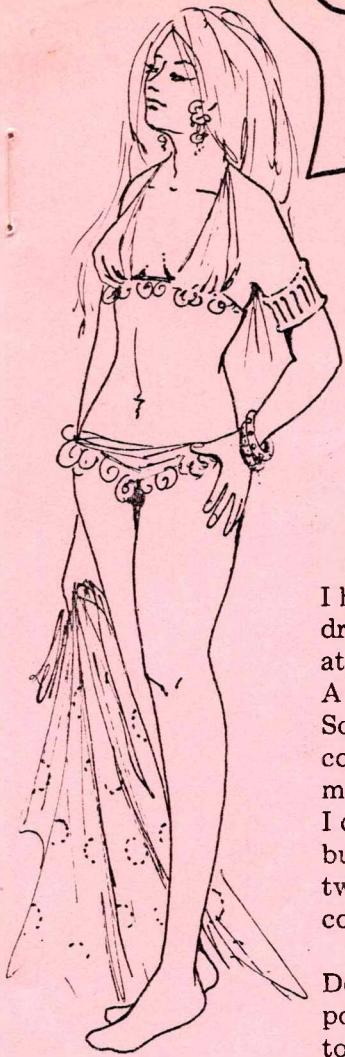


YEZIDEE



Well, did you take apart all those books, like I told you? No? Humph, have you no faith? Well, I can't say as I blame you. Anyway, for those of you who might have a few long dull evenings in the future, I have printed my bookbinding notes. In our case the whole business sort of got out of hand, and we are now in the fanzine binding business. As a matter of fact, we have bound the last SAPS mailing. Afterall, if you have amassed all of the necessary equipment, and your instructor pronounces you competent, you might as well hang out a shingle. BIAWOL.

I have become a member of coffee fandom. I had no idea there was such a mystique involved in drinking the ubiquitous cup of coffee. Chuck doesn't drink the stuff so I never make any coffee at home, and I was lamenting the fact the other day that instant leaves a good deal to be desired. A co-worker then told me that you can get a filter set, ala Mellita, that makes one cup at a time. So, I purchased the little plastic filter holder, a pack of filters, a half pound of decaffeinated Vienna coffee, and was initiated into a new fandom. That worked out so well at home that I bought one more set to use at the office - this time with a half pound of Java Mocha. Wow! Is that GOOD! I drink the decaffeinated coffee at home, so I will be less apt to stare at the ceiling when I go to bed, but I am really hooked on Java Mocha. *The Coffee Bean*, where I got all this, roasts their coffees twice daily, and grinds it when you buy it, so the stuff is absolutely fresh. There is certainly no comparison with the canned variety.

Does anyone out there know of any books illustrated by Alphonse Mucha? I have quite a few posters by him, and assumed that was his primary line of endeavor, but our bookbinding instructor says he was primarily a book illustrator. I am sort of surprised that none of them have come my way, though I am by no means really "in to" book illustrators of that period. Mucha got revived along with Aubrey Beardsley when people began to take an interest in nouveau a few years back. It rather amuses me, as I can recall when I was in college a dabbling in that sort of art and a classmate looked over my canvas with wrinkled nose and said, "You really LIKE that stuff?"

Speaking of Beardsley, I bought a copy of a collectors guide to World War I posters the other day. The author dismisses Beardsley as "an eccentric English artist" who did a few posters. Just goes to show what ones interests point up. The art nouveau enthusiasts consider him one of the guiding lights of the period. Of course, he WAS eccentric. Or, at least, he tried to be. It is kind of pathetic, really. He was in his early twenties, sickly, and trying very very hard to be one of the "in" group as typified by Oscar Wilde. He affected yellow breeches, gloves, and a walking stick in a generation that had given them up, and did his best to be decadent. He died at 26 of TB. His work is very uneven. Some of it is really great, other pieces were obviously done hurriedly and carelessly and stink out loud. His association with Wilde was unfortunate, to say the least. When the shit hit the fan and Wilde went to jail for immoral behavior, all of the members of the Decadence got tarred with the same brush. (And most likely deserved it too.) I found an interesting parallel to that the other day. I mentioned to Forry Ackerman a book which I have called *Fantazius Mallare* by Ben Hecht. It has some rather exotic illustrations and Forry tells me that the illos were branded obscene, the artist went to jail, and was pretty well ruined by it all. I would like to know what ultimately became of him.

That guide to WWI posters I mentioned up above is an interesting collection. It is paper bound, on not too good paper, with six pages of slick stock color illustrations. The author, whose name I disremember, is in the business of buying and selling posters, which startled me as I didn't realize there was that much of a market for the things. The collection is arranged by type - Prewar Enlistment, Causes, War Bonds, Conservation, etc. - and runs the gamut of style from cartoonish to Surrealistic. The odd thing about it is that there was little or no hand-to-hand confrontation with the enemy shown. Lots of pictures of the ravages of war - they got an incredible amount of mileage out of the Lusitania - but it was sort of contrary to sentiment to depict actual fighting. An explanatory note says that one poster did show an Allied soldier bayoneting a Hun and that when news of it filtered through to Berlin the Germans were very distressed. WW-II posters were much gorier, from examples I've seen.

IT SUDDENLY occurred to me that today is the 6th of July and we haven't yet bought ditto paper or fluid for running off the pages I've typed up for SAPS. Allowing for the normal erratic behaviour of the P.O., it would at best be a close squeek at getting a copy of YEZIDEE in by the 15th. So, I've decided to do a little for the sake of mailing comments and let the ditto fend for itself. At best, this is YEZIDEE part 1, and at worse, this is the whole thing of it.

TYPEWRITER TUNES (McEvoy) I've always found that in typing spirit masters one of the prime considerations is the width of the typeface. Of course, that holds for stencils too. In general, the more open the face, the better luck you are going to have with it. If you turn up the pressure very far, and the face is at all broad, the letters will start to fill up. Your 5,1 looks about the best on my copy.

DUZINVIDIOUS? (Lillian) Nice bit of ink work on the cover. In re your comments on COSWALZINE about the family Bible, Chuck and I were out looking for some old books to practice re-binding on when I came across an 1886 memorium. All done up in folio (single sheet signatures), with a leather cover and a half tone in the front, it's a little book of biography and condolence letters upon the death of a 62 year old lady. I bought it because it seemed suddenly horrible to me that there probably wasn't anyone left alive who cared anymore. Sobering too, to remember that my own maternal grandmother was born in 1883 - just three years before this lady died. The little book is in great condition, except for the cover having gone the way of all leather.

SPELEOBEM (Pelz) We are NOT completist fanzine collectors - that way lies madness. We are, however, binding everything we have. It is amazing how many fanzines we accumulate without trying to. Hey, Happy Anniversary!

AARDVARK (Gorra) I've never painted corflu on things. I used to adore melting crayons on hot lightbulbs though. This is sort of self defeating, however, in that eventually you haven't got enough light to see what you're doing. I knead kneadable erasers, torture paperclips, and have a habit of twisting paper on which I've made a mistake into an angry corkscrew.

IN MEMORY OF GREGOR SAMSA (Stoelting) I have to admit that I get a big chortle out of the ethnic jokes, although that isn't "in" anymore. I sort of like the system one of the joke magazines has. They use Slobbovians for the butt of the jokes. (Thereby alienating no one but Al Capp?) I have a list of over fifty jokes of that sort, but they're all too raunchy for a "family apa."

ROGER'S REVENGE (Bryant) I think the correct term is "foxy mama."

COLLECTOR (DeVore) Well, Howard, as long as you REALIZE it's lousy repro, you're still doing all right. /I don't know anything about "snow blowers". How exactly did your son-in-law fall afoul of it?

S

THE MOTHER HEN (Toskey) You'll have to forgive me, as I came in late. Are you breeding those long-feathered oriental chickens, just fancy fowls, or what?

PRATTLE (Carl) I see that I have bound your cute little quarter-sized zine in up-side down. When we were learning to bind looseleaf material I grabbed the first bundle that came to hand for our teacher to use as instruction purposes. I wish I had grabbed something else. It is neat to do mailing comments from a bound volume instead of myriad separate zines, but now mailing 111.13 is going to have to go in with the next mailing, and it should have gone with 111. Sigh. Oh well. I always have liked half and quarter-size 'zines myself. They're sort of cute - kinda like doll furniture.

HOW TO SERVE FEN (Rapp) As a cooking enthusiast I heartily approve of your contribution. The ~~stew~~ (Republican Pie) sounds very good and I'll have to try it. I ran across a good slow cooking recipe a few months ago, which I re-printed for FAPA. You mix together one can undiluted cream of mushroom soup, one can undiluted tomato soup, one envelope onion soup mix, one-half cup red wine, and three to five pounds of beef cut into chunks. Place in a casserole or slow cooker. Cook in the oven at 225 degrees for seven hours (cover tightly) or in a slow cooker on low for eight to nine hours. It's absolutely great with rice and a green salad. I cook fancy on occasion, but Chuck's tastes run to plain meat and potatoes, so most of my gourmet endeavors are restricted to the once a month or so buffets we attend.

SPY RAY (Eney) The kalimba fascinates me, but what I have always really wanted was a diggerydoo. There is a certain glory about its two-note simplicity. When we were in Toronto and went to the science museum they had a kiosk set up with a half-dozen kalimbas, and some other assorted instruments. Great fun - the kids were playing with them and since there is such a limited range of notes the sound was never cacaphonic but rather other-worldly. Fascinating.

OH YEAH (Aha! Arnold Bocklin) (Chalker) I think what all this goes to show, is how little a fan knows or cares about what goes on behind the scenes at a con. As long as things happen sort of when they are supposed to, the bulk of the con attendees will have a good time. Sometime fans are going to have to stop and think a bit about convention attendance. How many active club and zine fans do you figure there are around the country? I'll bet that those people who are chronically active in fandom don't number more than 1500. That means that there are about 2500 people out there who come to conventions without knowing anything at all about how they are put on, about the politics involved, etc. And what's more, they don't care. Fandom may run cons, but it is the great faceless mass that finances it.

FROM SUNDAY TO SATURDAY (Fitch) Nancy Kidd, as you probably know, is an anthropology student and is particularly interested in southwest indian culture. Get her to tell you about her field trip. In the snow.

Well, I think I'll call it quits about here. Apologies to those who didn't afford me any comment hooks. Now it's back to stuffing envelopes. Contrary to some ~~hopes~~ opinions, the NASFiC is, indeed, going to be held over Labor Day Weekend at the Marriott Hotel. The Trimbles are running the art show, Harlan Ellison is GoH, our own Dick Eney is FGoH, and the inimitable David Gerold is doing the masquerade.

WELL, HERE WE GO AGAIN. This always seems to happen to me. Here I sit at work, with absolutely nothing to do, and the mailing at home where I can't make comments on it. Shoot, I don't even recall enough of it to do comments from memory. I suppose I could do something foolish - like a zine for Apa L, but I don't want to get caught in that merrygoround again. Weekly apes are absolute murder! The reason this is in ditto (pardon me, spirit carbon) is that I happened to have some master sets at work, but no stencils. I regularly run off single sheets on the office copiers, but they are a little too cantankerous for me to want to fiddle with two-sided pages. (Someday I must figure out how many reams of the company paper have disappeared into my farac.) The other options are putting out an issue composed entirely of one-sided sheets, or submitting six single-sheeters to the OE(s). I don't think either of those solutions are really workable.

SOMEONE AT WORK has come up with a discount steak program. It seems that there is a company in town which sells meat at discount prices, trimmed of all waste, and delivered to the company door at shift-change time so you can tote it on home. The meat is flash frozen, and this company is supposed to be supplying their packages to several large firms, like Northrop. The neat thing about it is that all of their packages are fairly small, and you don't get stuck with the waste. Chuck and I had bought a couple of hindquarters from another outfit, and that got us stuck with about fifteen pounds of beef shanks and soup bones. Since Chuck absolutely refuses to eat soup I'd have to just toss that out to the dog - if we had a dog. The XCS purchasing agent is all hot to try this so I've agreed to go in with him on a box of mixed large and small New York steaks. That means for \$12+ I am going to get 6 large and 9 medium steaks. Heck, if the meat is even EDIBLE - it's got to be worth that! For that price I'll braise the damned things and set them out as roasts.

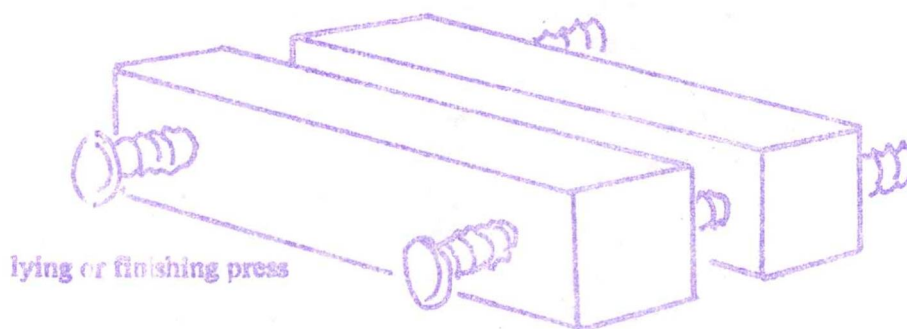
We are very carnivorous. I probably spend more money on meat than the rest of the food combined. I do use a fair amount of canned goods - corn, carrots, canned fruit, etc., but we use virtually no convenience foods. I guess the only thing in that line I buy is the Kraft macaroni and cheese dinner - which I sometimes fix for lunch on Saturday or Sunday. It riles me to see the prices that companies get for those so-called convenience foods. I was waiting in line the other day and scanning those piles of stuff they put next to the registers for impulse purchasing when I spotted an instant soup mix. This consisted of some sort of dehydrated mix in a heavy duty styrofoam cup. According to the package directions you are supposed to take the lid off of the cup, add 16 oz. of boiling water, set the lid back on the cup and let the soup steep for 3 minutes. For this they want 53 cents. Not that I wish to cast aspersions on their system, but I would like to point out that a can of Campbell's soup is only 29 cents, and although they say you should not add boiling water, but should add cold and bring the mixture to a boil, there would seem to be no reason why you couldn't do it the other way for a fast meal - and save 24 cents. That reminds me of Lipton's rival Nestea - and their "Avoid the mess and bother of making iced tea." No wonder we are becoming an effete nation. I did use a lot of cake mixes when I was taking a decorating class, and I use prepared piecrust mix on the rare occasions that I make pies or tartlets, but that's about it for the ready-mades. I am, however, a nut on labor saving devices. I went out and bought a Crockpot the other day, and I really love it. My avowed intention is to keep from ever having to cook on top of the stove and between the broiler, the Crockpot, and the microwave oven I may just make it. I don't like housework, I am a rotten housekeeper, and I am not likely to change. My particular bete noir is all that kitchen grease, hence the ideal situation of cooking nothing that can splatter out into the room. Luckily Chuck is not the sort of man who complains about the house being a mess. He creates many great and enduring messes of his own, and we just get out the shovels once in a while and go through the place. Sometimes I think how nice it would be to have one of those pristine homes that are pictured in Better Homes and Gardens and the Sunday supplements, and then I decide we can't afford a maid after all. . . . Hmmm, I wonder how much a destitute Viet Nameess would cost? I don't think that is really something to consider, now that I think about it. According to the reports in the L.A. Times, most of the refugees over here are quite well to do. The B of A has set up a branch in Camp Pendleton and U.S. Silver has an outlet there too - to buy their gold for U.S. dollars. There have been talks about having the refugees set up truck gardens, and I have been wondering if the next generation of top notch gardeners are all going to be Viet Nameess instead of the traditional Japanese. Our gardener is a Japanese gentleman - in his late nineties. He does a beautiful job on the front yard, but declines to do the back. He says he thinks it would be too much for him, and I don't wonder! I just hope Chuck and I are that hale and hearty at that age.

LAST MAILING, I gave you lots of extensive information on pulling and guarding books. Breathe easy, you ain't gonna get that sort of information for the rest of it. Let's face it, the chances of any of you really deciding to do this are very slim indeed. So, I'm going to give you a basic set of instructions and if you really want to try it, I'll be happy to send a complete set of notes to anyone who asks.

BASIC BOOKBINDING - CONT.

- MATERIALS:** You will need
1. A couple of bone folders (try an artist's clay tool if unavailable)
 2. A leather craft skiver's knife (the one with the triangular blade)
 3. A heavy-duty skill knife
 4. 2 3/4" thick boards, & rods (3/32")
 5. A No. 0 leather-worker's needle (a heavy canvas needle will do)
 6. Unbleached linen thread, No. 20/2 (try un-waxed button thread)
 7. A tabbing awl
 8. Hide glue and something to melt it in.
 9. A hammer and a saw, and a pair of scissors
 10. Muslin (good quality, light weight) and some 1/2" linen tape
 11. A round bristle brush (about the size of your finger)
 12. A three-in flat bristle brush, and a one in. flat bristle or nylon brush
 13. Headbands (I'll tell you what these are and how to make some)
 14. Paste (I gave you the recipe)
 15. Brown paper (I use old grocery bags, they're great, and cheap)
 16. Heavy duty binder's board (about 1/8" un-laminated gray cardboard)
 17. Cover material (imitation leather, cloth, etc.)

You are also going to have to have a press. You can make a simple finishing press by taking two pieces of 6 by 6 and putting big metal bolts or, ideally, press screws through them. The distance between the screws could be practically any width as long as it is over about 15 inches. It should look like this:



Step 2. MARKING AND SIZING

Place your pressed book between two scrap pieces of binder's board a little larger than the book. Let the excess stick out at the tail (bottom) of the book, and the front (fore-edge). Holding the book lightly in your hands, jog it on a flat surface so that the head (top) and the spine (back) are smooth and even. This is called knocking-up. When the book is knocked up, put it in the press with the spine up and the head to your left, sticking up about an inch or so above the press. Tighten it firmly. Mark a line across the spine 3/8" from each end. Take your saw and saw firmly along this line, cutting through to the innermost sheets of the signatures. These cuts are called the "kettle kerfs." Now, mark 3/4" inside of the kettle kerf and lay a piece of tape on the inside of this line. Make a mark on the other side of the tape. Space two more pieces of tape evenly in the remainder of the space. The tapes should hang over the spine 1 inch on each side. Mark the positions of the tapes strongly all the way across the spine. Remove the tapes and take the book out of the press. Remove the boards.

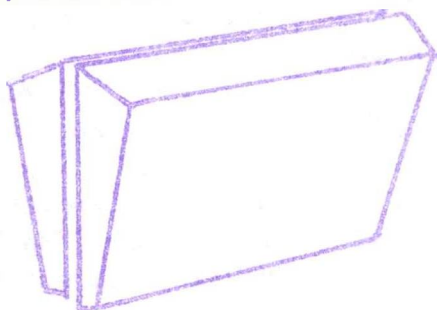
To sew the book, it is best to sit beside the table at right angles to it. (Your left side next to the table if you are right handed. Put the book on the table right side up, the fore-edge toward you. Thread the needle with a long piece of thread and take the first signature off of the stack. Flip it over so that the spine is toward you and you can see the little dots left from the lines you drew. Pass the needle into the middle of the signature through the kettle kerf farthest from you. Make a hole with the awl at the first pencil dot and bring the needle out through that hole. Push in the needle at the next dot. Place the first tape under that loop of thread, with an inch folded under the signature. Continue in this way until you have all the tapes lined up on the first signature. Now bring the needle out of the other kettle kerf. Put the next signature on top of the first one, pass the needle into it from the kerf immediately above the one where you exited and proceed the same way to the other kettle kerf. When you get to the end of the second signature, tie a knot with the tail of thread left at the beginning of the first signature. At the end of the THIRD signature pass your needle down between the first and second signatures and take a half hitch. Do this at the end of each succeeding signature, and when you finish the whole book, make two half-hitches. (These are called catch-stitches.) Your book is now sewn.

ENDPAPERS (oops, I forgot these in the materials list)

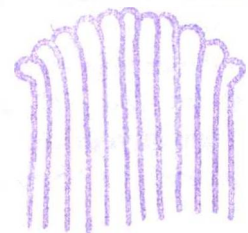
You need a large sheet of sturdy paper, about an 80 lb. cover stock. Fold it along the grain and cut two folded sheets one inch bigger all around than your book. Mark an eighth of an inch on the folded side of each one and glue this space with your hide glue and round brush. (It helps to overlap the two sheets and then place a folded piece of waxed paper over the top one, 1/8" from the fold. Remember to brush outward or you'll get glue all over the place. Put the endpapers UNDER the tapes, even with the spine and smooth down firmly with your bone folder. Let the endpapers dry overnight. Then trim the head and tail, not the fore-edge.

ROUNDING AND BACKING

Put your endpapered book in the lying press and smooth a thin layer of glue over the spine, working it down well between the signatures (there's that word again!) and gluing the little ends of thread down in the grooves. The book spine will be well covered with glue, but the glue shouldn't be built up too much. Now let it set until the glue isn't tacky anymore, but is not really dry (anywhere from 15 minutes to an hour, depending on the weather.). Take the book out of the press and put it down on a table with the fore-edge toward you. Take a good hold on it, with your fingers on top and your thumb against the pages. Pull the top pages toward you as you hammer along the top edge of the spine. The object of this is to give a rounded shape to the spine. Turn the book over and do the same thing to the other side. You are striving for symmetry. Now the book has to be backed. This consists of forcing the spine into a fan shape. For this bookbinders use backing boards. They are shaped like this:




They have to be made on a milling machine, because of those odd angles, and are made of hardwood. You put the book between them, with one eighth of an inch of the endpapers showing, and hammer the signatures with spacing blows to make them roll over against the boards. If you want to see about getting some, I'll send you a pencil pattern taken off of ours. Failing the backing boards, try using two pieces of 3/4" plywood. Your book, after backing, should look like this: cross section:



You see, you need that little 1/8" kink because that is where the bands of your case will fit. If your signatures are mashed down into an "S" shape, you have hit them too hard. Now set the volume aside to dry 12 to 15 hours. Lay it down flat, with the spine hanging over the side of a table or another book, so you won't press out the groove you have so laboriously put in.

LINING UP

Put your rounded and backed book in the lying press (finishing press, sorry, don't want to confuse you too much). Now we are going to make headbands. The headband is that little striped piece of material you see at the top and bottom of better quality books. The usual one is a woven headband, but we are going to make rolled headbands. Take a piece of twine (lightweight) about six or eight inches long, and a piece of any kind of fabric. The fabric should be in a strip about $1\frac{1}{2}$ inches wide and six or eight inches long. Glue the back of the fabric, lay the twine in the middle of it, and fold it over. It should be asymmetrical, that is, the back should be flat and the twine all on one side:



right wrong

If the fabric is too thin and the glue comes through paper the same size as the fabric and put the glue it is tacky and then lay the fabric on it. Okay, now cut two pieces of your made headband, each $\frac{1}{2}$ " longer than the width of the book spine, a piece of brown paper the exact width of the spine and a couple of inches longer, and a piece of muslin 1" less than the height of the book minus the width of the headbands, and two inches wider than the spine. Remember, your brown paper MUST have the grain running lengthwise. Cover the spine of the book with a thin coat of glue, and put the headbands on, one at each end, the head downward. Center the muslin in the remaining space, and pull it down tight so the glue beads up through it. Cover the spine, headbands, muslin and all, with another coat of glue and lay the brown paper over that, exactly on the spine. Smooth it down firmly with your bone folder. The contents of the book is now finished. Set it aside to dry for 12 to 15 hours, and then trim the ends of the tapes (now called the slips) and the muslin to an even 1" on each side.

MAKING THE CASE

Take a ruler and measure the height of the book. Add $\frac{1}{8}$ " to that for the height of your boards. Now place the end of the ruler in the groove you made while backing and measure the width from that to the edge of the pages. Do that top and bottom, front and back, and take the smallest of the measurements for the width of the boards. (If there is a full $\frac{1}{8}$ " difference on one side, the pages will have to be trimmed.) The two boards must be the same size. Cut the boards, using a square if you possibly can, and do try to have all 90° angles, please. Now, take a thin strip of waste paper. Put the boards you have cut on each side of the book, and slide them out past the fore-edge as far as you think you want them (probably around $\frac{1}{4}$ "). Hold them firmly in one hand, and wrap the piece of waste paper around the spine with the other. Mark the distance between the boards. Now lay the book and boards aside for a moment. To the dimension on the waste paper, add a "strong" $\frac{1}{8}$ ". This process is called "setting the square." Cut the cover material you want to use. (Lay the boards on it, separated by the distance you have marked on the strip of paper (called the gauge), and allow for 1" extra all around.) Mark the position of the boards with a pencil (on the back of the material). Lay the cover material face down on an old piece of newspaper (at least a couple of weeks old, so the ink won't offset) and cover it all over with a smooth coat of glue, using the wide flat brush. Put the boards in place, checking the position with the gauge strip. Now take your scissors and cut off the corners of the material at a 45° angle, about 1 board thickness from the board. Turn in the top and bottom edges first, pressing the material tightly along the edges of the boards with your bone folder. Press down the over hanging material at the corners and turn in the sides. Flip the case over (discarding the newspaper) onto a piece of waxed paper and run your bone folder along the inside edges of the boards.

* That's the trouble with ditto masters - when you forget something it's all over. Before you glue up the case material, cut a piece of paper the exact width of the spine, and the same height as the boards. It should be the same weight as your endpapers, and the grain must run lengthwise. This is called the "spine lining". Glue it down between the boards, in the area specified by the gauge. It will not take up the entire space.

Your case is now complete. Set it aside to dry for 12 to 15 hours.

Before you case in, you would probably like to label your book. You can have it gold stamped, or you can use rub down transfer letters, or you can make labels of some other material and glue them on. In any case, it is easier to do it before the case is on the book.

CASING IN

For casing in you will need two boards a little larger than your book, and two thin rods. 3/32" to 1/8" brass are ideal. Be sure you have your finishing press free before you start this. Take the dry case and round it over a table edge. Fit the book into it, so that the "squares" look right. Now, without moving the book in the case, put it down on the table with the foreedge facing you. Open the top board of the case. Holding the book contents down firmly with your left hand, cover the ~~the~~ endpaper with paste. Be sure it is smoothly coated. (Yesss, your fingers will get all icky. Did I mention you ought to have a shop apron?) Paste under the slips first, then over the slips and press the muslin down over them, then paste over the muslin and over the rest of the page. Close the cover, setting the inside edge of the case into the groove first. Turn the book over. You can make minor adjustments, but hurry. Do the same thing on the other side. Work rapidly, or your endpapers will start to wrinkle. When the cover is in place, put a rod in the groove on each side, put a board on each side, just high enough to hold the rod in place, and put the whole works into the press. Tighten firmly. After the book has been in the press for a few minutes, you can take it out and make minor corrections as to the position of the rods, seeing that the book is in the press square, etc. But you must put pressure on it initially as rapidly as you can to avoid wrinkled endpapers. Let the book dry in the press 12 to 15 hours. Your book is now complete. Oh, you DID put it in the case right-side-up, didn't you?

See, only in SAPS can you get craft courses. What would you like next time - decopage, macrame, rocheting . . .



The latest SAPS mailing is bound, I might mention. Looseleaf sheets and magazines are a whole different ball game. Chuck is getting positively uppity about the whole matter. The last FAPA mailing was whisked away to be bound before I even had a chance to read it. Admittedly the mailings are easier to read when they are in one volume instead of lots of loose fanzines, but Chuck's singlemindedness is a trifle unnerving. Speaking of un-nerving . . . when we were taking lessons in binding magazines and journals our instructor came over to the house. "Do you have something that is just a few sheets of paper?" he asked. I reached over to a stack of miscellaneous junk and came up with a still folded and stapled fanzine. Without pausing to really look at it, I relieved it of its staples and handed it over. Bill showed us how to sew and endpaper it and then went on to an issue of Playboy. After he left I picked up the thin volume idly and discovered that we were 3/4 of the way toward binding a copy of ZeeN, number 9. What could I do? I made a case for it, stamped "Number 9 in a series of Lemons" and we now have a hardbound crudzine. The case, I might mention, is lemon yellow buckram. I think I may donate it to the LASFS library . . .

At the moment we are waiting for our latest order of cover material to come in. We have been working with a lot of imitation leather, which has the advantage that you can gold stamp it right after it is done up, instead of having to wait. If you try to stamp a buckram cover before the glue is completely dry, the glue will ooze up through the fabric. We have imitation leather in blue, red, and black, and are waiting to take delivery of some green, white/gold, and brown. I also have assorted marbled papers and have made several quarter and half cases. Those look really lovely, but they are time consuming to do. At the moment, my special project is hard-binding a paperback copy of Macroscopic. I bought some real Morocco goat skin and I think I may use some of that on it. Leather, incidentally, is a whole different project, incredibly complicated when you are starting in on it. You have to spend vast amounts of time paring down the edges of the leather if the hides are of any particular thickness. My goatskin isn't much thicker than the imitations we're using. It is black, and looks very much like the sort of thing that goes on bibles.

We have about 25 volumes bound now - a number of old novels, Gourmet, 73, the CULT, FAPA, SAPS, Apa L, etc. I told Chuck, that way lies madness. The first thing happens is you want to complete an old mailing so you can bind it, then you start wanting to get other old mailings, and then next thing you know you've become a completist collector. Shriek!!!