



THE
HUGO
AWARD...

JOURNEY ~ PLANET 63*

▽▽▽▽▽▽▽▽ Sara Felix

* or maybe 71...

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*** Regarding the cover numbering- This is issue 71, it took me wayyy too long to layout and the art has the wrong number.... so sue me. - Sara**

Art!

Cover by Sara Felix

Torcon Base David Thayer

Yes... I design Hugos sketches by Chris Garcia

Textile Hugo base design by Constance Hofmann

Pizza Hugo by Brad Foster

LEGO Hugo designs by James Shields

I can now say I have won a Hugo and designed a Hugo

Sara Felix

Both of these things are amazing honors. First, that a group of someone's trusted me enough to create 30+ Hugo bases for MidAmeriCon II then again trusted Vincent Villafranca and I at Worldcon 76 to co-design a base together. The experiences creating the bases are cherished memories for me.

But let me tell you... making that many Hugo bases is HARD. And stressful. But the sense of accomplishment after you're done is incredible.

For the first Hugo Award I designed for MidAmeriCon II was something that had been stewing in my brain for a year or two. At the time I worked in resin and had seen a table with veins of resin throughout the piece.... and I was in love. So I submitted my idea and it was chosen for that year's design. Did I know what I had gotten myself into? Nope not in the slightest. Did I have a great backstory on my design? Again nope. I tend to be a person who is drawn to pretties and less about the thought behind it. This becomes important later in the story.....

I devoted a page later in this Journey Planet to my design and how the design evolved into the final piece.



Laser cut Hugo bases

I created the bases with a company in Dallas, Artifacture. I sent my design over to them, they laser cut the wood then I did the resin work. I then sent it back to them and they finished the pieces by adding more resin and adding the resin on top. It helped to have a partner in crime, but still nerve wracking.

The resin work was much harder than I expected. At this point I had done small resin projects but never in high volume amounts. Did you know that resin has a limited working time? So the batches

of resin I was able to mix and pour were small for each color. I needed more working space, the colors were not always consistent. But all in all it got done. My biggest complaint about that base was I wasn't thinking about the look from the front, you really needed to see that piece looking down at the top to get the whole effect. You live and learn.

I got it done. On time and to the convention. Which from other stories from other con runners isn't always the case.

Before the convention no one told me that at the convention I needed to talk about my base. I would have come up with a good story if I had known. But no one prepared me for opening ceremonies and talking about my base. I strung some words together but really it boiled down to, I thought it would be pretty. Good job Sara. Way to sound smart. The other designer who created the Retro Hugo, Brent Simmons, had a wonderful story about his design choices and how they tied to Kansas City.

Again, live and learn.



Our announcement for the base design

The second base I worked with Vincent Villafranca. Both Vincent and I were from California and now Texans. So we thought it would be fun to do a base honoring where we came from. We approached Kevin, the con chair, about the possibility for us doing a base together. They agreed and we were off to the races. A number of ideas were thrown around, bridges, stained glass windows from the Winchester Mystery house, but the winner was based on the Lick Observatory.

Vincent came to my house and we sculpted together. Then I sent off my final sculpts to him and he created the bronzes. All the pressure was on him for that base.



Bronze pour for video in front of green screen

Then once it was done, the video was made. I wish yall could see that video. It was a masterpiece, red body suits and all. (It might end up on YouTube again with the music removed just so people can see it, although the music is definitely a big part of it)

The skills I have used to make the Hugo bases have helped me to design the YA/Lodestar award, which I have created all but one at this point. Luckily that award is only one per year so a lot less stress!



Beginning stages of design



Working on placement



Final layout

Faith in the Hugos. Don't Fret, It Can Be Fixed

by James Bacon

It's a fascinating institution, and the machinery around the bases deserves some thought. I'm not talking about the awards' administration or the voting process, the selection of bases and occasional competition, the wonderful designs and excitement, all the fans who pay and work to make the awards happen, and every Worldcon member who makes it happen. Yup, everyone pays towards this. No, I'm talking about my faith in the support that is there for winners if something goes wrong. I've a tremendous faith in the Hugo awards, not that this faith hadn't been challenged over the years, as one administrator put it to me at this year's Eastercon, 'I've stabbed you in the chest and you still speak to me' and, in truth, I do. Administrators are human and do what they think is best. We say unfairness with how many co-editors we could list, repeatedly, and admins saying outrageously inappropriate things, but... the same administrators will be there for you as a winner, when something goes astray.

It started when I won one. That's always a good place to be, albeit eleven years ago now, and Drink Tank got the Hugo Award in the Fanzine category. That was a surprise, I wasn't ready, we were there in Reno and, well, Chris got emotional. That was an exciting evening, I had been very busy with London in 2014 work and the awards were the second time I was nominated in this category and I had won a Nova award with Chris, which was amazing, a real honour and then to add to that it was incredible to win a Hugo.

The stage performance, Chris breaking down, well, that got nominated for a Hugo the following year, a year where I was nominated 4 times, a particular amazing achievement, and one where I learned that you respect the voters, you respect their sentiment and appreciate it, even if it is whimsy or fun. Meanwhile, as Chris unknowingly worked on another nomination, we had a Hugo Award in our hands. There was a route out from behind the stage and I found myself in a lobby so made some phone calls, and went back to my seat. Chris was with me, I rang Mom, and we went back, and had missed some awards.

Of course, the awards are an adventure, I was terrible nervous inside and Chris had kept banging on that I would win one. I didn't think I would, I had put on a nice suit, and looked smart, all excited not so much about the nomination, for which I am terribly proud, and twice so in this case, but because it is such a wonderful night of celebration. Regardless of what the voters decide, this is a massive event, run by fans, paid for in the tens of thousands by fans, administrated to the highest order by fans, and of course in there amongst all the professionals, are a few that will be won by fans. A little pomp and circumstance is indeed a pleasant thing, many fans enjoy dressing up, and dressing in their own unique style, and many fans always look stunning and its recognition for some that is so deserved, and why not, it's all a bit of fun, and over the years, I have been so pleased to be photo'd next to a gloriously dressed fan.

Months before in a darkened room in Staffordshire, in April 2011 maybe, I was informed of the nomination. I could barely think to be honest, as it was for best fan writer, I was in a sorta shock and I waited to see if as well as best writer, which was indeed a big honour, if Drink Tank or for that matter Journey Planet had gotten one. Well for one reason or another, I sat wondering and waiting. It was a long wait. Something was wrong. I then got really upset. This is of course totally irrational. Why would I be upset you may ask, as I sat there nominated for a HUGO AWARD. Well it's a weird thing but I like people to enjoy things, it's one of my drivers for con running and fanzine editing, and well, I have some people, friends, who in my head at that moment in time, were suddenly going

to be left behind. Like a train leaving a station, my friends had missed it, and I wondered would it be better to also miss that train and join them in whatever adventure that would then befall us, rather than being on the train heading to some sort of honorary bliss, but in solitude and loneliness. Other people have always made the best cons, and best contributors, and it was a weird wash of emotion that overcame me. Yet, then my phone beeped and suddenly Drink Tank was on the ticket, and so Chris Garcia was with me. What is going on there? I know this is still important to me, the concept of team recognition. Working on a fanzine is fun, but I rely on others so much, co-editors, sometimes to ensure what we do is good, has currency or is right, or looks good, and co-editors are a vital component of what we do, so often I feel for them more than I do for myself. It's an odd old thing. Worried that your mates aren't nominated or looked after. Weird eh.

Afterwards we had photos taken and we gathered on stage. Reno was a dispersed event but the Hugo Losers' Party was onsite, they had a wonderful Hugo Statue, I think it was about 6 foot tall on a plinth made out of ice, and I had a drink, but it was a weird place, because it was all the winners, and well, I had a quick drink and walked out, and was in time to be confronted by fans. Now at some stage, I met Craig Glassner, and others, and maybe they were waiting for a coach, or walking back to the Atlantis Hotel.

Fans asked if they could see the Hugo and soon began a hell-bent crazed mission to ensure that anyone who wanted to see and hold the Hugo Award got to do so. I just kept saying 'It's your Hugo Award, without the fans it's nothing,' and thrust it and trusted it to them, sometimes it required a 'Go on,' but fans got to hold it.

On the way more fans congratulated and got to hold the award. Then at some stage Craig Glassner started photographing fans with the Hugo Award in their hands, and this became a real challenge, and I was happy to see the Hugo held, despite it being made from five delicately fused pieces of glass with representations of life below ice. At the Atlantis, it was to the parties, and the cheers as I entered a room. First people were not expecting to see Hugos at the parties yet, It was warm, I was drinking and it was amazing. People were holding the Hugo with gleeful excitement. The parties did not stop, I had so much fun, and as I entered the Fan Party, there was a Hugo roar, and of course, everyone got to hold the Hugo Award.

The 2011 award is now worth considering. First to the designer Marina Gélinau, who explained the inspiration for the award: 'Renovation's theme of "New Frontiers" inspired me a lot. It immediately evoked to me other worlds with other kinds of life and our search for that alien life. I watched a documentary about Enceladus, the moon of Saturn, and its amazing geysers of dust and water. Like a lot of people then I thought about great rifts under the sea on Earth, and the unbelievable life forms which grow there. I'm fascinated by the abyss world—jellyfish, squid, and worms live there that are eating icy methane! When I see those extreme living creatures, I imagine that life exists somewhere else. So, to do this base, I've been inspired by different pictures of abyss creatures and pictures of Enceladus, Callisto and also the surface of Iapetus, which shows a very graphical black and white design that I could do in glass painting. This is a rocket which has landed on an icy world, with creatures swimming underneath its surface.'

Which is amazing. I love that there is such a science and science fictional anchor to the design. Yet it is in its creation, manifestation that I adore it so.

Marina described the technical aspects 'The base I've made is in fused glass with some inclusions. I'm a stained-glass maker, so I use flat glass; I don't make my own glass. To do the base, I've cut some

pieces of uncolored flat glass (5 layers) of 16 x 14 cm each (6.30 in x 5.51 in), and 1.2 cm thick (0.47 in). Each layer of glass has been hand painted with grisaille (iron oxide with glass powder) which has been used since the middle ages to paint the details on colored glass for stained-glass. The grisailles I took were brown, white, red ochre and some blue spots. I've also painted some pseudo meteor impacts and the burn traces of the trophy's "landing". Also, little "alien" creatures and bacteria have been painted with white grisaille as inclusions in the glass. All of these layers were fused together at 817 °C (1502.6 °F) in a special kiln. In the glass, I've included little sparks of real silver leaves, as an allusion to Reno's region—Nevada, the Silver State.'

The glass is on a black square piece of wood, which is perfect and brings the focus to the glass. This wood piece was what people held also, meaning the glass itself wasn't being held. The night ran late, and it was wonderful, and many people got to hold the Hugo Award. I noted myself that later when I held it, that the black paint either side was, well, being worn, but I was not at all worried, and the fun of a photo with a Hugo Award continued.

As I went to work the next day, as Area Head for children's programme, I brought the award, I woke up, and I was amazing by it, but also rough, and I made it to the Staff Lounge for breakfast and there, people were so pleased to see the Hugo Award. I had planned that the kids would all be able to hold it, under strict supervision, in case they dropped it, or worse got up to mischief, and so at the signing in table we had the award and it was so lovely.

Marina came by to say hello, which was delightful, and I enjoyed speaking to her, my appalling French and her kind English, and we chatted and it was lovely, and she saw the award, and then saw the white and wood, just an inch on one side and a centimetre on the other, and she was surprised, and concerned, and I said it was OK, and she said she would paint it, and I said, that as kind as that was, this was important, because that was the mark of hundreds of fans holding the Hugo and now part of its history, and a memory of them and of the night. It took a moment for such a consummate and professional artist to reconcile that I was happy with this new imperfection or damage, but she also understood with a bright enthusiasm the meaning now of these marks. The white was the undercoat and the wood of course the base itself, and it makes me smile so much when I see it now.

Yet, there and then, the designer, the incredible artist was only happy to touch up or paint the base to ensure it was perfect. This was indicative you see, of the care and attention that fans and artists give the base and it was the start of a belief that I have in the brilliance and care of fans that generally I have always seen proved right.

On the way home I put the Hugo in my luggage and entrusted it to the TSA, and I was sure that if anything went wrong, the Worldcon would replace it. You may think that is hopefulness, but then eight years later as Chair, when Dublin 2019 Hugo Awards, which the team shipped out on the Monday of the actual convention, in incredible tubes, and despite the care and the wrapping and the careful packaging, which was done at a professional level, one never arrived and a number, being ceramic, were abused to a degree that they were damaged. We of course replaced them and sent fresh ones. No problem.

I realised that if it got broken, well, I could contact Marina, and ask her to repair, fix, or indeed create a newish piece, it would only cost a little money, and let's be clear here, you cannot insure Hugo Awards, as they are immeasurably valuable, and indeed the only time I have seen a Hugo Award 'sold' was when Peter Weston offered a failed metal casting, with sprues still attached, not chromed,

and at Norwescon IV in Boston eighteen years ago it reached over \$600 in a fan fund auction. I cannot imagine how much a Hugo Award would sell for.

Indeed, one of the quandaries of the last few years, about limiting Hugo Awards, is a misnomer, if a large team wins a Hugo Award, the Worldcon will willingly allow extras to be purchased, and maybe that is a charge of \$250 or thereabouts, but it is so little and indeed, I am certain that a Worldcon would find a way to fund that for a fan or professional if they were constrained or of limited means, that they could not afford that. Indeed, fandom would raise that in SECONDS if it were required. Replacing a Hugo is a process. I know this as I have helped previous winners engage about that with administrators. If my Hugo is stolen or gets lost, I know I can replace it, and with another Hugo. This is pretty unique, as I know that when the Olympic gold medal belonging to Scottish curling champion Rhona Martin was stolen in 2009, when it was on display in a museum in Dumfries, that the replacement was not a replica, or the same size. A terrible thing for her and when I heard her speak of it, I was astonished that she could not get a replacement, and it was so, so sad.

Of course, it may be that an artist cannot make the base, or has passed away, but is this a problem for solution focussed fans? Not at all. I expect that with the assistance of the current Hugo administrator, that the current or previous Hugo base designer and constructor could be found to make an acceptable base, to replace if not exactly, then sufficiently for one to have one's Hugo. I can only speculate here, but I am certain that something could be arranged, for no fan wants to see a Hugo winner denied their Hugo Award. I know I could ask Sara for instance, as if she doesn't have enough to do, but let's say there was an issue, as an artist, I know I could approach her, or others and say 'Can you help?' and I am certain that help would be forthcoming.

Likewise, I know that Hugo finalist pins go astray, and that administrators let it be known that if a pin has gone missing, to let them know and they can replace it, a kindness that is awesome. Indeed

recently I know of a finalist who has had to suddenly and abruptly leave their home, and they wondered if their pin and certificate from DCIII could be replaced, and I assured them that by contacting the administrator, it should be feasible, and it is.

So I have an incredible strong faith, a belief and faith that if something goes astray, something goes wrong, that fans will work to make it right, and indeed, I wonder whether anyone reading this will say 'hold on a minute' and look to have some problem solved, because it is all fixable and feasible, and although I know if I lost my Hugo Award that its replacement won't be the same exact one, I have faith that I would have a replacement.

End.

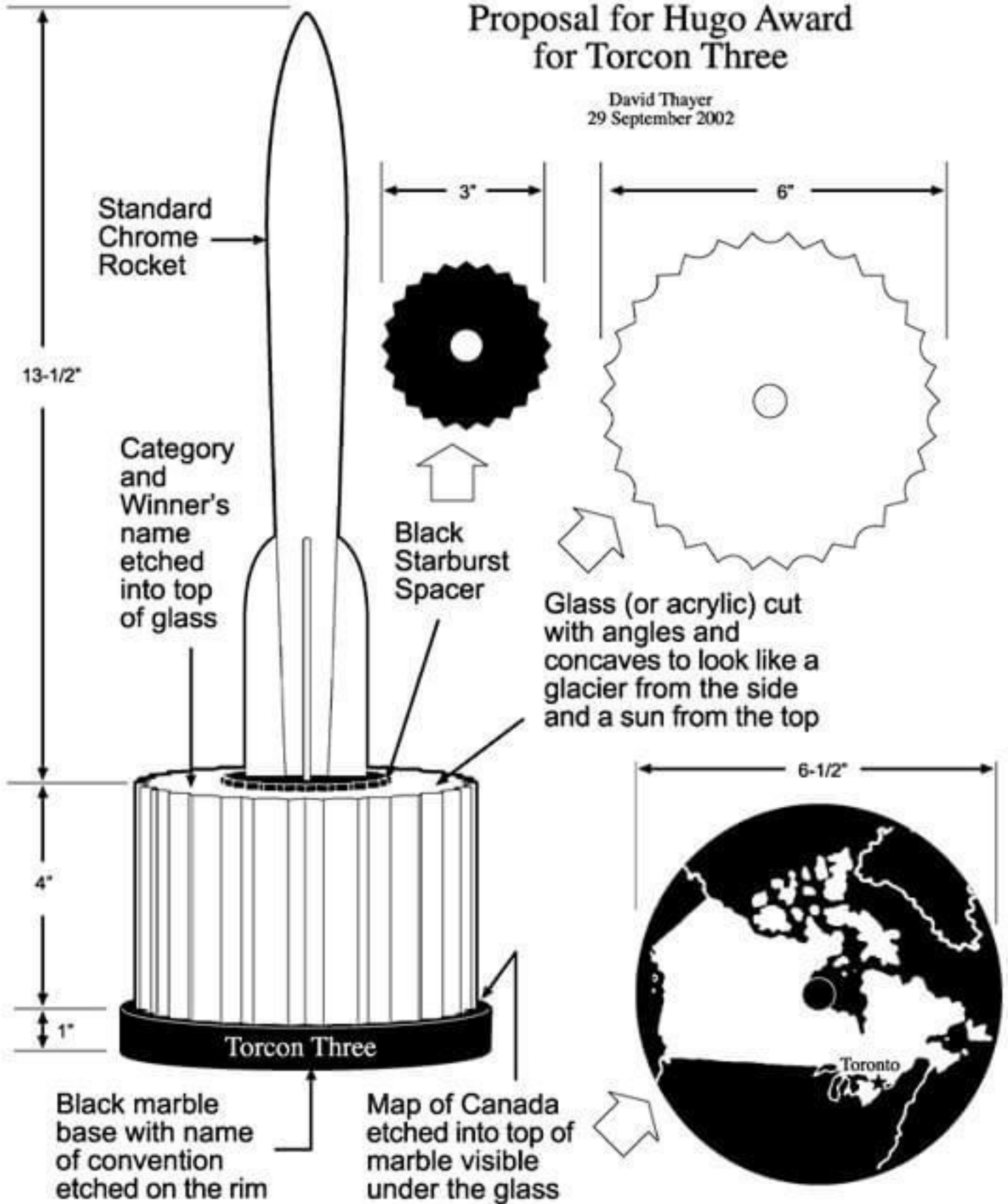
Did you know...

There is a Hugo at the Steven F. Udazy-Hazy Center, the Smithsonian National Air and Space Museum's annex at the Dulles Airport. It is from 1949 and was given to Willy Ley for Conquest of Space in 1949. The current rocket was based on a hood ornament and wasn't standardized until 1984 when Peter Weston created the definitive style of today.



Proposal for Hugo Award for Torcon Three

David Thayer
29 September 2002



Hugo Award Anecdotes

By Janice Gelb

When I ran the Hugo Awards Ceremony at LAcon III in 1996, I decided my theme would be the Hugo rocket itself. (To show off the awards as we narrated the anecdotes, I recruited six of the best-looking male fans I knew who would be attending, rented tuxes for the guys, and got ribbons made that said "Stud Muffin.") Here are some of the stories I used, plus some additional anecdotes.

* James Gurney, winner of the Best Original Artwork award at ConFrancisco in 1993 wasn't that familiar with the Hugo award when he visited Ed Ferman during Ed's tenure as editor of Fantasy and Science Fiction magazine. He asked Ferman whether he collected the silver rockets as a hobby, to which Ed replied, "No, these are Hugos." Gurney responded, "That was nice of him to lend them to you. Where did he get them: hood ornaments?"

* George "Lan" Laskowski generously let author Susan Shwartz (a past Hugo Nominee) hold his Best Fanzine award at Confederation in 1986, at which point, to quote Lan, "She stroked it lovingly and murmured, 'Freud was wrong; it's Hugo envy!'"

* Kelly Freas had trouble when carrying his second Best Professional Artist award home from NYCon II on the subway in 1956: a woman on the subway thought the wrapped package was a missile!

* CJ Cherryh, who won the Best Short Story in 1979 at Seacon, got to Heathrow airport just before all air traffic was to be grounded due to Lord Montbatten's funeral. Security was tight, but the security guards let her through when they discovered that the award was all in one piece and couldn't hold anything inside

* When Mike Glicksohn was carrying back Hugos for Harlan Ellison (for Best Novelette) and Bill Rotsler (for Best Fan Artist) from Australia in 1975, the airport guards discovered that those Hugos could be taken apart, and insisted on doing so before letting him through.

Hugos around the house



From Neil Gaiman's office
(My hugo base in a place of honor!- Sara)



James' Hugos



Festive Hugo awards- Mike Glycer

An aside about the LAcon II Hugo

Teddy Harvia sent me an illustration he had created when I told him I was doing a Hugo edition of Journey Planet. It was a piece for Janice Gelb for the LAcon II for the Hugo Reception booklet. He mentioned that Janice hadn't noticed the rat on the piece until the ceremony and they had a good laugh about it as it was an in-joke for the convention. Teddy then sent me the image of the rocket for that year so I could see where the idea came from. Seeing the Hugo I was curious about the rat motif for the con and asking around I got two answers about the rat motif. One, it was the year of the rat. And two, it was part of the theme of the convention.

Courtesy of Fanac, I received this wonderful piece from the bid showing the theme. Looking at the Hugo website it mentions the rat theme on the statue but not why it was on there. Now I know.

Talking to Teddy Harvia at Chicon I have learned that the rats also were from 1984 and so that was also a reason it was a theme for the convention.

Sara

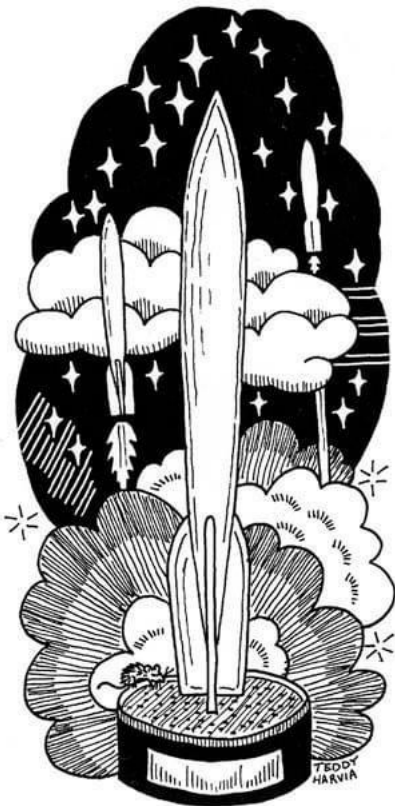
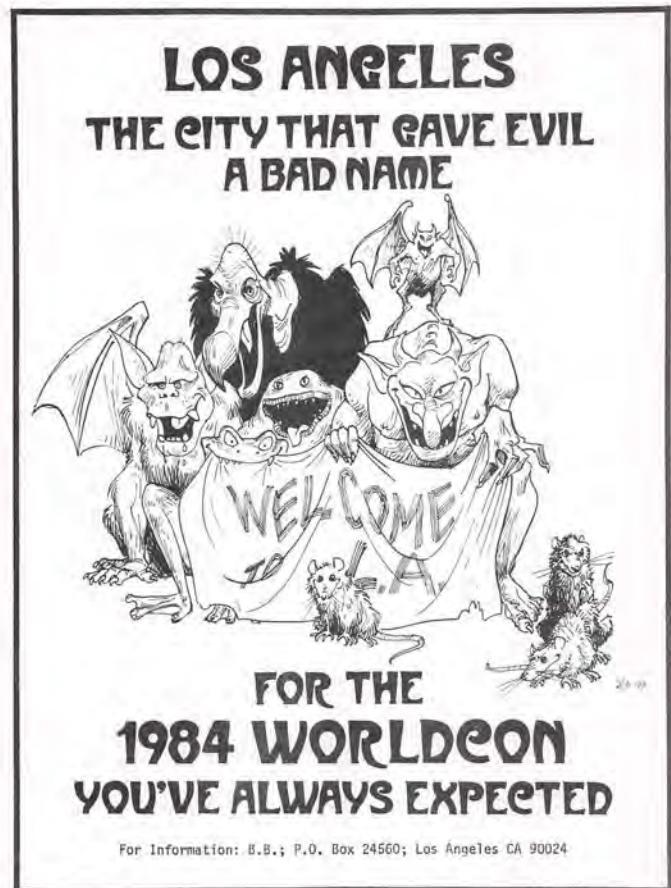


Illustration by Teddy Harvia



LAcon II Hugo



Bid Flyer for LAcon II



Article provided by NESFA -
 extracted from the N4 Souvenir Book
 and a revised version is available on
thehugoawards.org

MAKING HUGOS

by Peter Weston

Economics is the problem. Technically, there's no real difficulty in making the Hugo rocket ship, and if we needed several thousand of them we would be fighting off people who wanted the contract. But when a Worldcon says they need fifteen, maybe twenty on a good year, any sensible industrialist starts backing away rapidly.

Which is where I come in. Back in 1983 I was in Los Angeles on a sales trip for my company (although it wasn't actually "my" company at the time, that came about a bit later) and I called on Craig Miller, whose job was to obtain the awards for the following year's LACon. Craig took note of the chrome-plated Jaguar mascots I was hawking around, and asked me if I could make his rockets in the same way.

"How much have Worldcons been paying?" I asked.

"One hundred dollars each," he said, "and they're not very good."

"I bet I could make them for half that much!" I said, boldly, and went back to England to study the problem.

Now, the Hugo rocket is actually quite a complex shape, with subtle curves and four tail-fins, and you want a nice, bright, unblemished

finish. Back in 1953 the very first Hugos were actually hood mascots from an Oldsmobile model, fixed to a vertically mounted piece of wood. The next time Maryland fan Jack McKnight recklessly agreed to make the rockets by machining them out of a solid bar of stainless steel. He worked in his machine shop all through the convention weekend, finishing just in time for the presentation—and that year they only gave awards in six categories.

Worldcon committees have tried various ways to make the Hugo; for instance in 1967 Ted White's NYCon presented translucent plastic mouldings (only to be surpassed by Torcon in 1973 who handed out their "Invisible" Hugos!). But before I came along they were generally made as sand castings—where brass or some other alloy is poured into an impression pressed into a bed of sand. In 1983 I actually had one of these rockets in my possession, the spare left over from the 1979 Brighton Worldcon. It was pitted with meteor impacts (as we jokingly called the various holes and scars) but I used it as the basis for my new production line.

The very **best** way to make a Hugo rocket is by pressure die-casting, which would give an absolutely perfect casting with an excellent surface finish that could easily be polished. A pressure die would make about one casting per minute—at a cost of about \$20,000 at 1983 prices! Not very practical. Instead, I decided to make a **gravity** die, a much simpler proposition. This only cost around \$1,000, and since by then I owned the

1. View of the bottom half of die, with die-blocks inserted. The feeder-point at the top can be seen, along with overflow cavity at side, and locating points on the face of the die.



company, I simply lost the cost somewhere in the bookkeeping. Yes, I **did** make the 1984 Hugos for only \$50 each. Here's how:

To begin, the tool room created the die by machining out the required impression in two blocks of special aluminium alloy, to give **top** and **bottom** halves, along with a **feeding point** and **overflow** cavities for the molten metal. We simplified the area around the tailfins and put some of the detail into two **core-blocks** which are inserted into the die and withdrawn once metal has been cast. Also, a series of male and female **mating points** were added to each die half, so that they fit together accurately and consistently. (Some of these features can be seen in the first illustration.) Now we could start to make some castings.

The first step is to heat the die halves and core-blocks with a blowtorch to a fairly high temperature. This prevents **chilling**—if hot metal was poured straight into a cold die it would create a brittle outer layer on the castings which would be troublesome at the finishing stages. Then the core-blocks are put into the bottom half, the top of the die is fitted over it, and they are clamped securely together.

Next, the operator ladles hot metal from a nearby open-top furnace. This is a zinc/aluminium alloy at a temperature of around 400 degrees Centigrade, and it is poured into the entry-point until the die is full (second illustration). A gravity die-casting is just that; the molten metal is not under any pressure and flows naturally, so it is important there are no obstructions and no voids remain that would create porosity. The overflow cavities at side and bottom are helpful here, since they ensure a good pool of molten metal is available, which is drawn into the casting as it solidifies and contracts.

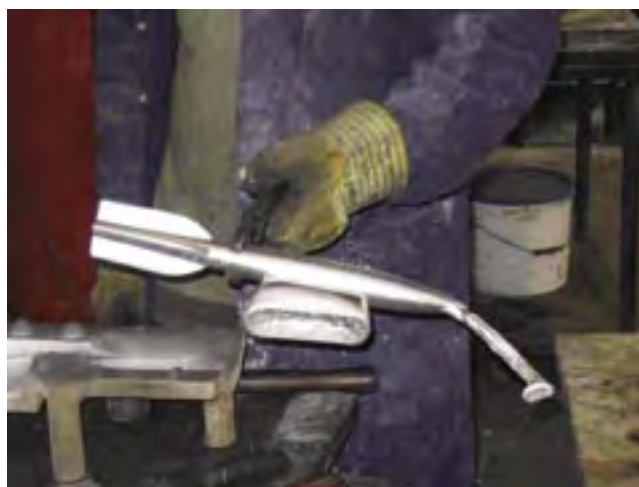
The die is allowed to stand for ten minutes or so before it is unclamped and taken apart so that the casting can be removed (third illustration). At this stage the long feeder **sprue** is still attached to the nose, with an overflow block on the side (fourth illustration). These are cut off with a band-saw (fifth illustration), leaving a residual **witness**, or stub, at each point. These are dressed on a **finishing** belt (sixth illustration), where split-lines are also removed. We now have a finished casting, ready for polishing and plating.



2. Pouring metal from a ladle into the clamped die. The top of the melting 'pot' can be seen at the rear.



3. Removing the casting from the die, with the feeder sprue and overflow block attached.



4. Close-up of newly cast Hugo rocket.

Making Hugos (continued)

5. Removing sprue and overflow block with a band-saw.



6. Dressing the casting on a finishing wheel, to remove split lines and feeder witnesses.



As you can see, this is a slow, laborious process. No more than three or four castings can be made per hour, because of the time taken to assemble and dismantle the die, together with heating before pouring, and cooling before extraction. The pressure die-casting route would be much more sophisticated, with complex tooling and a special machine that injects a charge of metal

under great pressure. The two halves of the die open and cores withdraw automatically, causing the casting to solidify instantly and be ejected before the cycle is repeated. These machines can operate at a speed of 500 **shots** per day, but as we said earlier, we don't **need** that many Hugos!

I have produced the awards in every year since 1984 (apart from Chicago in 1993, which cleverly reverted to a plastic, self-destructing design). Our Hugo rockets are made with a mirror-bright finish, with chromium-plating to motor-industry standards which will never peel or flake. They are actually plated in three stages; first, with a base layer of copper to act as a **key**, then a relatively heavy, 25-micron deposit of nickel (which actually provides the hardness and corrosion-resistance), followed by a top layer of chromium, to add the sparkle and brightness to the final product.

For 1992 (the fiftieth convention) and 2003 (the fiftieth awards presentation) the Hugos were a little special, with a top coating of pure gold rather than chrome (don't get too excited, it was less than one micron thick!) But they could be finished in any colour—black, white, pink maybe? Perhaps for Glasgow next year we might even experiment with a tartan Hugo?

The Imperial Screw Job

by Peter Weston

While I make the Hugos, the committee supplies the bases. At least that's the way it usually works. Except in 1990, at Confiction, the Dutch Worldcon.

The Awards were dispatched in good time, but with less than a month to go, I received an emergency telephone call from the chairman, Kees van Torn.

"We've unpacked the Hugos," he said. "But there aren't any bases."

"No," I said, "I don't do that. You have to provide bases yourselves."

There was a stunned silence at the other end of the line. Kees said, "We don't have much time now. Isn't there something you can do?"

Foolishly, I tried to help. For several years I had been selling my "Jaguar" mascots mounted on pieces of polished marble, which a local man had been making for me. Brian was actually a monumental mason—the bits of marble were off-cuts from his main business of making gravestones—and I suggested we do something similar for the Hugos. Kees was desperate, and gratefully went along with my idea.

We then went through several weeks of hell while I nagged at Brian to get the bases finished. Marble is nasty stuff, very hard and difficult to cut, even with carbide-tipped tools, and I needed fifteen pieces, each about 7 inches square and an inch thick. Drilling the central hole was even slower, because if you go too fast the whole thing cracks into pieces, and polishing seemed to take forever. Fortunately, the gravestone business is a bit quiet in the middle of the summer, and Brian finished with about a week to spare.

I packed the bases carefully and with great relief sent them off to Holland, only to take another panic-stricken call from Kees a few days later. "We've had the bases," he said. "They're very nice. But we don't have any screws to fix the rockets."

Damn! I hadn't thought of that. Because most Worldcons are held in America, we always machine the central mounting-hole to an Imperial thread (5/16" UNC, if you're curious). While in Holland, as in the rest of

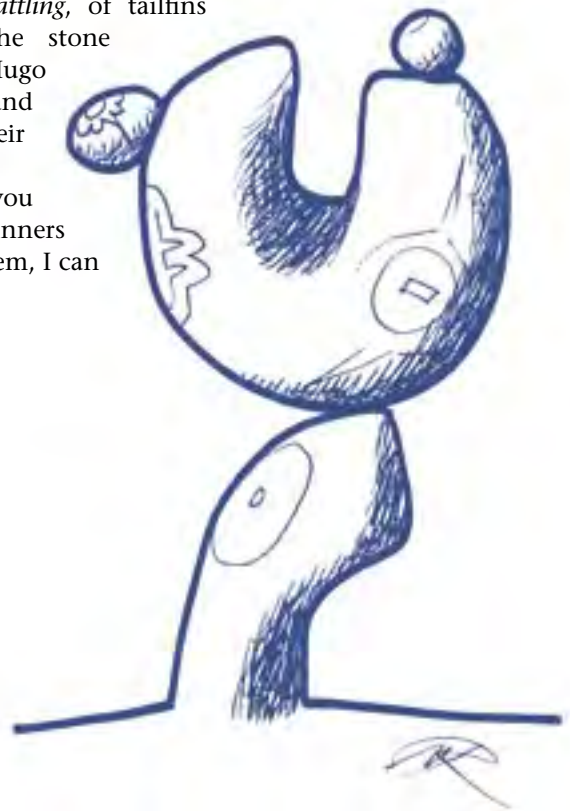
Europe, they're on the metric system and don't use Imperial sizes, so *of course* they didn't have any screws.

I rushed down to the tool-room in my factory and asked if they had anything suitable. They searched around, and told me that yes, they'd found a box of 2-inch machine bolts which should be suitable. Unfortunately I didn't actually *see* them, in the rush to get them off by express post in the direction of Den Haag.

You know what happened, don't you? Machine bolts are not like ordinary slotted screws, they need to be tightened with a special, hexagon-headed tool. We call it an "Allen-key." An Imperial-sized Allen key, of course. And guess what—the Dutch didn't have one of those, either, so all they could do was to try and tighten the bolts with their fingers.

So, as I sat near the front during the Awards ceremony, I was guiltily aware of a strange sound as the proud recipients came back up the aisle, clutching their precious trophies on the splendid marble bases. The sound of *rattling*, of tailfins knocking on the stone as the heavy Hugo rockets wobbled and swayed on their insecure fixings.

If any of you 1990 Award-winners still have a problem, I can help you.



Yes... I design Hugos by Chris Garcia

I am a doodler.

I can't actually draw, but when has sucking at something made me any less likely to do it a lot? I just like putting pen to paper and having fun thinking of things. One thing I've thought of a lot is the Hugo award. Not only have I won two, but I've watched the designs of the Rockets very carefully. I used to go to the Locus Christmas party and look at 'em all, so many different designs, some brilliant, some less so, but all fascinating and thought-out. Looking over them there are three major considerations I found, from a long-way away, just from looking.

They have to be memorable.

They have to express something about the place, time, or theme of the con.

They have to be makeable.

I would have said "They have to be carryable," but I've seen the one from New Orleans and it weren't such.

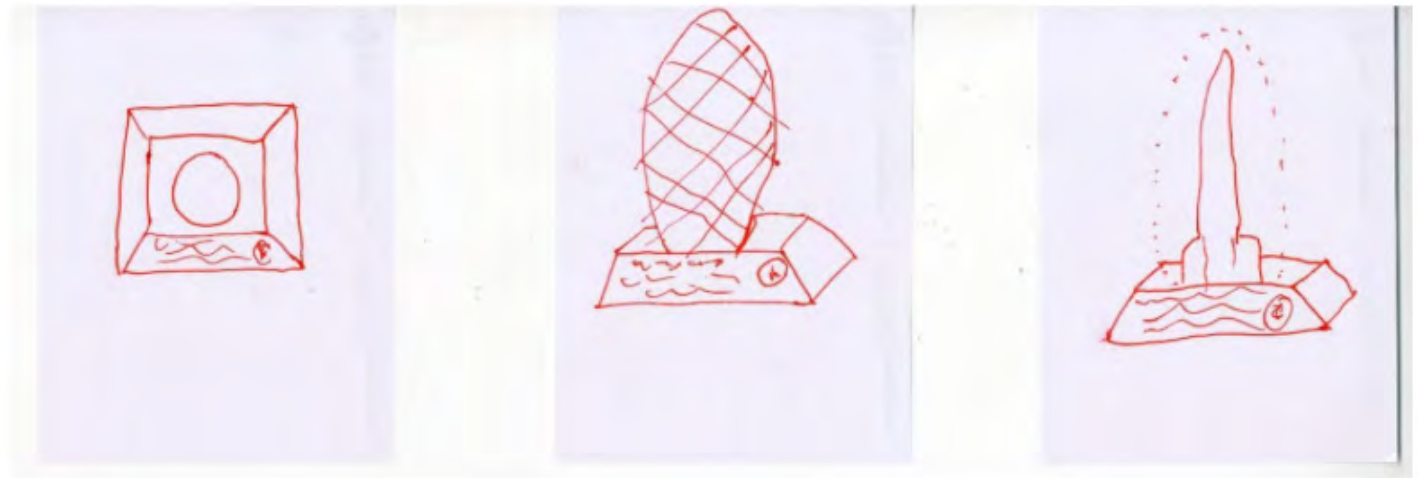
So, over the last decade+ I've drawn several Hugo designs, and later hit the computer and made a few more. Wanna see 'em? Here we go!



London

They call that building The Gherkin, though I've always thought of it as The Egg. Why? It looks like a freakin' Frabrege egg! When I went to London for the first time, I ended up seeing it on one of my walk-arounds, and it was really cool. As I recall, it was used in the promotional material for the London WorldCon bid, with the rocket swishing around it. That woulda made an awesome trophy, and though I thought it out, I never drew it. I did eventually see the trophy, and had a curved flat version of the Egg behind the rocket, which was cool and fed into the narrative from bid to con to lasting keepsake suitable for mantlespace.

I had a slightly different take, shown here.... sort of.



As you can see, it would have been a square base, beveled, with the writing etched on one side. I thought that base should be stone, which is what they used in London, but really, that was less important than the fact that the rocket would be centered on the base, and over it, a version of the Gherkin, the individual panes of glass (or let's be real, plexi) would be tinted, but translucent enough to see through. Of course, it would be removable so the rocket would be displayable by itself. I also thought that it should have a lighting effect so that the Egg could be clear, but take on colors from a series of LEDs.

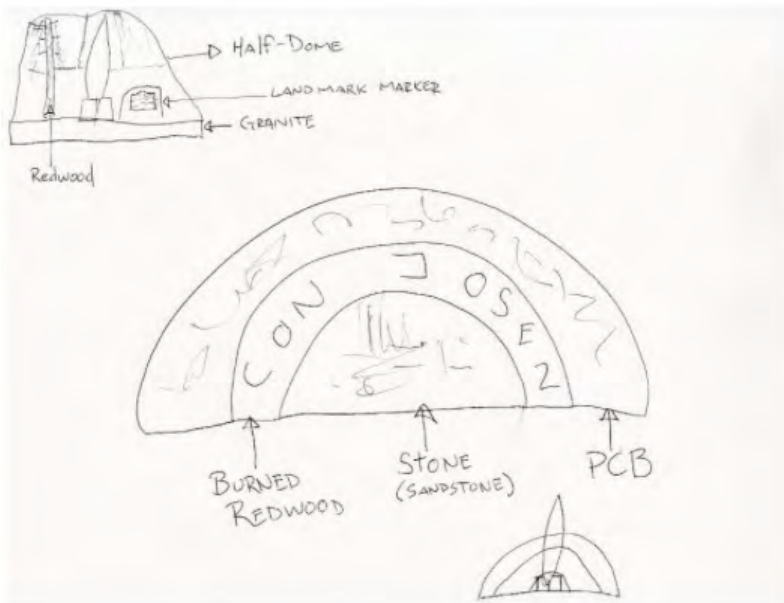
Con Jose 2

When WorldCon came back to San Jose, I spent a few days idly doodling, trying to figure out a good concept. I never did hit on a great idea, but I had two that were interesting to me. The first was a simple series of three semi-circles standing in the background, one of sandstone, one of redwood, and one of printed circuit board.

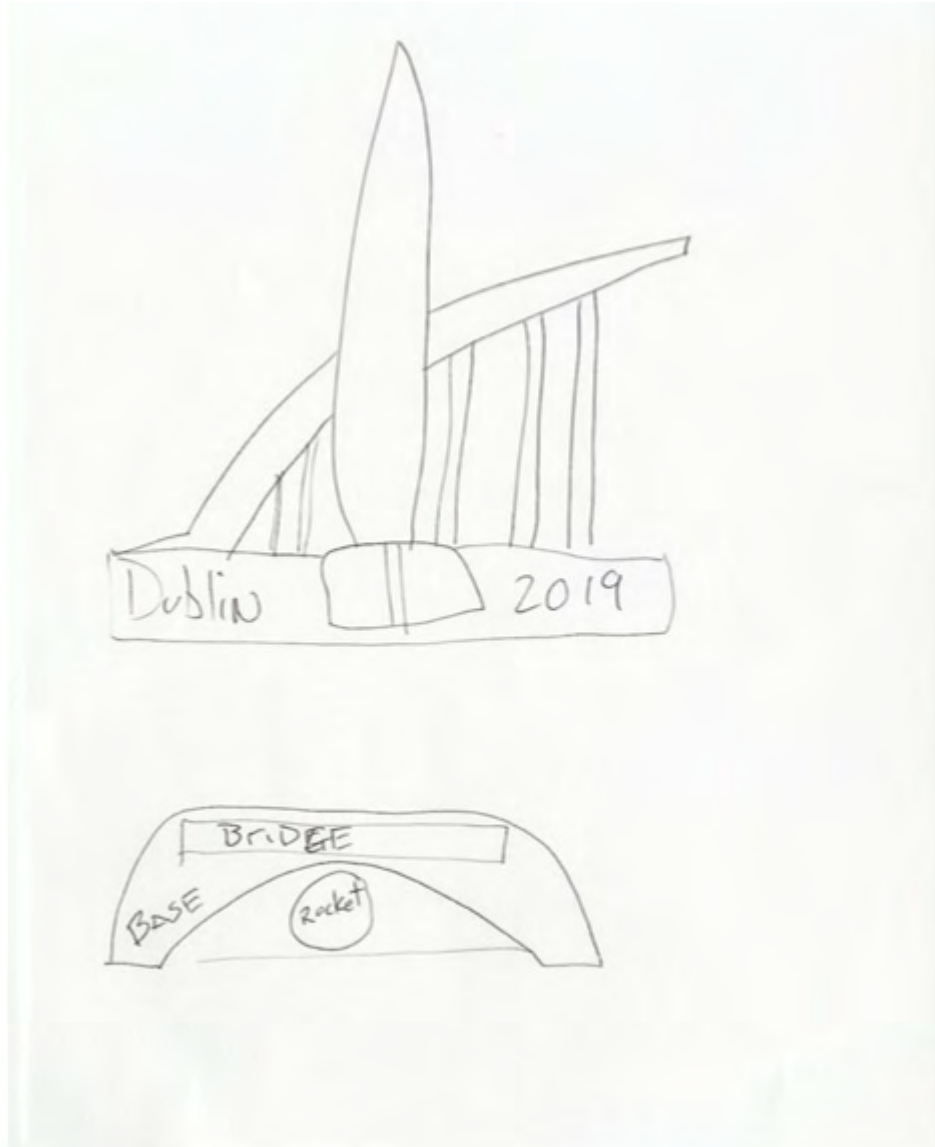
This design is really simple, and you just put it on a stand with the Hugo in front of it. No fuss, no muss. While I liked it conceptually, I don't think it really said enough about California, and thus my second idea: California Uber Alles.

The idea was another backdrop, in this Yosemite's Half Dome.

This would be built at the back of a base, where a faux (I envisioned it as a chopped-up redwood widow-maker etched and decorated as a redwood) that would stand at almost the exact same height. On the other side of the Rocket was a small California Registered Historical Landmark plaque set on to a granite bit with the Con Jose logo and whatnot. When you pressed the button on top of the landmarker, you'd get snippets of one of 5 songs – California Here I Come, California Girls, California, a more different California Girls (by Katy Perry) and California Sun. I thought about that one very briefly.



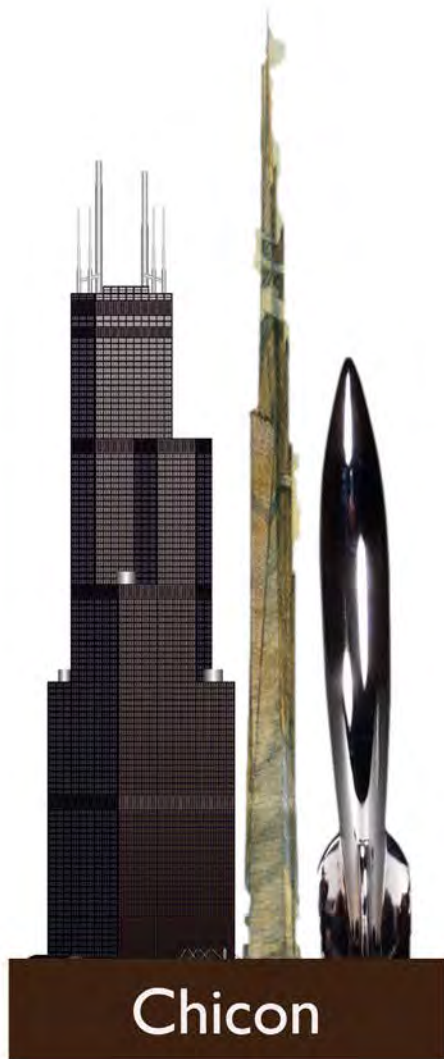
Dublin



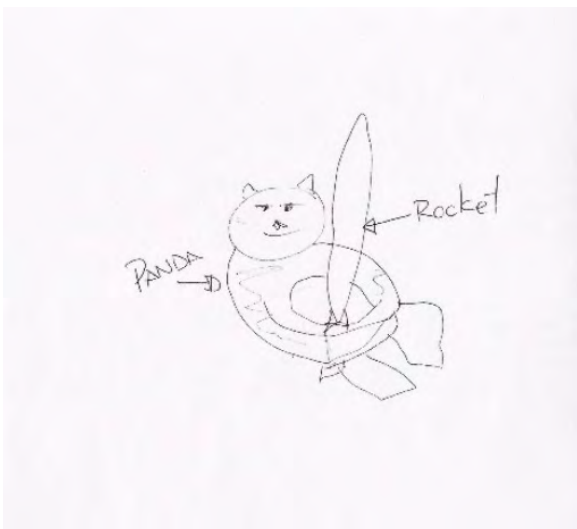
It's the bridge that looks like a harp that happens to be named after Samuel Beckett, the dude who used to drive Andre the Giant to school! Honestly, if there's ever another Dublin WorldCon *cough*2029*cough* and they have a contest for the design, I'm totally submitting this one! I envisioned it as a glass piece, which means plexi really, but I think it says something very cool about the site. I also remember drawing up on that had the Guinness Brewery in it, but it's probably better that that one's lost.

Chicago

I played with my computer a bit and did designs that incorporated the Sears Tower (I know, the Willis Tower or whatever, but if I ain't gonna call it WorldCon 76 what makes you think I'll call the tower by its rightful name?) and one that had the Rocket on top of the Bean, properly called Cloud Gate, one of the most beautiful public statues in the world. I chose the Bean for two reasons – first the reflective nature of the Bean made it a nice tie-in with the reflective rocket, and second it would almost certainly piss off Anish Kapoor.



I did, however, realise that just the association with a piece of Kapoor's work would mean the trophy would be at least 50 percent overbudget and two months late...



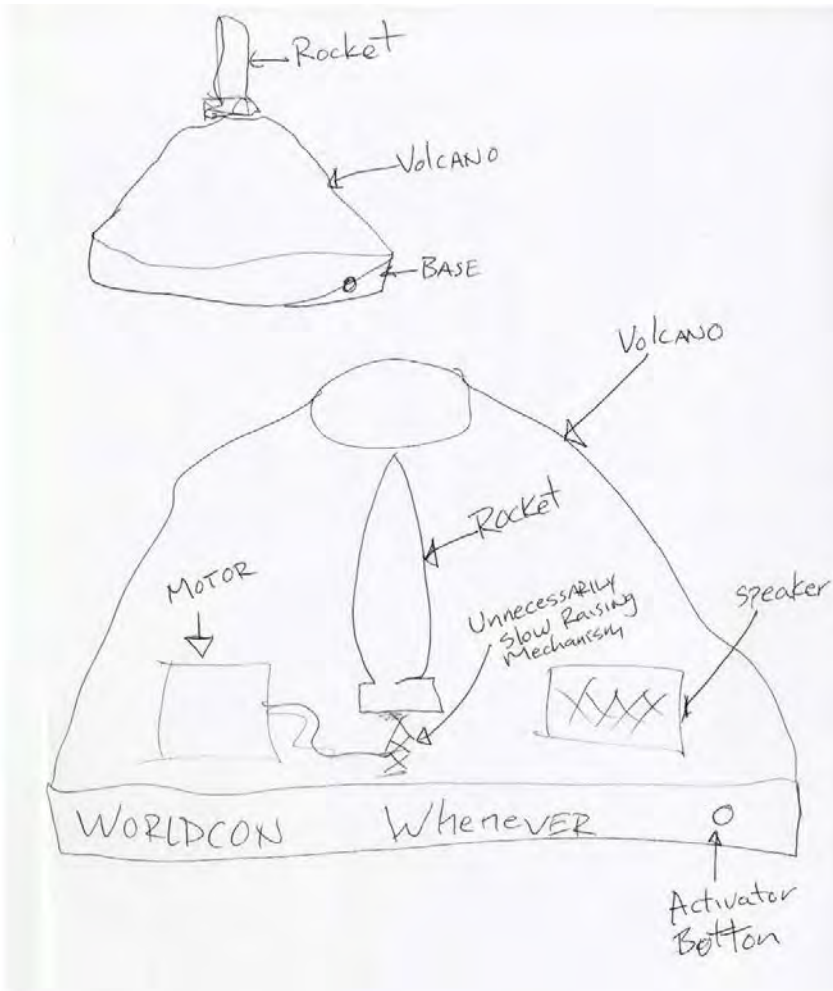
China

I really think I didn't think too hard about this one. It's a Panda; a panda cuddling a Hugo Rocket like it had just become over-whelmed on stage after winning one.

Because pandas are cool, and by cool, I mean totally sweet!

Two any times!

And, once in a while, I just fiddle around with ideas. There's one that I've wanted to see done for years because it combines a personal passion of mine, pop culture references, with a personal passion of my son Benji's, volcanos. Thus, and hear this on every level, my masterpiece!



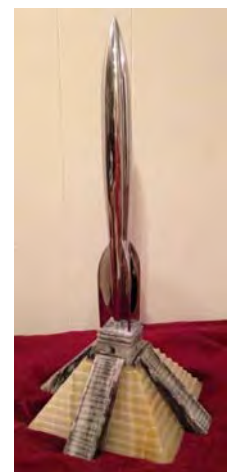
Here's how it works – It's a giant volcano, I have it as about 4 feet across by 1.7 feet high. In the metric units, that's cumbersome. The base would have a button on it, and when you pressed it, the song of peril from Austin Powers would play from a speaker inside, and then the rocket would slowly emerge out the top of the volcano. When the button was pressed again, the rocket would descend into the volcano once more with a satisfying "we did it! We saved the world!" announcement, followed by Tears for Fears' Everybody Wants to Rule the World playing for a few seconds.

The other one is a bit more subtle. I have always loved old timey scifi (see our Antique Space issues) and I also like Lucite. So, my idea was one of two. Either make a lucite block and suspend decals with images from Melies, early science fiction illustration, steampunk-y stuff, whatever, and then attach it to a base with the Hugo in front of it.

OR...

Just put the whole darn thing in a big (1.5 feet by 1 foot by 8 inches) block of lucite. That's what I call a showpiece.

So, what have I learned doing this? Well, nothing, but it's fun, and someday, if I ever tire of the bases I've got on the two at the house, maybe I'll just roll my own new one!

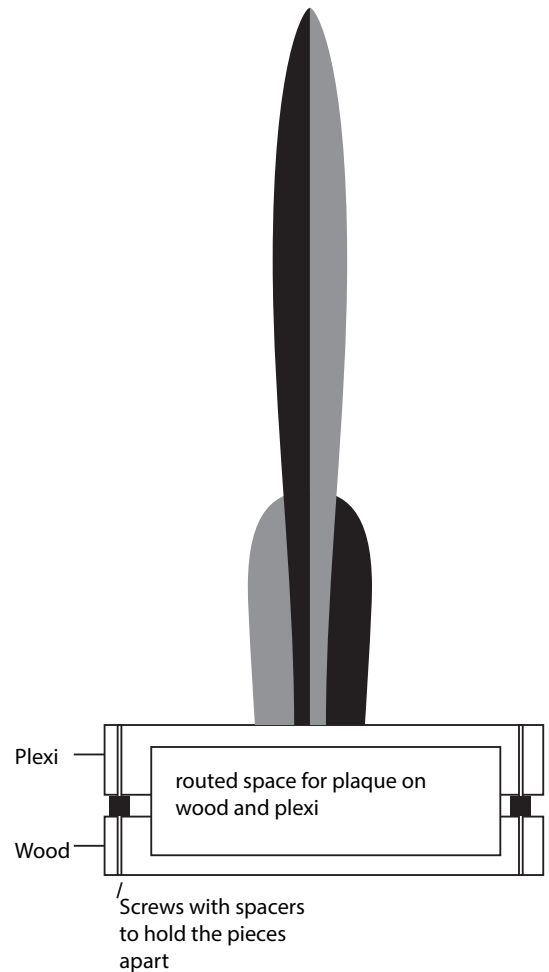
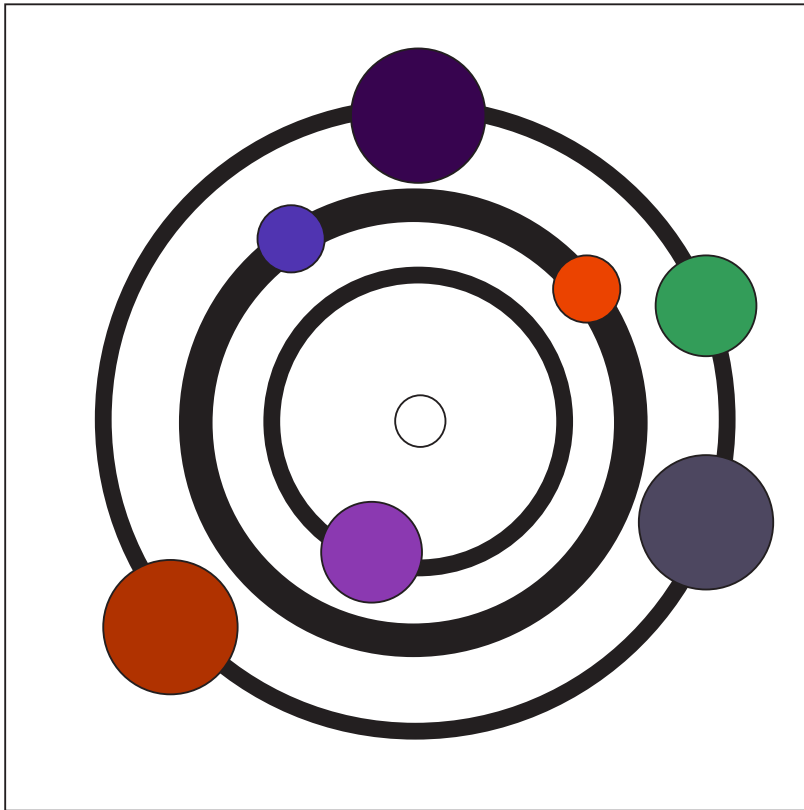


Mockup of Hugo for failed Mexico Worldcon bid- From Teddy Harvia

The MidAmeriCon II Base

by Sara Felix

Wood with routed circles and filled in with resin in the "planets" bottom layer



My very simple entry for the Hugo base competition

This was the idea I sent to the MidAmeriCon II Hugo admin for my base. There was a few changes from this idea to the final design.

First, I added copper into the planets as rings around the resin. This was for two reasons, one was very practical and the other decorative. The resin has a tendency to soak into wood grain. In order to get a crisp line between the resin and the wood the copper made an easy (or so I thought in principle) way to contain the resin. Also I thought the copper added a bit of glamour to the look of the planets.

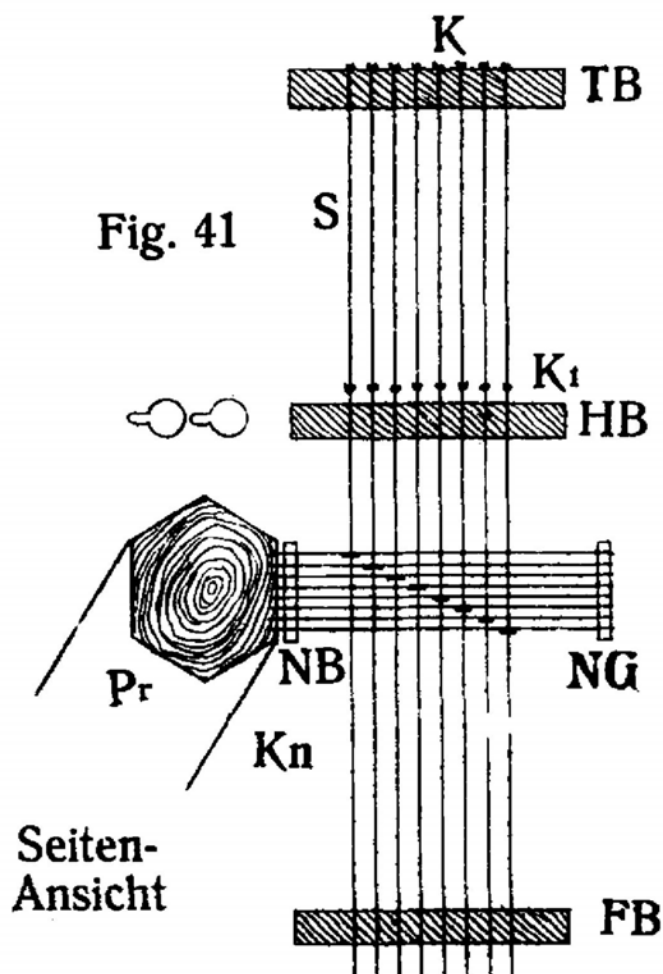
Secondly in the drawing I had the plexi and wood pieces the same size. The way I imagined it the front of the piece would have to be routed which added a bit of complexity to adding the plaque on the front. We ended up going with a piece of wood that the plaque could fit on.



Imagining a Textile-related Hugo Base by Constanze Hofmann

Over the years, Hugo bases have been created from a lot of different materials. Metal, stone, ceramics, wood, you name it, it's probably been done. My art materials of choice are fabric and thread, which tend to be soft and squishy, so not ideal for holding up a metal rocket. And even if you put textile stuff on top of something more solid, I wouldn't want to wish the keeping things clean part on the award winners.

But maybe there's another avenue we could take, celebrating an invention that's at the start of the technological development that allows us to put rockets into space today. The Jacquard machine was invented in 1804 in order to be able to automatically weave complex patterns. It achieves this by using punch cards, which in turn inspired Charles Babbage to use the technology to program his Analytical Engine, which, if it had ever been finished, would have been the first freely programmable computer, all mechanical.



Schematic of part of a Jacquard machine, showing the cross-section of the hexagonal prism (Pr) with a ring of cards (Kn) attached. At any one time, three of the cards are sitting on the prism.

The prism is a central part of the machine – a piece of wood that turns around its axis, holding a punch card at the working side and allowing the needles of the apparatus to either fall through the hole in the card into the hole in the prism, or to be held back by the not-hole in the card. The difference between hole and not-hole leads to a specific set of warp threads being lifted before the weft is inserted, thus forming a pattern in the fabric. The cross-section of the prism is most often a square, but a regular hexagon has also been used (see image for a schematic). It's this hexagonal version that I think might make a good Hugo base – cutting most of the prism away to make space for the rocket, with a backdrop of punch cards attached to the prism, as they would have been in a Jacquard machine.

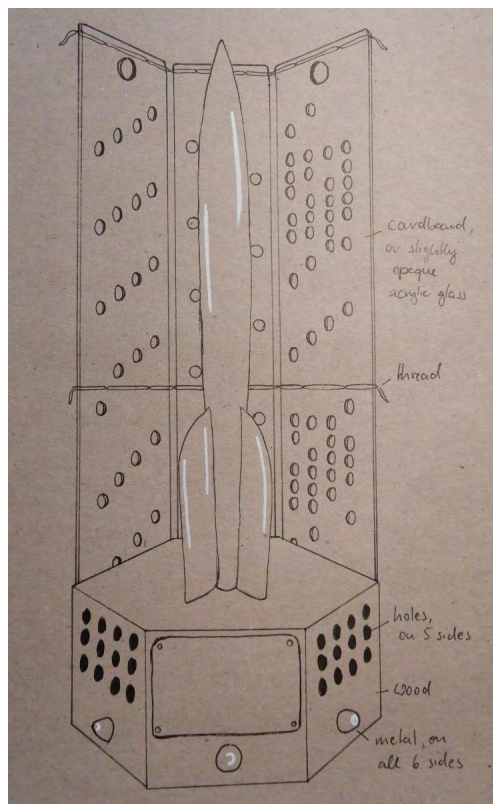
Each base would have three punch cards attached, connected by sewn threads, similar to what would connect the ring of cards in a Jacquard machine. The whole collection of cards (however many that might be) could in theory be used to weave a picture, of, say, a Hugo rocket. Each base would be unique with a different subset of the whole ring of cards. I made a quilt using a similar idea for a Jacquard-themed exhibition many years ago. The pattern of holes on the ring of punch cards would weave the image of a weaving shuttle in the upper part of the

quilt. More about this quilt and the ideas behind it can be found at:

<https://textiledreamer.wordpress.com/2010/11/14/a-quilt-about-weaving/>



Here's a sketch of how the base would look like:



There are small metal cones attached on each side of the prism – these fit the bigger holes at both ends of the punch cards and ensure precise positioning of the cards over the holes in the prism. For the cards themselves, cardboard is the traditional material, but I think for an award base, a slightly tinted acrylic glass might be a more festive and stable choice.

This kind of Hugo base might fit best for a host city or region with a strong history in textile production. My knowledge is mostly Europe-centric, but there's quite a few regions that would fit the bill – one example that's also been hosting Worldcons and will hopefully be doing so again is Glasgow.

Sources:

https://en.wikipedia.org/wiki/Jacquard_machine

Schematic of Jacquard engine taken from "Technologie der Jacquard-Weberei" by Franz Donat, A. Hartleben's Verlag, 1902 (Public Domain)

Three Hugo Bases That Never Were Steven H Silver

For a brief period of time after Chicago won the right to host the 58th Worldcon, I served as the Hugo Award Administrator for Chicon 2000. When I say I served in that role, it was for an insanely brief period of time. I was appointed some time after we won the bid in 1997 and was asked to take over programming shortly after Ross Pavlac's unfortunate death in November of that year. About all I really had time to do during my brief tenure was think about what I wanted the Hugo Award base to look like. I had ideas. I had bad ideas. My ideas were so bad, I'm glad I never really had a chance to try to make them workable. Especially when I saw the exquisite piece of art that Johnna Klukas eventually designed.

I wanted a design that tied the award to the city of Chicago. Had I really seriously looked at the design for the then recent base for the Hugo Awards presented at L.A. Con III in 1996, I might have reconsidered that thought. Playing off the proximity of Hollywood, that based was designed to look like a film reel with two functional searchlights to highlight the Hugo rocket and a representation of a mountain in the background.

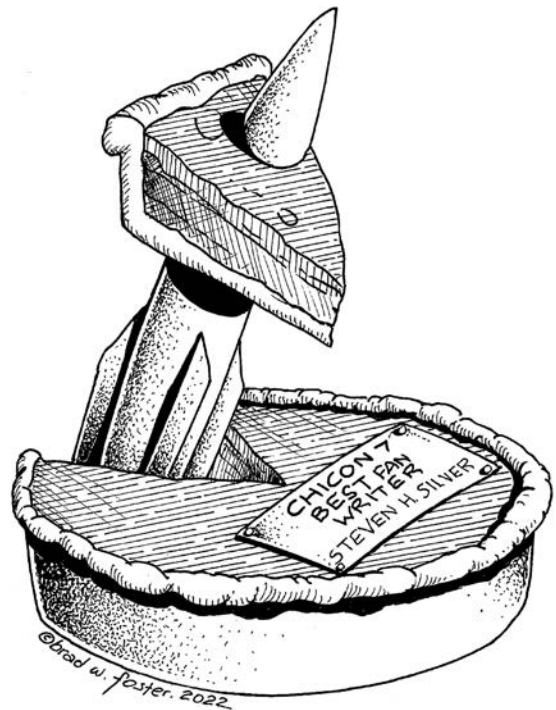
However, thinking in very literal terms about Chicago, I came up with three potential ideas. Two of them were relatively similar in nature, with one being more easily designed (he wrote, as a non-artist) than the other.

Among the things Chicago is known for are deep dish and stuffed pizza. These are two different culinary delights often confused by the uninitiated. I was picturing a base modeled after a stuffed pizza (a stuffed pizza is made by lining a two-inch deep pan with a thin pizza crust, tossing in the toppings, filling it up with cheese, adding a second thin crust and crimping the edged, and filling the top basin with sauce). In my imaginary Hugo pizza base, the Hugo rocket would have been erupting from the center of the pizza sauce.

See, a bad idea.

Another thing Chicago is known for, although I feel its visibility has lessened over the last twenty years, is Buckingham Fountain. Located in Grant Park, this 1927 rococo fountain was based on the Latona Fountain at Versailles and named for Clarence Buckingham. It may be best known outside of Chicago for being featured in the title sequence for the television series *Married...with Children*, which ran from 1987-1997. I pictured the based a reproduction of the three-tiered fountain with the rock resting on the highest level.

See, another bad idea. But I'm saving the worst, which was actually my first idea, for last. From 1973 until 1998, the World's tallest building was the Sears Tower, located in Chicago on Randolph Street (even after 1998, it held the record as the World's tallest building rooftop until 2003, the



building with the most floors until 2007, and is still the world's tallest steel-construction building). My thought was to place the Hugo rocket on a relatively simple flat base with a model of the Sears Tower next to it, modified to form a rocket gantry.

Looking at a couple of subsequent (and one previous) Hugo Award has convinced me this was the worst of my bad ideas. The main focus of the Hugo Award should be the tall, silver rocket that remains relatively unchanged from year to year. The base should not detract from the rocket's elegance. Placing another large item next to the rocket draws the eye away from it.

I've come to the conclusion that the Hugo Award base should be relatively simple, elegant, durable, and a design that does not distract the viewer from the Hugo rocket, which should always be the design's main focus.

I look forward to see the design created by Brian Keith Ellison for the Hugo Awards to be presented at Chicon 7 this year, as well as the undetermined artists who will lend their creative talents to the creation of Hugo Award bases for years to come.

I am grateful that while my ideas may exist in my imagination, I've never had to defend their designs in the real world.

On Hugo Base Designs Vincent Docherty

I became aware of the Hugo Awards long before seeing a Hugo trophy in person, from seeing 'Hugo Winner' or 'Hugo Nominee' on the covers of books. I took it as a sign of quality, like many fans, and I recall the first SF books I bought myself - Dragonflight and The Foundation Trilogy - had Hugo wins prominent on the cover. Not long after, at age 16, I started attending SF conventions and at some point, I heard about Worldcons, probably the 1979 Worldcon in Brighton which unfortunately I wasn't able to attend. I only later became aware of the close connection between Worldcon and the Hugos, and although later becoming a regular Worldcon member, it took me sometime before actively getting involved in nominating and voting for the Hugos. Since I became involved in running Worldcons, I've had the privilege of being involved in running the Hugo Ceremony, Hugo Administration and in a few cases the Hugo Base design process.

The Hugo base design is one of the significant elements that each Worldcon committee gets to influence that is different each year and can be a lot of fun and very satisfying to do. The first Hugo bases tended to be very simple, often variations on a wooden plinth, supporting the standard rocket. As Worldcon got larger in the 1970-80's, the bases also became more varied, both in materials and design. (The base designs can all be seen at the official Hugo Award site at <https://www.the-hugoawards.org/hugo-trophies/>). I'm always delighted to see the different designs each year, and several have been spectacular.

It's also notable how impactful the Hugo Trophy is to many fans. I recall taking a copy of the 2011 Hugo Trophy from that year's Worldcon in Reno along to a convention in New Mexico the following weekend. I showed the trophy to a group of fans while sitting chatting with Connie Willis in the consuite, and I was struck by the reverence that they had for it, several asking to have their photo taken with it. I've also been part of Hugo-base design panels at other cons, with designers and a number of bases which could be passed around for inspection, again to the great interest of attendees.

I first attended the Worldcon in 1987, when it was held in Brighton on the south coast of England. Like many other organisers at Conspiracy'87, I had a number of roles, and actually ran the Hugo Ceremony. There are many stories [that can be told](#) about the convention and the Hugo ceremony at another time, but I wasn't involved in the base design, which in 1987 was very simple and along classic lines, which I imagine was very welcome to the winners, many of whom were flying home. The following year's Worldcon in New Orleans, famously went with a large, bold design, which some said was so heavy it was hard to pick up!

Following 1987, I became involved in setting up a bid to bring the Worldcon back to the UK, and I've attended all the Worldcons since 1990. The 1990 Worldcon was held in The Hague and was notable for the great diversity of nationalities attending. I was mainly focussed on bidding and wasn't involved with the Hugos that year. (In a funny coincidence, I now live very close to the site where that convention was held, now called the World Forum.) As the 1995 Worldcon bid progressed we were very much in learning mode and once we won, with Glasgow as the site, we had to decide how to do the base design. The decision was to commission the artist Sylvia Starshine, also the convention art show head, to design the 1995 Hugo base. Sylvia's design, seen here, is a simple cylinder, comprising three layers, each a different material representing Glasgow's history and technological heritage, as per the description:



This year's Hugo base has been designed primarily with the comfort of the nominees in mind. It is small, relatively light and comparatively easy to pack to take home. The design is conceived around the three materials most associated with Glasgow - no, not haggis, whisky and crushed tartan, but granite, steel and glass. However, if the bases had really been constructed of these materials, they would have made the awards much too heavy and very easy to break. The bases are made of synthetic granite - coloured green in honour of Glasgow being the Green Place, Perspex and a wafer of steel. The details of the award winners are set into the top of the Perspex and in-filled with black to highlight them.

We heard from Hugo winners afterwards how much they appreciated the simplicity and subtlety of the design.

After 1995 I took a backseat from con-running for a couple of years before getting involved in the bidding and organisation of the 2005 Worldcon in Glasgow, Interaction. I did keep an eye on Hugo base designs during those years and was particularly impressed by the 2004 Boston Worldcon design. In 2005 we had a very strong design sense for publications, website and at-con (Spaceport Glasgow), and for the Hugo Base design we opted to go for an open competition, working with the Glasgow School of Art.

The winner of the contest was Deb Kosiba, who subsequently also designed the 2006 and 2012 Hugo bases. For 2005, Deb's design honoured the Glasgow architect, designer and artist Charles Rennie Mackintosh. It was wonderful working with Deb on the details of the design, particularly as my father, himself an artist, had studied at the School of Art, named after Mackintosh. Deb's final design,



seen here, utilised materials such as mahogany, aluminium and glass, and included a 'Mackintosh Rose.' It was a very well received design, much appreciated by the winners.

Over the next few years, I worked on a number of different fannish projects, although still attending all the Worldcons. I thought the Hugo base designed by Takashi Kinoshita, at the 2007 Worldcon in Japan was really cool, with its statue of Ultraman next to the Hugo Rocket. I was backstage during the ceremony and watched up close the reveal of the base accompanied by live performers playing Ultraman and some monster antagonists!

The co-chairs of the 2010 Worldcon Aussiecon 4 in Melbourne asked me to be their Hugo Administrator, and I worked closely with the amazingly talented artist Nick Stathopoulos, who was directly commissioned to design and sculpt the Hugo base. The resulting design was unique, including the organic integrated plaque with the winner details. Nick's description of the design is worth reading:

The Inspiration - After a recent trip to Europe, I fell in love with the flowing Art Nouveau entrances to the Paris Metro. They were asymmetrical and had developed a luscious green patina over the years, which enhanced their organic nature. An organic Art Nouveau Hugo... hmmm. Although there are numerous Art Deco Hugo bases, no one had ever attempted an Art Nouveau Hugo...but how to make it Australian? Harder still, how to include Aboriginal mythological constructs without appropriating actual indigenous designs? The answer lay with William Ricketts (1898-1993), a Victorian sculptor of the arts and crafts movement, who blended European mythology with indigenous spirituality and transposed then onto the Australian landscape.

Concept - The sculpture design is based on an Aboriginal creation myth about the Rainbow Serpent. It coiled around a falling star and plummeted into the earth creating a huge crater. As the Rainbow Serpent slithered deep underground, it formed the rivers, from which all life; plants, animals, birds, reptiles — and man — was spawned. The crater in which the Hugo Rocket stands is surrounded with various native plants and creatures; a kangaroo paw, various eucalypt leaves and pods, a platypus, and budgerigar. The young Aboriginal child symbolizes man's infinite capacity for imagination, and the universal yearning for something beyond ourselves.

The 2010 Hugo Team mostly continued onto the 2011 Worldcon Renovation, in Reno, Nevada. Renovation's committee also had a strong focus on art and design and for the Hugo base we ran an open competition, with a steer for the base design to reflect the convention's theme of the New Frontiers and/or the region of Reno, Nevada and the North-Western United States.

There were several strong entries, and the ultimate winner was French stained-glass artist Marina Gélineau. Marina's base was made in fused glass with some inclusions, hand painted with grisaille (iron oxide with glass powder) which has been used since the Middle Ages to paint the details on coloured glass for stained-glass. She included little sparks of real silver leaves, as an allusion to Reno's region - Nevada, the silver state. Despite being partly made of glass, Marina's base was quite sturdy and very well received. Her design description was:

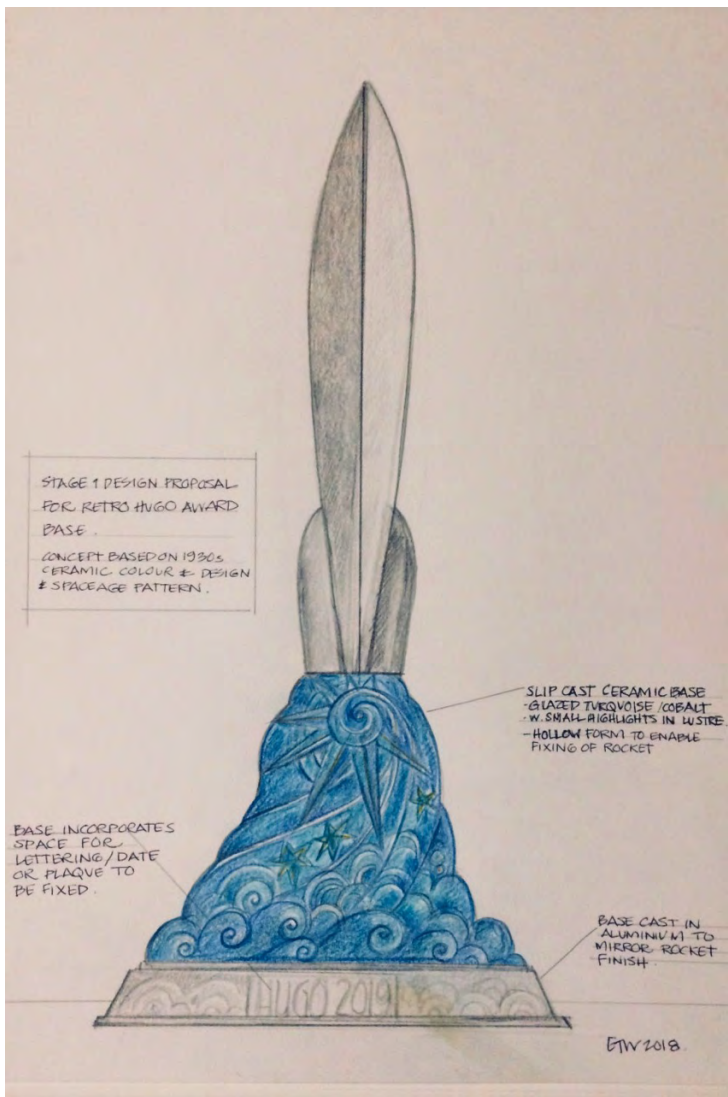
The theme of the New Frontiers inspired me a lot. It immediately evoked to me other worlds with other kinds of life and our search for that alien life. A few months ago, I watched a documentary about Enceladus, the moon of Saturn, and its amazing geysers of dust and water. Like a lot of people then I thought about great rifts under the sea on Earth, and the unbelievable life forms which grow there. I'm fascinated by the abyss world - worms live there which are eating icy methane! When I see those extreme live being, I imagine that life exists somewhere else. So, to do this base, I've been inspired by different pictures of abyss creatures and pictures of Enceladus, Callisto and also the surface of Iapetus, which shows a very graphical black and white design that I could do in glass painting. This is a rocket which has landed on an icy world, with creatures swimming underneath its surface.



2011 Hugo Award Subcommittee (copy)
Vincent Docherty, Chris Hansen, Kate Kilgman, Diane Lacey, Patty Wells
Renovation - The 69th World Science Fiction Convention

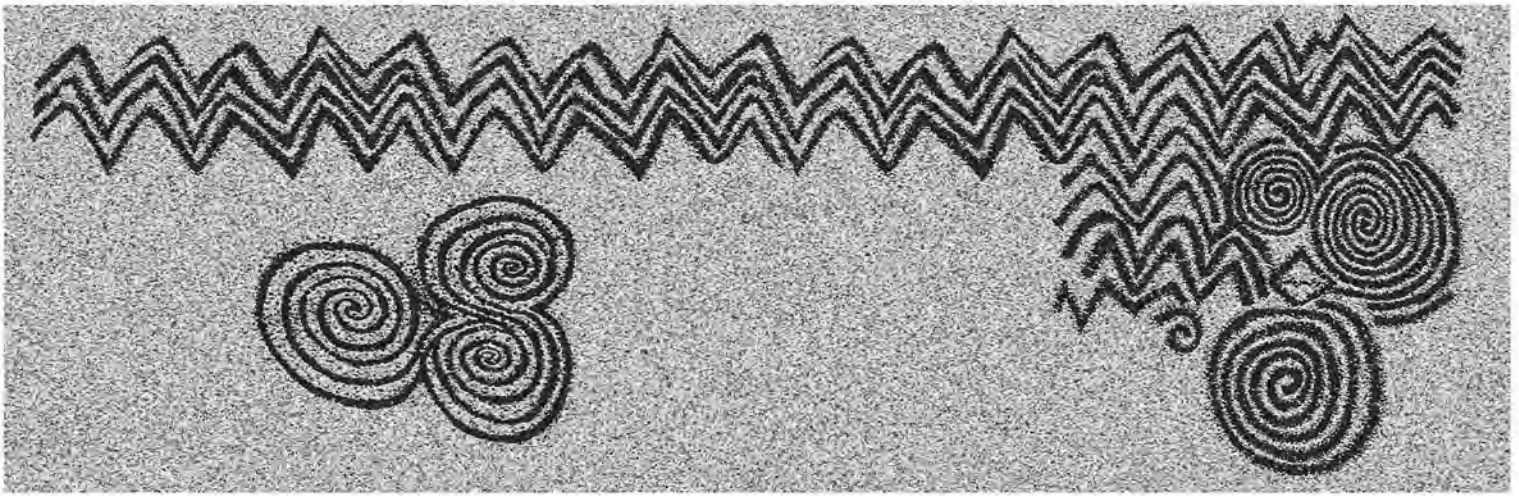
In the next few years, I worked as part of the team which bid for and ran the 2014 Worldcon Loncon 3, in London. My main focus was as adviser for the chairs and running the symphony orchestra event, though I was also on the Hugo subcommittee and gave some support to the lead Dave McCarty. Loncon 3 ran both the 2014 Hugo and 1939 Retro Hugo awards and had a competition for both bases. The winning design for the 2014 award was by Joy Alyssa Day, and for the 1939 Retro Hugo was by Marina Gélineau, who had earlier designed the 2011 base. The design theme for 2014 was to highlight London, as a great international city and a frequent feature of genre literature and given that the 1939 Worldcon had been hosted in New York, the final designs for the 2014 and 1939 Hugo Trophies used iconic buildings from both cities as a complementary pair. The Retro ceremony was combined with the opening ceremony on the first night and I recall there was a wonderful stage design, but my memory is hazy as I was unexpectedly (to me) given the Big Heart Award at that ceremony, so it's all a bit of a blur.

The Hugo Awards experienced a bumpy ride for a few years mid-decade, which has been reported on more fully elsewhere, though the base designs continued to reflect the themes of their respective Worldcons.



The 2019 Dublin Worldcon is the final part of the story so far. I was WSFS Division Head and on the Hugo subcommittee, led by Nicholas Whyte. Dublin had a very strong focus on art and design and chose to run both the 2019 Hugos and 1944 Retro Hugos (for 1943 works). We decided to directly commission the base designs, with Featured Artist Jim Fitzpatrick designing the 2019 base and architectural and sculptural ceramicist Eleanor Wheeler designed the 1944 Retro Hugo base. The theme for the 2019 Hugo trophy was "Ireland", in the broadest sense, including "Dublin" and the main theme for the 1944 Retro Hugo trophy was "Other Worlds", inspired by themes from notable works from 1943 such as *Perelandra* and *The Little Prince*.

Eleanor designed and fabricated the 1944 Retro Hugo base in blue ceramic, inspired by colours and designs from the period, along with some space age motifs. Jim Fitzpatrick's inspiration for the 2019 Hugo Base was based on the earliest carvings in Newgrange, a neolithic monument north of Dublin, and particularly the triple spiral from the inside: "I traced the original from the side stone myself, years ago. The science fiction aspect is interesting as the triple spiral, for me, represents the triple stars in Orion's Belt, a



BASE DESIGN. WORLDCON. DUBLIN .2019. JIM FITZPATRICK.

PITTED SURFACE. WRAPAROUND TWO SIDES AND REPEAT

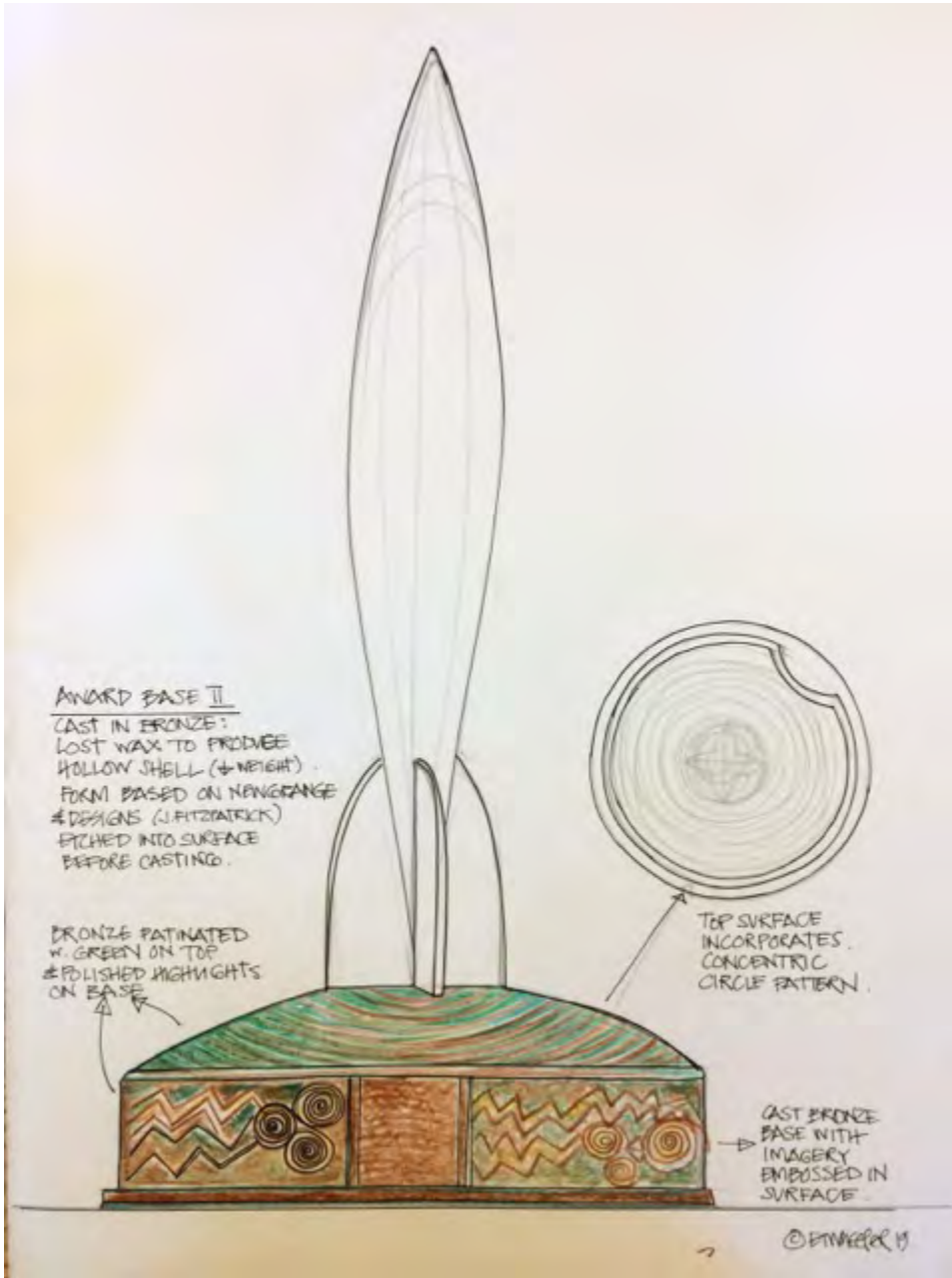
source also represented by the three pyramids in Giza - except that Newgrange is over 1,000 years older." I suggested that we use the shape of the Newgrange mound as the basic model for the base, and Eleanor then fabricated the 2019 Hugo Award base in ceramic. (She had researched doing them in bronze, but the weight and cost ruled that out.) The final finish and quality of the two bases was excellent and much commented upon.

Over the years the base design process has been done either by the committee themselves, or by competitions or direct commissions. Contests can work but are a lot of effort and inevitably the design gets adapted in the process, so on balance I've found it better when we've done direct commissions. In all cases it's important to have a clear brief and concept, balanced with the practical and logistical realities such as the total weight and robustness of base and rocket together, and the costs of shipping. (A tip: when you agree the scope with the chosen designer, include that they provide suitable shipping containers for the assembled trophies!)



I don't have a particular 'dream' Hugo base in mind, since I think it's best to look for inspiration from the people running each Worldcon and the themes they've chosen that year. Still, I've always thought it would be fun to have a trophy with the rocket at a different angle from upright, maybe entangled with a Martian War Machine, or designed to look like it's floating above the ground. Perhaps not practical, but...

I'll close by looking ahead to the 2024 Worldcon which will again be held in Glasgow. Given our strong art focus, I'm sure we will come up with a marvellous Hugo base design.



How I (sort-of) Designed a LEGO Hugo Base

James Shields

So, towards the end of 2010, Renovation, the 2011 Worldcon, announced it was holding a competition to design their Hugo award base.

I thought it would be fun to design it from LEGO, so that's what I set about doing.

I felt it needed to be futuristic, but also needed to appeal to people's nostalgia. The LEGO movie wouldn't come out for another couple of years, but the classic LEGO space person was already iconic, especially for those of us who grew up in the 1980s, so it had to feature.

My basic idea was that the base would be a launch pad that LEGO astronauts would be climbing up a ladder to board the Hugo rocket.

I built a first version of the base. It was built mostly from bricks placed on their side to give it a smooth top. In hindsight, this wasn't a great idea, since it made the model look less like actual LEGO. I also felt it was too small, so wouldn't be stable enough.

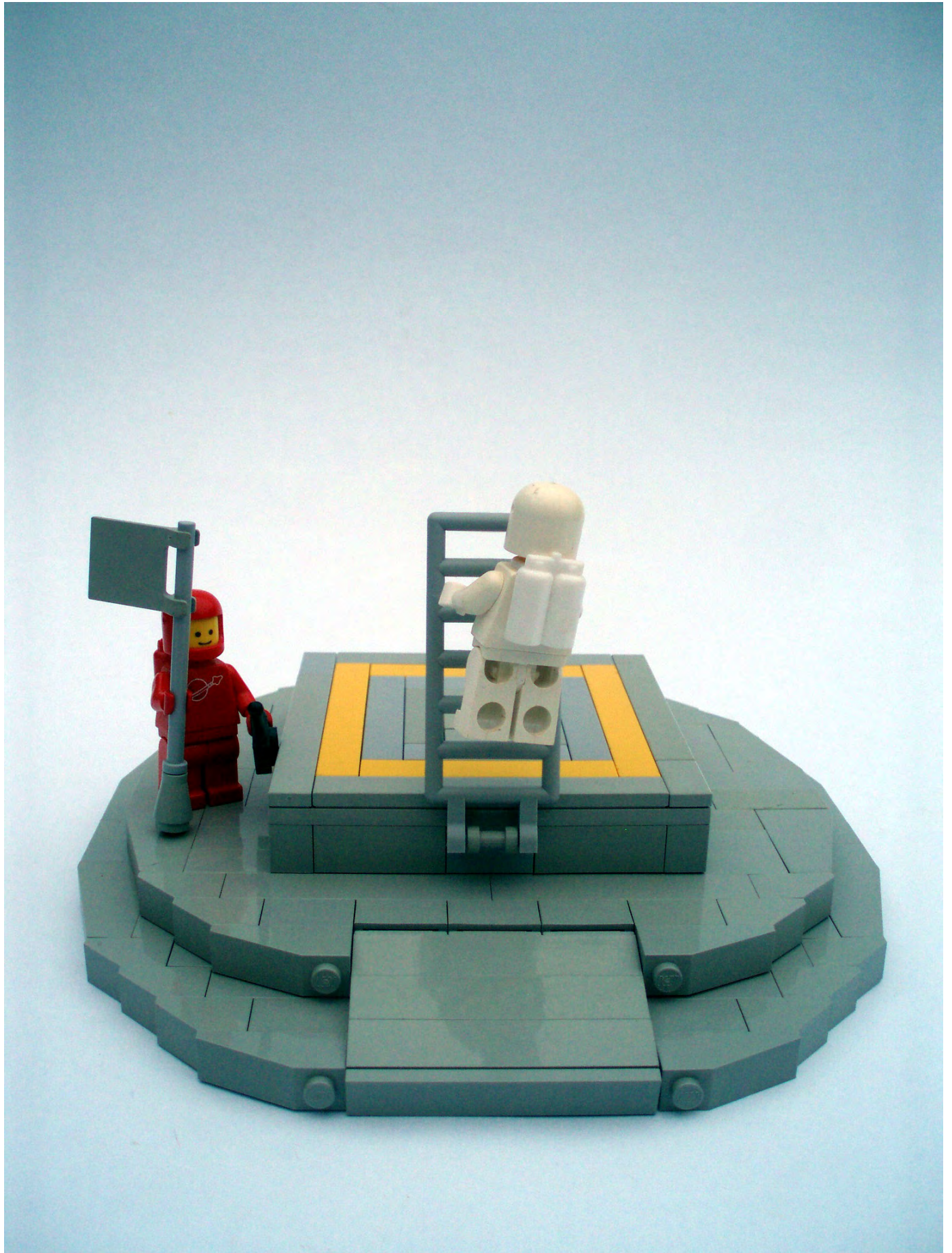
So a week or so later I built a second version. This one was wider, and had more LEGO studs on top, so it was clearer it was LEGO. I photoshopped a Hugo rocket into the design at the correct scale, and added a mock-up of a plaque with the convention name and logo.

If it had been accepted, my plan would have been to glue the pieces together with the same glue they use in LEGOLAND. This is actually a solvent rather than a glue, so effectively welds the parts together into something close to indestructible.

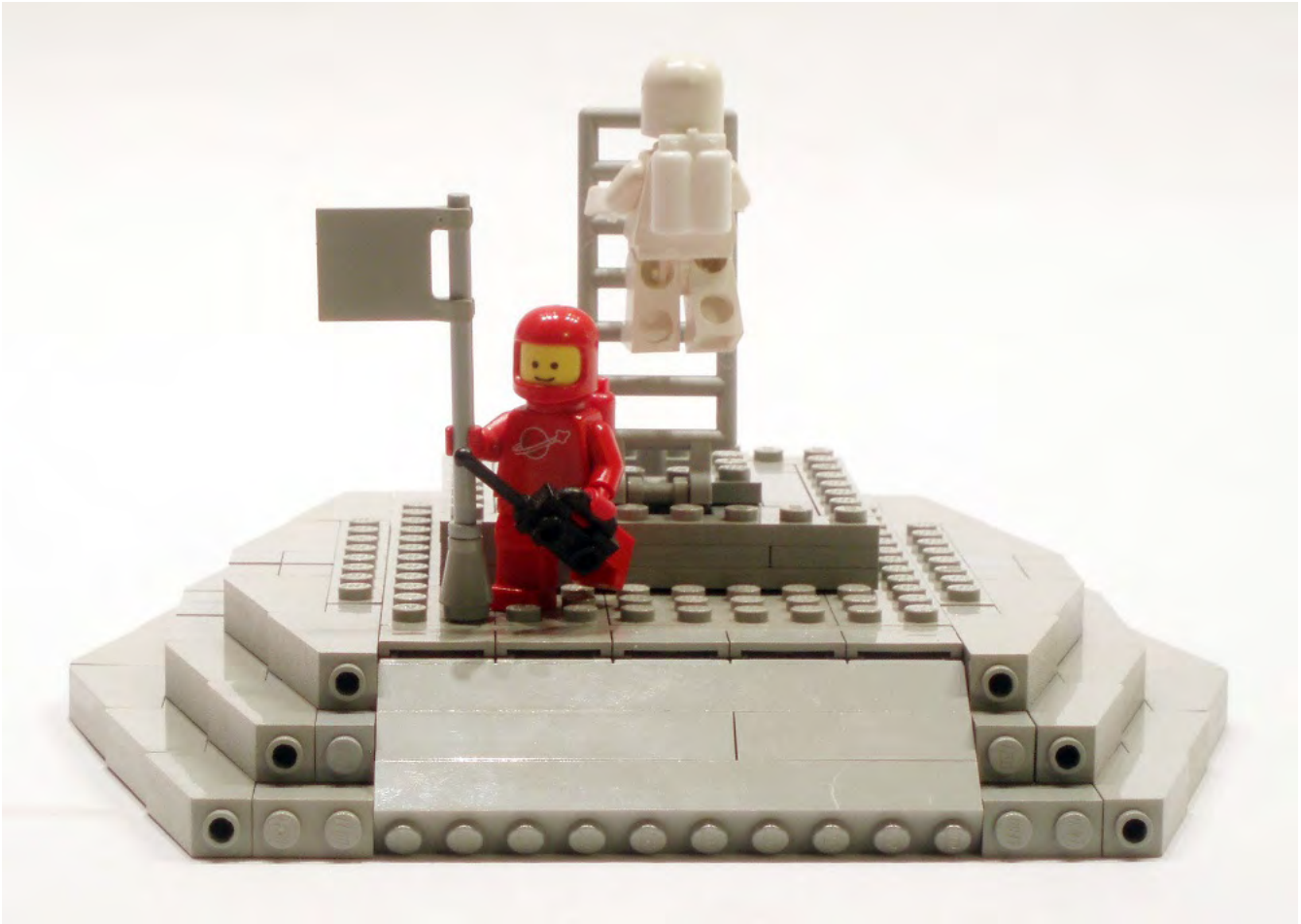
I got feedback a while later that the Hugo committee liked it, but didn't feel plastic would be durable enough, and they'd gone with another design.

When I saw the final design, I have to admit it was amazing, cast from scrap metal in the desert.

And that is the end of the story. Except not quite. One of the Hugo administrators asked if they could give my mock up to the chair of Renovation, Patty Wells. I believe it was given to her, though I have no idea what she did with it, or if she still has it.



Version 1 of the Lego Base



Version 2 of the Lego Base



Version 2 of the Lego Base- back



Full mockup of the Lego Base