designs for the 2019 which we then needed to turn into a three-dimensional base, and we turned to Eleanor again to produce a homage to Newgrange incorporating Jim's designs. We were pretty satisfied with the outcome. -Nicholas Whyte



By John5199 - Newgrange Stone Age Passage Tomb
-Boyne Valley, Ireland, CC BY 2.0,
<https://commons.wikimedia.org/w/index.php?curid=29317537>



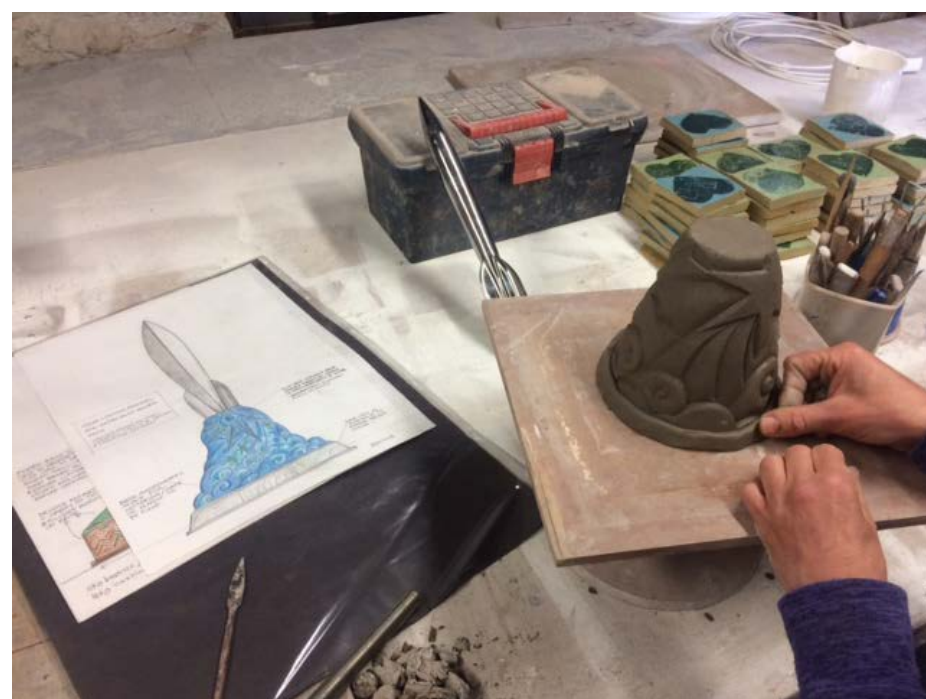
Sketch of Hugo Base design



Sketch of Retro Hugo Base



Bases in the kiln



Eleanor sculpting the Retro Hugo base



In production



Transporting the Hugos- Eleanor came and picked me up from Loughbrickland with a van full of Hugos - apparently concerns were expressed at the previous day's Committee meeting that this meant there was a single point of failure for a large chunk of WSFS, with me and the trophies all in the same place. Fortunately, we made it safely, though Eleanor's van broke down on the way home the next day.

- Nicholas Whyte



Extra Hugos backstage with Ian Moore, Hugo wrangler

The YA/Lodestar Award



Hugos on stage night of the Awards



Final award



Original 3d model of the award before the 2019 was raised

It was designed so the winner's name would be floated in the top polygon so there was no extra space added for the plaque. The pins were created using alcohol ink in bezels in the Dublin colors then the finding was added and resin to seal it.

- Sara Felix



Nominee pins being created

The Special Committee Award



"I was asked to create a Special Committee Award that was presented at the convention. Vincent Docherty provided a harp to use in the design. The outer rim was cut on a CNC and filled with resin. There was a lot of trial and error creating the large resin "rock""

Sara Felix



The Committee has the choice to give a Special Committee award each year. For Dublin they decided to give one to George RR Martin and Parris McBride.

Dublin 2019 - An Irish Worldcon
Special Worldcon Committee Award
Parris McBride Martin and George RR Martin
for their contributions to Irish and Worldwide Fandom

GRRM wrote about in his blog here <https://georgermartin.com/notablog/2019/09/15/a-very-special-award/>, "In the spirit of the Alfies, the trophy is made from an old automobile hood ornament. Though I am damned if I know what model car it came from... it is certainly very different from the sleek 50s rockets and jets that we cannibalize for the Alfies. Makes no matter. It's cool looking, and we love what it represents. "

Sara Felix created the award which proved much more challenging than she realized. The large resin rock was a new technique that took about three tries to get right and a number of melted plastic molds. It was a large block of resin that was then sanded down to create the shape. Acrylic paint was added to create the veins to mimic an actual rock. Then the wood base was routed to make a channel for more resin.

The Art Show

Overview and Exhibiting artists

The Dublin 2019 Art Show became an exercise in what happens when the event grows in popularity beyond the size of the convention centre it will occupy. Towards the end of 2018, it was a hard decision to agree that the Art Show, if it was to be worth having, had to re-locate. The move was only a couple of blocks away with a tram stop almost to the door but we were unsure how this would work.

The space we were given was an old warehouse with no electricity, no lighting and roughly finished. An industrial theme fitted well and we decided to embrace it! The decision was made to hire the structure from local, Dublin companies using the industrial Heras TM fencing and Dublin "standard" pegboard – there are no standards in pegboard apparently! From here on started a roll of new ideas.

We wanted LED lighting for easier, safer assembly and to avoid hot lighting over the artworks. Over the past year, John Wilson worked relentlessly to come up with a system which would suit the plan and made the lighting rigs from scratch. Given the lack of ambient light, we were very pleased with the outcome.

Our 72 artists came from all round the globe and we had four "featured artists" who added an extra element of Wow – Maeve Clancy and Jim Fitzpatrick, both Irish, Afua Richardson from the USA and Sana Takeda from Japan, all well known in their own artist genre.

There are too many highlights to list together. At every show we do, there are artists new and well known and a favourite moment was texting a young, upcoming artist to let her know that George R R Martin was in the art show and had stood looking at her work. If you could hear a text shout out for joy then hers did.

Another delight was watching the delivery and removal of the Heras fencing which had to be brought in via long escalators. It was like watching leaf-cutter ants with Irish accents bringing in huge pieces of treasure.

We met artists new to us and regulars who are always a pleasure to see and work with again. Such events are always hard work to set up and then to run but we had many volunteers working hard to make it a success and we are tremendously grateful to them all. Our reckoning up is almost done and only a few pieces remain to reunite with new owners but our statistics will not change dramatically from those below:

The Art Show itself had 1222 pieces of art on display. Of these:

415 were jewellery items

27 fibre art

47 other (wood, iron)

1 huge 7' tall sculpture.

The Print Shop had almost 1,000 pieces for sale.

Our rough total of sales at this point is 40,000 Euros between Art Show and Print Shop and we are very happy with this.

The lovely comments from many Art Show visitors have suggested to us that it was well liked!

Alice Lawson, Serena Culfeather and John R Wilson

Paula Alavesa
Chris Baker (Fangorn)
Eskild Beck www.starflight.dk
Sazib Bhuiyan (Star Dust)
Clare Boothby www.interweaves.org.uk
Sarah Beth Bradley
Jackie E. Burns www.laaa.org
Jim Burns www.alisoneldred.com
Rob Carlos www.colorsmyth.com
Maeve Clancy www.maeveclancy.com
Sarah Clemens www.clemensart.com/fantasy.htm
Didier Cottier
Richard Counsell www.richardcounsell.com
Steve Crisp www.crispart.co.uk
Jackie Duckworth www.jackieduckworthart.co.uk
Katie Duckworth
Sara Felix www.sarafelix.com
Jim Fitzpatrick www.jimfitzpatrick.com
Helen Foster-Turner www.londonmetalclay.com
Meg Frank www.megfrank.com
Sabine Furlong
Fred Gambino www.fredgambino.co.uk
John Green (Johnman) www.johnman.art
Sarah Haddock (Cryptozoo)
Maya Hahto www.mayahahto.net
John Harris www.alisoneldred.com
Edwina Harvey
Ariela Housman (Geek Calligraphy) www.geekcalligraphy.com
John Howe arenailustration.com
Holly Ingram www.hollyartist.com
Angela Jones-Parker www.angelwearcreations.com
Dominika Klimczak (Domin-IKA) www.salon.io/dominika-ika
Lisa Konrad www.lisakonrad.com
Scott Lefton www.scottlefton.com

Julie Faith McMurray
Maurizio Manzieri www.manzieri.com
Sue Mason
Chris Moore www.chrismooreillustration.co.uk
Lee Moyer www.leemoyer.com
Fionnuala Murphy
Francesca Myman www.francesca.net/portfolio
Tom Nanson www.tomnanson.co.uk
Emma Newman www.ewnewman.co.uk
Eeva Nikunen www.eevanikunen.com
Chris O'Hara www.chrisoharaart.com
Terri Osborne (Planet Osborne) www.planetosborne.com
Judy Perrin
Dark Flight Arts & Illustration
John Picacio www.johnpicacio.com
Alisa Rekunova (Alisa Hellstrom)
Afua Richardson www.afuarichardson.com
Aude Samuel (Thiecelin) Thiecelin.tumblr.com
Nicolas Sarter Nicolassarter.art
Spring Schoenhuth
Alison Scott Stowshirts.etsy.com
Paul Sheridan www.sanatakeda.com
Espana Sheriff www.espanasheriff.com
Sergei Shikin www.artstation.com/donsergio66
Jack Stelnicki Jacreations.yolasite.com
Ruta Steponaviciute
Robin Stevenson
Anne Stokes www.annestokes.com
Sana Takeda www.sanatakeda.com
Raymond Van Tilburg www.offworlddesigns.com
Pauline Walsh (Espresso Stoa) www.espressostoat.com
Margaret Walty www.margaretwalty.co.uk
Maja Winnicka www.rootart.eu

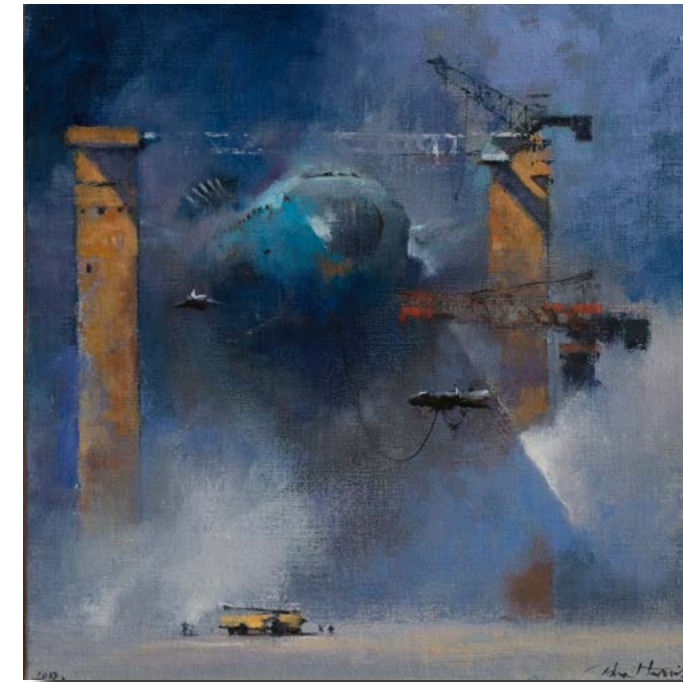


Shot from the art show

The Art Show

Artist's comments about the show

John Harris



Ariadne in the Refit Yards

The Art Show in Dublin last year was a very pleasant affair for me. Some of my favourite people, artists, agents and buyers assembled in an easy going atmosphere for a few days, at a very nice hotel in walking distance to the centre of the city. What was there not to like?

I had only put a few small pieces in the show, mostly of a series that I'd been working on, relating to the theme of space docklands, but a young couple who had just come from Belfast, where they had been visiting the old Harland and Wolff shipyards, (a family connection, apparently) dropped by. When they saw the piece Ariadne in the Refit yards, it reminded them of their home and they snapped it up.

But one memory of the occasion will last a long time in my mind. One evening Alison, my agent, and I went into the old town with Greg Manchess and Irene Gallo to have a meal, in a classic Dublin pub.

On our way back to the hotel, we walked along the banks of a canal. The night was clear and still.

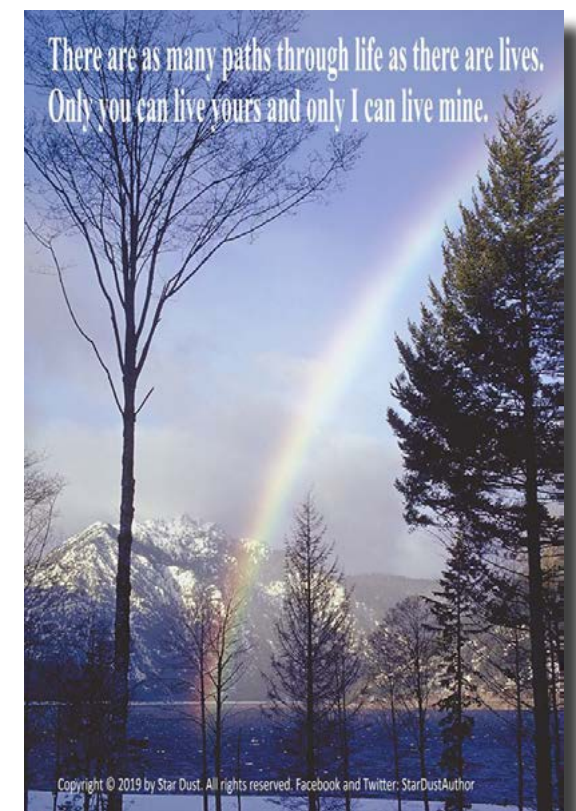
In fact there wasn't a breath of wind. The sky was crystal clear, and there were hundreds of stars, all perfectly reflected in the canal's water, so that if you turned you head, you couldn't distinguish what was real and what was reflected. It felt like we had become suspended between two worlds.

One of those magical moments you might never forget.

So, thank you to all the team that made it happen, and I look forward to seeing you all again soon.

Sazib Bhuiyan (Star Dust)

Dublin Worldcon 2019 was my first ever science fiction and fantasy convention. I am most grateful for the privilege of attending and participating. I loved all the artwork on display and loved meeting the amazing artists. A big thank you to all the people involved in creating such a spectacular event.



As Many Paths as Lives by Star Dust

Paul Sheridan



An Unexpected Pub Crawl

I had the great pleasure of seeing the Art Show for Dublin 2019 – An Irish Worldcon being built from the ground up. I arrived two days early to help out and meet the Art Show team for the first time. The dull and dusty Odeon Warehouse became a cool and atmospheric Art Gallery for over 80 artists to display their work in those two days.

Personal highlights for me were the conversations with attendees about some of the work on display. I had liaised with Jim Fitzpatrick on behalf of the team before the event and he called into my area with Sana Takeda. Although I had forgotten to include him in my painting of Irish SF, Fantasy and Horror celebrities taking part in a pub crawl around Dublin, I pointed out that one individual was wearing a Che Guevara T-shirt.

I was very impressed with the variety of excellent work on display and chatted to as many of the artists as I could. Featured Artist Afua Richardson was particularly chatty. She has a wonderful sense of humour.

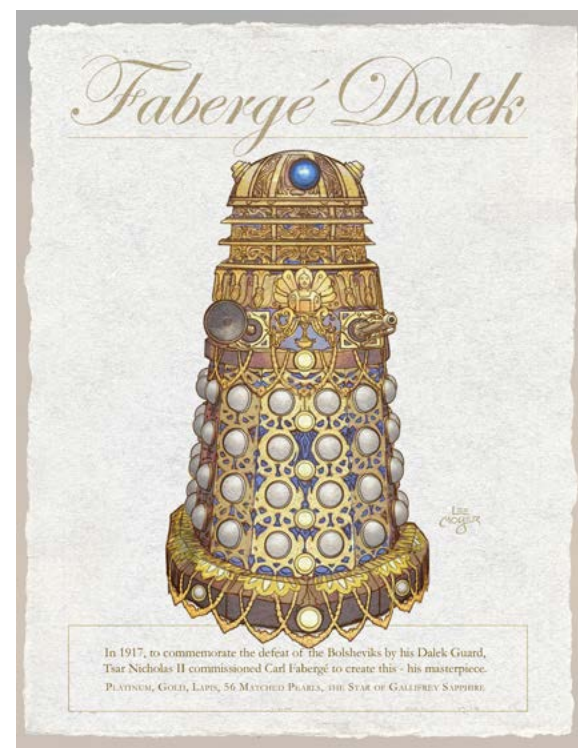
Dublin 2019 was my first Worldcon. Thank you to all those involved in putting the Art Show together and making it so memorable.

Lee Moyer

I'll long remember looking out from the Green Room as the sun dappled the Irish countryside, painting it green and gold. Partly because the views on offer were beautiful, but also because the place I was standing hadn't existed during my visit to Dublin thirty years previous. In a convention built on a Science Fiction future, I was living in a present I'd never imagined – surrounded by both the cyberpunk zaibatsus I deplore (and given credit for "saving" the Irish economy) and guests I'd long admired (meeting Jim Fitzpatrick was an especial treat).

I talked shop with Fred Gambino and Afua Richardson in the art show, with local marvels Celine Kiernan and Oisín McGann during panels, and with Hollywood scenic painter Bridget Duffy in the aforementioned Green Room. My favorite panel let me speak with old friend Charles Vess and new friend Sana Takeda (as well as her wonderful translator). It takes a proper Worldcon to put three such disparate people together in one place.

On a technical note – the layout and lighting in the Art Show were a rare treat. And while the layout will be hard to replicate, I look forward to other shows emulating the lighting plan.



Fabergé Dalek

Maurizio Manzieri

The Dublin Art Show was a blast for a different series of reasons! In every little detail of the art exhibit you were able to perceive the hard work behind the scenes, the sense-of-wonder in the eyes of all the people who made up the team. A WorldCon is a place where you can touch with your hands the sense of community, you can meet in front of your own paintings friends, fellow artists, NASA astronauts, and in my case, sell an artwork to a well-known writer coming there right to buy one of your covers. It was my first time in Dublin so I tried to clone myself between visits to the city, panels and business meetings. I wish to thank publicly all the organizers for giving us so many unforgettable memories. A special mention goes to ASFA, the Association of Science Fiction Artists, for their precious presence and invaluable work in supporting artists, and to Sara Felix, its president and Artistic Director for Dublin 2019. Despite her many commitments, she also managed to chat with me for a long time during a coffee break! I came from Italy, but I felt at home!



Of Wars, and Memories, and Starlight

Sabine Furlong

My name is Sabine Furlong. My art features photographs from a different perspective, looking at colours and SF imagery in a different way. I loved Dublin Worldcon and specifically the art show because it featured so many different art forms from sculpture to paintings to Lego. I was very proud to exhibit my art amongst all those artists' work. Dublin Worldcon mirrored the diversity that SF and Fantasy fandom has to offer. I loved the science panels along with the silly games; I was as giddy about the lovely yarn I bagged as I was about new authors I met. The performances both at the concert and then at the masquerade made my heart sing.

And then there was the setting. Dublin is a vibrant city bristling with new inspiration and opportunities for me as a photographer which will come back into my next art work.

Walking between the Worldcon sites one afternoon, I was lucky to capture the light changes between sunshine and thunderstorm as a backdrop for the harp shaped bridge. Wonderful. I am very grateful to the Worldcon Committee and especially the Art show staff for a wonderful fannish and arty experience.



Oakley Forge Collective

We are the Oakley Forge Collective; an eclectic band of craftsfolk who frequent the art shows and galleries of various Science Fiction and Fantasy venues and occasional crafts fairs, primarily in the Mid-Atlantic coast of the United States. We are blacksmiths and jewelers, wood workers and fiber artists, as well as leather workers who raise and tan their own goat skins. One blacksmith likes to make snakes for various purposes, as is an old tradition in North American metalwork, along with hooks, trivets, and other semi-useful things. We thought it would be fun to play on this, and placed a prominent sign on our display at the Dublin Worldcon Art Show that we were “Bringing the Serpents Back to Ireland.”

Our collective did very well at Dublin; we sold expanding wooden trivets shaped like a Norse triquetra, we sold a hand-knit dragon and 5-foot lizard, we sold “planetary” earrings and necklaces of semi-precious stones that would do a princess proud, we sold walking sticks with handles forged from railroad spikes with the languet stamped “Worldcon Dublin MMXIX,” along with other unique things. We met wonderful and interesting people while touring the town and museums and countryside, and we attended fascinating sessions and saw wonderful artwork at the Worldcon.

However, we should never have challenged this lovely island’s patron saint. Not a single snake was sold.



Oakley Forge Collective table in the art show

Jackie Duckworth

Memories of Dublin: The light in the foyer of the conference centre, and light pitching through the colossal windows in the art show. Wind, rain and sun walking from our apartment to the convention. The anxiety of transporting a suitcase full of framed art across two countries, transformed into pride as it is safely unpacked and hung. Later, delight when it does not all have to be taken home again! Meeting old friends and making new, particularly other artists. Seeing their extraordinary and beautiful work in the Art Show. Appreciating the art of the city of Dublin too, in the National Gallery, and to my especial delight discovering the National Print Museum. A weekend of wonder.



Bastet

Richard Counsell



Elsiumm

On a personal note, attending the World Con in Dublin was both an exciting and exhilarating experience to be part of an event recognized as one of the Most important functions within the Science Fiction community was an amazing moment in time by giving me the opportunity to meet all kinds of like minded people, watching them gather and smile as their eyes wandered from one Art Piece to another, and that happiness emulated with every exhibit on display from other Artists,

It was a real pleasure to see great Art work at the Show that stimulated a lot of interest in my own work indeed a brilliant response and Fantastic to be part of such an important event, that was not only well organised but professionally managed.

Looking forward to the Next World Con.

ASFA: The Association of Science Fiction and Fantasy Artists

ASFA has been working to promote artists in the genre for a while now and recently has started to provide space in conventions that the board attends. Sara Felix is our president and was the art director for the show so she was able to get a few panels in the show. From established artists to newer artists in the field, ASFA was able to show originals and prints. The show itself was well run, there was a great mix of different mediums and talent. Once the lighting was put up the space really was a surprisingly great place to showcase art and we loved how the staff worked to create a welcoming space in an unexpected location. We had nine artists on the panels, John Picacio, Lauren Raye Snow, Kaitlund Zupanic, Jessica Douglass, Krister Eide, Christine Rhee, Dianita, Cody Jimenez, and Brownwen MacDonald.

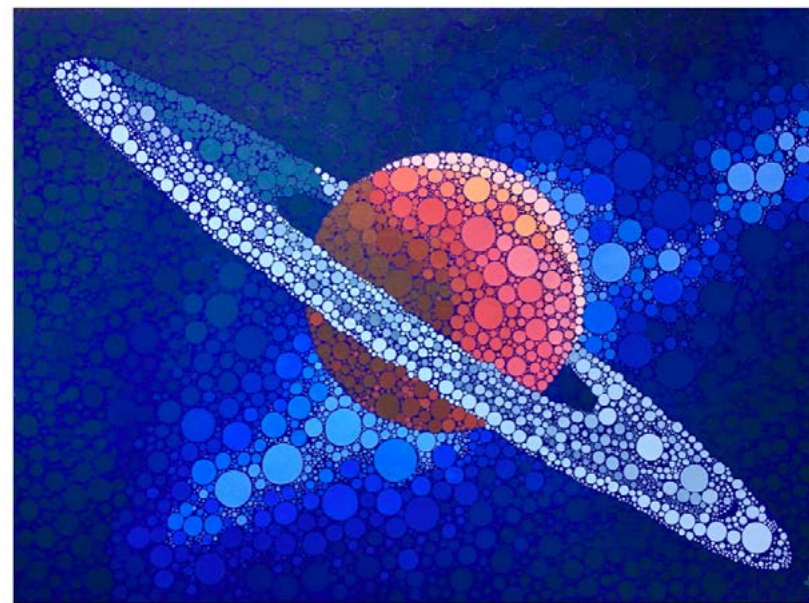


Cody Jimenez- Smokey Tri-color

Jackie Burns

I am a visual artist, based in Essex, UK, specialising in aerospace, astronomy, science fiction and fantasy. My main media is acrylics, coloured pencil and graphite, pen & ink, and digital. I also design and make jewellery, utilising glass (including my own lamp worked glass focal beads), semi precious stones, hand carved PMC silver, and sterling silver.

I've been attending WorldCons for many years, exhibiting my work in the Art Shows right from the



Ringed Gas Giant

very first one that I ever attended, Conspiracy '87 (Brighton). I love exhibiting my work at WorldCon Art Shows, meeting the other artists (friends, old and new) and enjoying their artwork. It's a special opportunity to share in our love of speculative visualisation, to celebrate a different way of seeing things, to embrace new possibilities, and, most importantly, to show off our imaginations. And to have fun!

Around the Convention

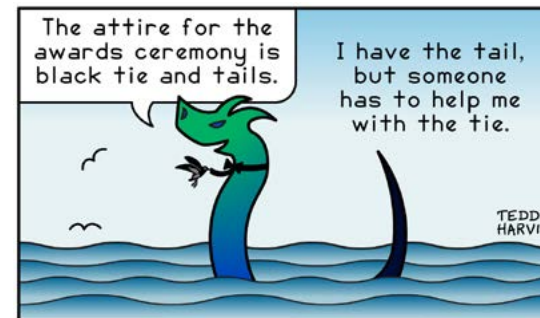
Displays and other artsy things

I ran into Teddy Harvia at Fencon when I started as Art Director and asked for a few pieces of art....And I got so much great art to work with! It was so much fun going through his sketches and ideas for panels sitting at a table at multiple Texas conventions. When he took dragon from the logo and created the character and named her Liffey I loved it. I asked him to do an exhibit at the convention and here are the panels And when I asked for art for this book I got so many sketches and finished pieces of art we could make another book! 13 of the 40(!) final cartoons were used in the convention publications.

- Sara

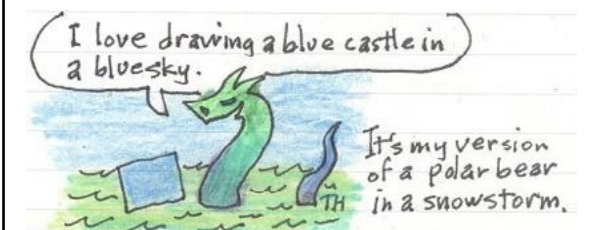
Sara Felix drew the wonderful Irish water dragon in the logo for Dublin 2019. In my art, I decided to dress her up since WorldCon is very much a dress-up event. I gave her a name, Liffey, after the river that flows through Dublin. And, cartoonist that I am, I gave her a voice.

Since Liffey has no hands, I gave her a friend, a storm petrel, to help her dress. I drew the original in pencil and computer rendered the final.

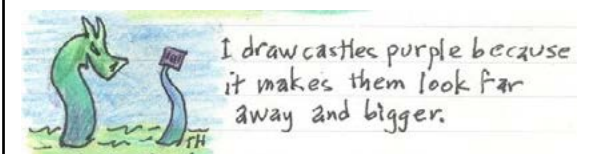


I often come up with more ideas than I have time to finish.

A friend's daughter, who insisted all castles in coloring books should be blue, inspired this cartoon. Liffey did her version based on the popular white-on-white joke.



Then I thought about what color castles really are. If they are far enough away, like everything else, are purple. But coloring them purple does not make them far away.



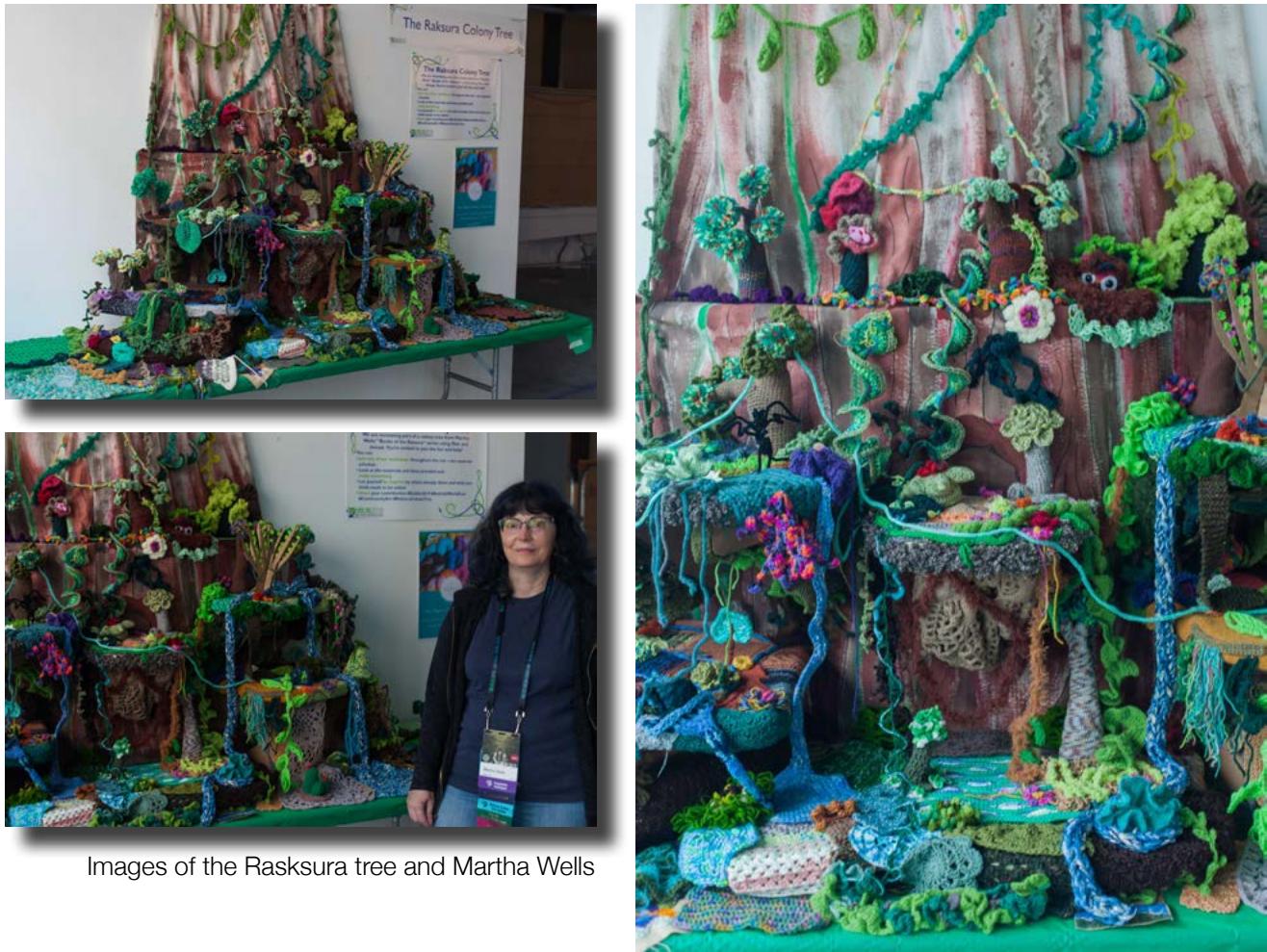
Alison Scott of the Dublin 2019 daily newsletter told me that the art theme was Irish mythology and hazelnuts. Celts equated the nuts to concentrated wisdom and poetic inspiration. Although no poet, inspired by dyslexia, I created a cartoon with captions that inverted words for humourous effect. The link between Gaelic for black coffee and the translation of Dublin, black pool, inspired the words on the coffee mug in my Post-it® note sketch.



Battlefields abound in Ireland. Vikings and Celts fought the Battle of Clontarf near Dublin in 1014 A.D. A photo of re-enactors from 2014 captured my imagination. Connecting "An army travels on its stomach" and "That's half the battle" gave me my cartoon captions.



The Raksura Colony Tree was the brain child of Constanze Hoffman, the Displays Deputy Area Head. An avid crafter and no stranger to art projects at Worldcon she decided to create an interactive exhibit relating to Martha Wells' Books of the Raksura. (For more about the project check out: <https://raksuracolonytree.home.blog>)



Images of the Rasksura tree and Martha Wells

The community art wall was right next to the art show and artists were encouraged to contribute.



Big portion of the wall and the art plus a close up of one of the drawings

The National Print Museum was making posters with the logo provided by Dublin 2019 at Point Square on Friday. <https://www.nationalprintmuseum.ie>



Press and example of finished poster



Posters on loan from Trinity College created by Cartoon Saloon for an exhibition entitled *Emperor of the Irish*, a graphic interpretation of the life of Brian Boru.

Random Art for the Convention

Art created for fun stuff



Groats drawn by Sara Felix and Iain Clark



Proofs for the Committee medal and Hero medal



James had a wardrobe for the convention. Patches with the logo and a superhero inspired crest.



Okay it isn't traditional art....
But Dublin booze!

Editorial

Well, here we are. Or rather here I am in an empty Hotel. Setting out seven chairs, where there were meant to be many many more. There are 3 people in this vast building, and it feels eerie and strange. As did Paddington on the days I could jump into the car and get into central London in 35 minutes at 8am. Unheard of. Or the empty platforms as ghostly trains come and go in peak hours, and no one on board. 2020 has not been the year we expected. Indeed. My editorial was written a long time ago now, it feels so long ago.

My heart goes to all my fellow con running colleagues who have had to deploy a level of agility and dynamism, exploring brand new operating principles and still delivering wonderful science fictional discussions and entertainments for fans and I am cognizant of those who have faced such terrible and hard challenges.

I didn't expect to be here, writing this, but it is important art and art appreciation continues. Indeed Art has been strong at this time. I hope all artists can get through this time. And we are finding more. Although I have not been able to get to conventions to see artists and buy their work, I have managed to purchase some pieces, and have engaged artists in other ways, 'pubbing the ish' as one might say or signing up for Kickstarters. And it has been fun and positive, but still underlying a hardness for so many.

As we cherish and champion the art associated with Dublin 2019, I encourage you all to look for art. New Art.

Worldcons can welcome and present that platform for worldwide inclusion and involvement. I was especially proud that we had such amazing work from our Featured Artists at Dublin 2019 as many of you experienced, but conventions can do more, and will. It has been amazing to see Worldcons announce their stance on working to be inclusive and clearly saying that Black Lives Matter in response to the dreadful death of George Floyd and the worldwide response to racism. I look forward to what Fans can do, I am hopeful.

I have to remain positive, hopeful. It is difficult to plan and get through these uncertain times. My own priority has been to my trainee train drivers where flexibility and agility to my ever changing adapt and move on plan is vital. We will continue to strive to do what we need to as safely as we can, but the reality beyond them with many train operations, is that with PPE, Handsan, loading, distancing, and other manageable things, a few hours training, are minor adjustments in the scheme of things given the operational environment, and trains gotta keep moving. While supporting others, I have done a few crazy things, helping others, and been the recipient of a vast number of acts of kindness, which I have reciprocated onwards in other ways.

Art has been a solace. Celebrating art is very important. Following many of our artists since last years Worldcon has been a joy. I hope you seek out the artists we have made mention of here, even I found out some new things, and using the machine, found some Art I liked and wanted to enjoy.

My very best to you, during these challenging times, thank you for supporting Dublin 2019, and I hope you enjoy this small celebration of Art and Artistry.

My very best,

James



Jeanette Ng, Astounding Award winner, at the Hugo Ceremony
Watercolor painted by Yoon Ha Lee

