BUILDING THE

AHMF $3.75 MIMEO

A REVOLTIN' CONSTRUCTION

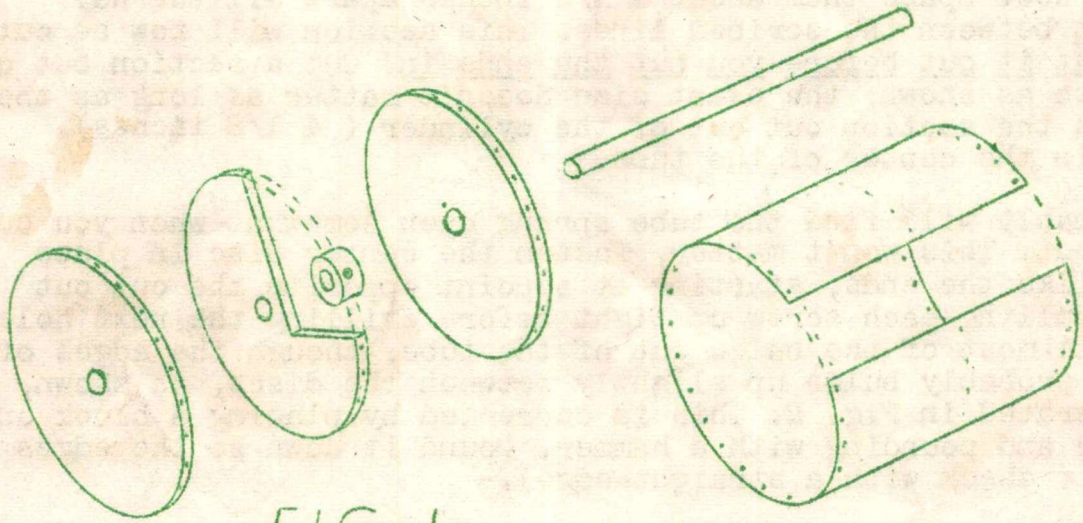


FIG. 1

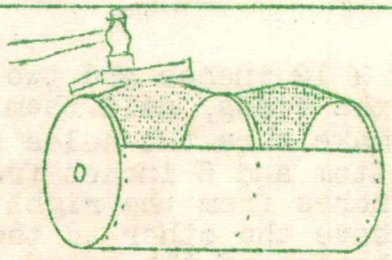


FIG. 2

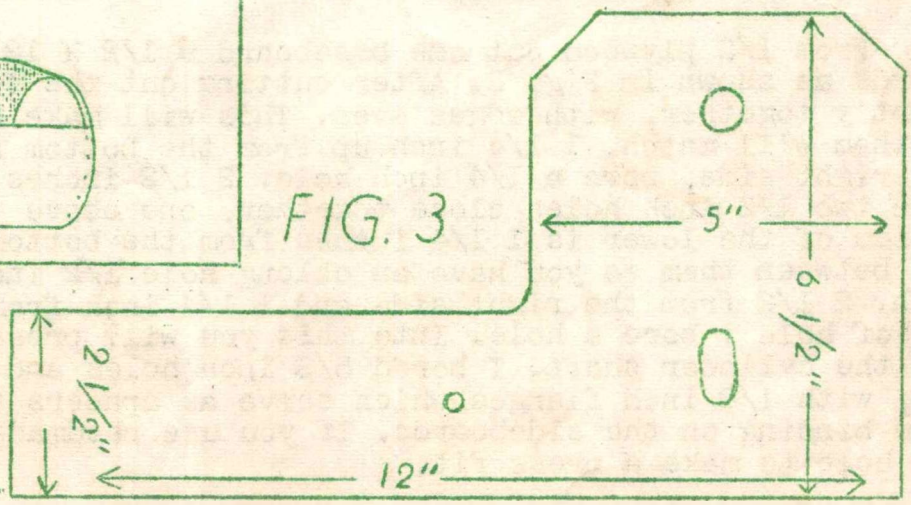


FIG. 3

Since I've been publishing Revoltin' Development on the AHMF$3.75 mimeo I've received a number of letters from SAPs and FAPs asking for information on the construction of the AHMF. This seems odd as you all must have some means of publication to be in ajay and any means you may have must be at least about as good as my homemade outfit. However, I don't care to write a dozen letters of instruction, so here goes with a construction article. I'm just going to tell you how I made mine, many details may be varied to suit the tools and materials you may happen to have.

Obtain a piece of aluminum tubing 5 inches outside diameter, with walls at least 1/16 inch thick and long enough to give you a piece 9 1/4 inches after the ends are trued up. Be sure you get a piece free from dents and defects, the outer surface must be smooth and even. This is the basis of the cylinder. With a lathe, face off the ends so the tube is exactly 9 1/4 inches long. On the outside of the tube, scribe two lines 4 1/8 inches apart, parallel with the axis of the tube. From 3/16 or 1/4 inch aluminum plate make three discs which are a snug fit inside the tube. These must be turned on the lathe and have a 1/2 inch hole bored in the exact center.

Press one disc in each end, flush with the tube ends and fasten in place with small flat head machinescrews (I used 2-56) set flush with the surface. Space them about 1 1/2 inches apart all the way around except between the scribed lines. This section will now be cut out. Don't cut it out before you put the ends in! Cut a section out of the third disc as shown, the exact size doesn't matter as long as the width matches the section cut out of the cylinder (4 1/8 inches). Insert this in the center of the tube.

You probably will find the tube sprung open somewhat when you cut the section out. This won't matter, fasten the center disc in place with screws like the ends, starting at a point opposite the cut out section and pulling each screw up tight before drilling the next hole. This will pull most of the bulge out of the tube, though the edges of the cut will probably bulge up slightly between the discs, as shown, greatly exagerated in Fig. 2. This is corrected by placing a block on top the bulge and pounding with a hammer. Pound it down so the edges are straight (check with a straight-edge).

The cylinder shaft is a 12 1/2 inch piece of 1/2 inch drill rod. A locking collar is fastened inside one cylinder end and has a set-screw to bear on the shaft.

From 1/2 plywood cut one baseboard 9 1/2 X 12 inches and two side-boards as shown in Fig. 3. After cutting out the sides, nail them lightly together, with edges even. This will make sure the holes bored in them will match. 1 1/4 inch up from the bottom and 6 inches from the right side, bore a 1/4 inch hole. 2 1/2 inches from the right side bore two 1/2 inch holes close together, one above the other so the bottom of the lower is 1 1/4 inches from the bottom of the board. Cut out between them so you have an oblong hole 1/2 inch wide and 1 inch high. 2 1/2 from the right side and 1 1/4 inch from the top (to center of hole) bore a hole. Into this you will press bronze bearings for the cylinder shaft. I bored 5/8 inch holes and made bushings to fit, with 1/8 inch flanges which serve as spacers to keep the cylinder from binding on the sideboards. If you use readmade bushings, bore the hole to make a press fit.

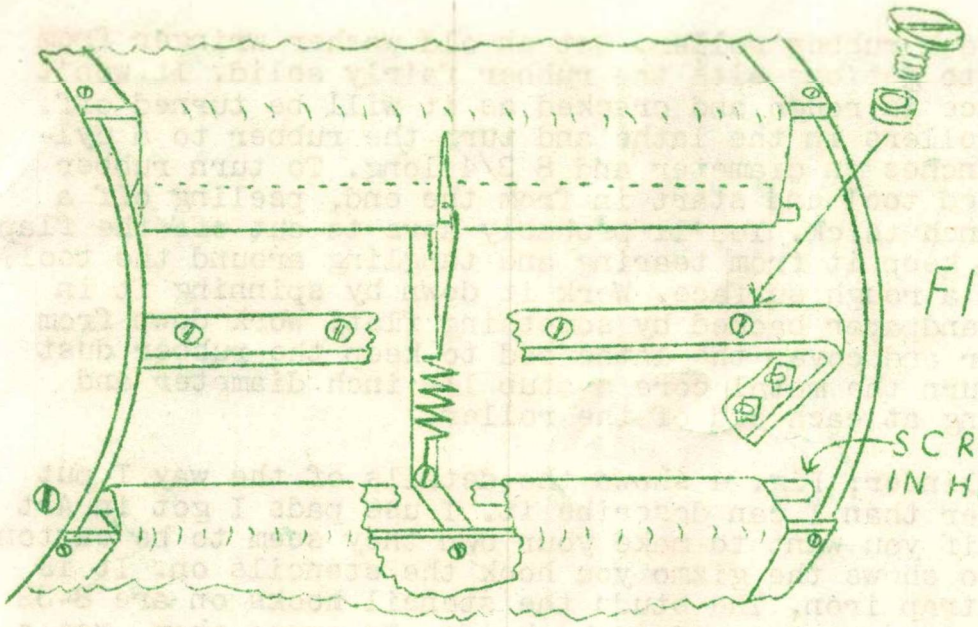


FIG. 4

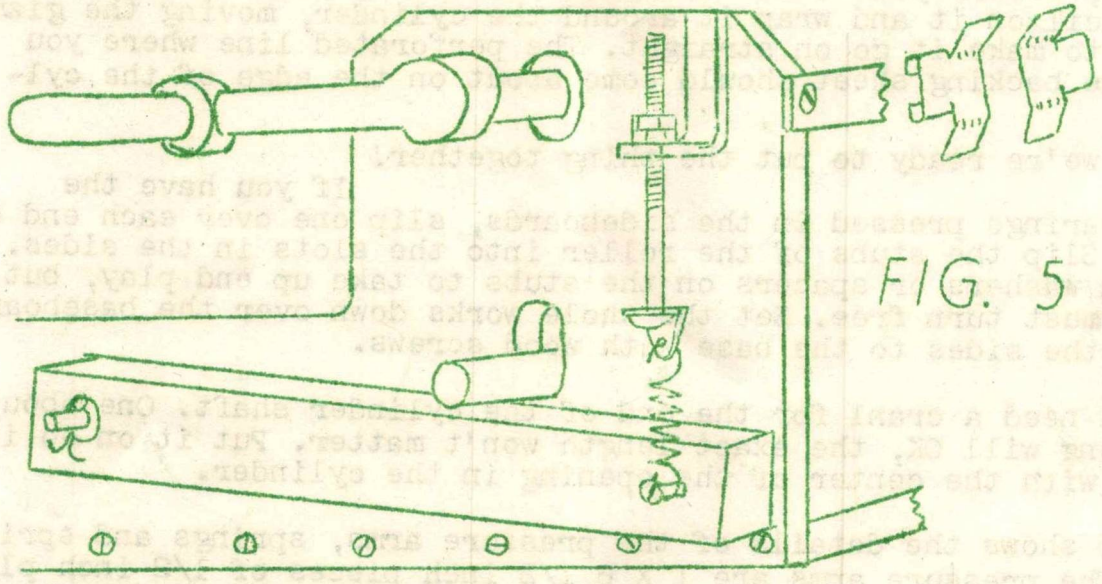
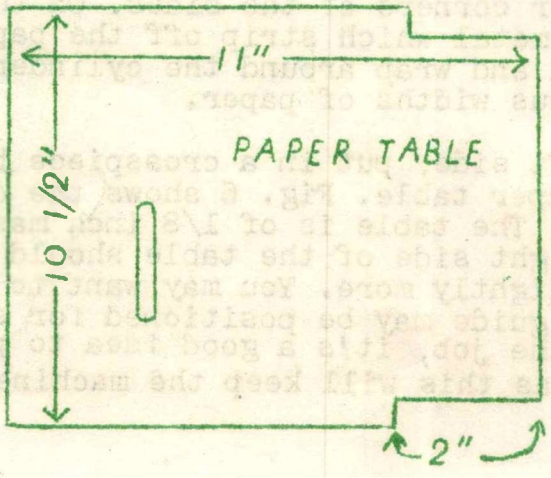


FIG. 5



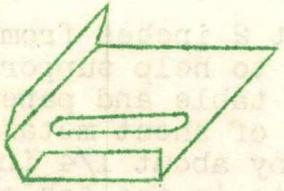


FIG. 6

Now you'll need a rubber roller. Get an old washer wringer from the junk yard, try to get one with the rubber fairly solid. It won't matter if the surface is rough and cracked as it will be turned off. Set up one of the rollers in the lathe and turn the rubber to a cylinder about 1 3/8 inches in diameter and 8 3/4 long. To turn rubber use a sharply pointed tool and start in from the end, peeling off a layer 1/16 to 1/8 inch thick. You'll probably have to cut off the flap every inch or so to keep it from tearing and tangling around the tool. At best, you'll get a rough surface. Work it down by spinning it in the lathe against sandpaper backed by something flat. Work down from coarse to fine paper and cover the lathe bed to keep the rubber dust out of the works. Turn the metal core a stub 1/2 inch diameter and about 1 3/8 inch long at each end of the roller.

Back to the cylinder; Fig. 4 shows the details of the way I put on the ink pad better than I can describe it. I use pads I got in Art Rapp's mimeo junk, if you want to make your own they seem to be canton flannel. Fig. 4 also shows the gizmo you hook the stencils on. It is made of 1/8 X 5/8 strap iron. The studs the stencil hooks on are 8-32 binder-head screws with spacers under the heads. To space them, get a stencil and use the holes in it to mark the position of the screw holes. Also, before you fasten the gizmo in the cylinder permanently, hook a stencil on it and wrap it around the cylinder, moving the gizmo if needed, to make it go on straight. The perforated line where you tear off the backing sheet should come about on the edge of the cylinder.

Guess we're ready to put the thing together!

If you have the cylinder bearings pressed in the sideboards, slip one over each end of the shaft. Slip the stubs of the roller into the slots in the sides. You'll need washers or spacers on the stubs to take up end play, but the roller must turn free. Set the whole works down over the baseboard and fasten the sides to the base with wood screws.

You'll need a cranl for the end of the cylinder shaft. One about 6 inches long will OK, the exact length won't matter. Put it on so it is in line with the center of the opening in the cylinder.

Fig. 5 shows the details of the pressure arms, springs and spring brackets. The pressure arms are 1 X 6 1/2 inch pieces of 1/2 inch plywood and are hinged on a 1/4 inch rod which passes through the 1/4 in. holes in the sides. The springs I used require a pull of 3 pounds to stretch them 1/2 inch, which seems about right. Fig. 5 also shows the strap iron brace across the upper corners of the sides. On this are a couple of gadgets bent of sheet metal which strip off the paper when it tends to stick on the stencil and wrap around the cylinder. They can be slid in and out for various widths of paper.

About 2 inches from the left side, put in a crosspiece between the sides to help support the paper table. Fig. 6 shows the details of the paper table and paper guide. The table is of 1/8 inch masonite and the guide of sheet metal. The right side of the table should clear the cylinder by about 1/4 inch or slightly more. You may want to cut some extra slots in the table so the guide may be positioned for smaller than standard paper. To finish the job, it's a good idea to put some sort of rubber feet on the base as this will keep the machine from sliding around in use.

ADJUSTMENT AND OPERATION:

Adjust the bolts the springs are hung on so the springs have to be stretched about 1/2 inch to hook on the pressure arms. Be sure the tension is the same on each spring and then lock the two nuts tightly. Put a few drops of oil on the cylinder shaft bearings and on the roller stubs.

As for inking, it's hard to give exact directions because the amount of ink required will vary with the type of ink, the ink's thickness, type of stencil and roller pressure. As a rough guide, the pad should be thoroughly saturated but there should be no liquid ink on the surface. You must brush the ink out in an even coat, which is easier if you use a brush at least 1 1/2 or 2 inches wide.

If you wish to increase the roller pressure during a run, pull up the spring hanger bolts and snap a spring clothespin on the bolt between the nuts and bracket, this will double the pressure.

I find I get from 75 to 150 good copies with one inking, it varies with the type of ink. Good black will give a longer run than cheap black or light colors.

Many fans are forever kicking about poor stencils, I've used 5 or 6 brands and all seem to work OK for me. However, I find the type of ink makes a big difference. Cheap black inks show through much more and give fuzzy, blotchy outlines. The best I've found so far is A.B. Dick's #1757X, Emulsion Black. It costs $2.50 per pound but when you consider that a pound of ink gives thousands of copies, it isn't very expensive to use.

Oh, yes! You can't get good results with a pad that is all gummed up with old ink. When you start getting spotty copies from this, you should either put on a new pad or wash the old pad in gasoline or such if you use oil base ink, or water if you use water base ink.

I don't see how one could very well make lettering guides, so I guess you'll have to buy those. Shading plates can be improvised from pieces of wire screen of various mesh sizes, large files, sandpaper, ribbed glass and similar rough surfaces. By the way, in lettering and drawing with a stylus, you'll get much better results if you always use the celluloid writing plate under the stencil and a sheet of cellophane over the stencil. The cellophane can be left off but the writing plate is a must.

There you are folks, the inner details of the AHMF$3.75.

ZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZ

FANS ARE A HIGHER TYPE DEPT:

A certain New York fan and mag dealer catered to the well known fannish taste for future art (commonly known as pornography) and had a code. You ordered "fantasy mags", "weird mags" or "stf mags" depending on whether you wanted dirty comic books, obscene photos or smutty stories. Fans being the slans they are, he did quite well-- up to the time his place was raided! At least one Michigan fan was visited by postal authorities, who wanted to know why they found a lot of his orders for "stf mags" etc in the dealer's store when they raided it.

I'm glad - and proud - they never met at my house!

It was with considerable amazement that I read "I'm Afraid They Might Come To My House" by F.T. Laney in FANDANGO. In fact, I looked several times to make sure it was written by a guy named Laney and not Alger and that the locality was California and not Michigan, so closely did his adventures with fans paralley my own.

A couple years ago George Young, a (then) very serious constructivefan of the MSFS, asked me "What's wrong with you? You used to be so willing to work for the club and think up projects and now when we talk about doing something you just laugh and sneer!"

I explained that in the meantime I had become better acquainted with a lot of the MSFS membership and had been involved in several of those club projects. To that, even the ultra serious Mr. Young could not think of a reply.

A few of our case histories;

At one of the very first MSFS meetings, in early 1948, this episode took place. The meeting was held on a Sunday afternoon, at the home of Norman Kossuth. As the meeting broke up Kossuth mentioned something about the neighbors being touchy and "Let's not have any yelling and fuss when you leave." Upon hearing this, one MSFS member ran, howling like a loon, out on Kossuth's lawn where he set off a Dago-bomb. (A fireworks piece which explodes on the ground, throwing a bomb in the air, where it also explodes with a terrific crash.) As it went off he remarked- "Haw! Guess that showed them! (The neighbors.)Kossuth later told me this event was somehow related to the fact no more meetings were held at his house!

Then there was the MSFS member who lived on the 2nd floor and disliked the family on the 1st floor. He always carried a tiny "vest-pocket" .22 pistol and when he wanted to annoy the 1st floor folks he would throw a phone book on the floor and fire the pistol into it. He sometimes missed the book, this annoyed the people even more!

The "It isn't as good as I'm used to but I'll take it because it's free" act was used by so many MSFS members, about beer, booze, pop, coffee and food, that I wouldn't know where to start to recount this angle. I can think of half a dozen cases without half trying. The fan always thought it real funny, too.

Then there was the fan (actually several but one more than the others) who would come calling at from 11:00PM to 1:00 AM and boldly resist all hints about leaving for three or four hours. One time he pulled that on Norman Kossuth and Norm took him by the wrist, towed him downstairs, out into the vestibule and said-- "I'm going in and lock the inner door and go to bed. You can stand here in the cold or go home, as you like." Norman did, locked the door and went to bed, leaving the guy standing there.

This same character showed up at Ed Kuss' place one night and for hours resisted all hints. The guy is a rabid Buck Rogers fan and collects everything related to him, he also is the suspicious type and thinks everyone is up to something. Ed Kuss has a huge collection, almost every stf item published. Along

about 3:00 AM Ed started to do more than hint about leaving. The jerk Caught on that Ed wanted him to leave- did he go? Hell no! He got the idea Ed had some Buck Rogers stuff and didn't want him to know it. He demanded that Ed take his collection off the shelves so he could see if there was Buck Rogers stuff behind. Ed didn't. The fan left right then!

As far as I know, no MSFS member ever crawled over the kitchen table but during one DSFL meeting Ben Singer, instead of going to the meeting, was in the home of Edith Furcsik, the Sec-Treas., using her typewriter when in came a character demanding to know where the meeting was. (He hadn't been invited, by design.) Singer claimed he didn't know, whereupon the character started for Edith's desk to dig through it looking for a meeting notice. Singer told him to keep out of the desk. He kept right on digging and said "Oh, she won't mind, I come here right along." Ben, being bigger and stronger, foiled the desk looting by yanking him out of it and propelling him across the room, still protesting-- "She won't mind! I come here right along!"

At this point Ben said he'd call up his friend Gerald Gordon and see if he knew where the meeting was. On the phone Ben tipped Gordon off to what was up, so Gordon told the character "Sure, I know where it is." And then gave him a slightly garbled address, which, if it had existed, would have been about a half mile off-shore, twenty miles down the Detroit River.

Don't quit now folks, the best is yet to come!

Around 3:30 AM this character ended up at George Young's house, Madder than the devil and raving- "I burned a whole tank of gas looking for the place and couldn't find it! Why don't you guys get your directions straight?"

And then there was the time the MSFS was talking of going to the Cinvention and wanted me to drive. I said I would, if they payed for the gas. To this, one fan replied in hurt tones- "Well- alright- if you just figgure the gas from Detroit on!" (I should drive the 300 miles from Mackinaw City to Detroit on my gas, so they could get a cheap ride from Detroit to Cincy!)

At a MSFS meeting in the home of a member, several fans decided to have a "zap-gun" fight and whipped out squirt-guns, including some pump-type oilcans filled with water and proceeded to spray the walls and furniture, as well as eachother.

"Algy, why do you just laugh and sneer when we try to talk up a swell club project?"

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IT SHOWS IN THEIR FACE DEPT:

Several years ago Detroit had a curfew for teenagers. A car full of the younger DSFL members going home from a meeting in the wee hours, were stopped by a squad car. When the cops saw they were all under age they made them go to the police station. The officer in charge asked what they were doing out at that time. The fans explained they had been to a science fiction club meeting. The officer looked them over, shook his head, and remarked;

"Christ! You look it! Go on home!"

A quick squint at Mlg. 57-

STEFANTASY Neat job, wonder if Bradley uses the products advertised on pages 12 and 13?

PLATFORM OF ETC-- or Jack Speer off to the Ozark rest camp with a cosmic program for the Nation.

SCIENCE-FICTION FIVE-YEARLY Wow! All that multi-color work, I wonder if it was worth it? Sure looks nice, though.

FANDANGO Also enjoyed the phono article and the MEZRAB reviews.

TARGETS OF OPPORTUNITY If I were going 4,000 years in the past I'd sure want something more effective than a .38 hammerless revolver! If it has to be a handgun, how about a .357 Magnum or better still, a .44 or .45 with Keith's loads. But I'll still take a good semi-auto rifle, the M-1, for example.

WASTEBASKET So Bradbury writes realism? Hohohohohahahahahheheh!!

GEM TONES How can a person be both "normal" and an "eager-beaver amateur publisher"? Sounds unlikely to me.

JABBERWOCKY A combination baboon and wheelbarrow, what won't these fans think of next!

ZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZ

SPACEWARPs for sale dept.

For the benefit of those FAPs who are not SAPs, I have been publishing SPACEWARPs for Rapp in SAPS. Have done two so far and I have a few extra copies of both. If any of you FAPs want same, send me 15¢ for both, or 10¢ one. (Both are 6 page zines.)

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CRYSTAL BALL DEPT:

Future issues of REVOLTIN' DEVELOPMENT will feature three dimensional photographs. I hope to have one of the AHMF$3.75 in next time to sort of follow up the construction article. Seems odd to me that more fans haven't used 3-D illustrations in fanzines. I know Don Day had some in the FANSCIENT but don't know of any others. I don't see why one couldn't even do it with regular mimeoing, with a little care.

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REVOLTIN' DEVELOPMENT (Revoltin' Construction Issue) for FAPA and SAPS

by

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