

A Student's Guide on What a Zine Is and Tips on How to Make One

Version 2.0 (2004) by Matt Holdaway

What is a zine?

Pronounced like "magazine" without the "maga"

A zine is an independently created publication. It is often created by any means necessary and/or available, more often done out of passion for a subject rather than for commercial success. Currently, zines are typically photocopied using word processors, but there are many who utilize offset printing or create handmade zines with content made using collage, digital photography, silkscreen, litho, hand-written creative writing, etc. A zine can be about any subject and done in any style imaginable. Some typical subjects for content are creative writing, comics, personal writings, fan-based writings, science fiction, literature, anthology/art, and review, however it is completely open. A person with access to a photocopier can be writer, publisher, and printer.

Nothing is easy, everything is possible. The quickest method from idea to print is to self-publish. The most control one could have over the content and appearance of a publication is to self-publish.

A Brief History of Publishing

The oldest known woodblock printing in the world is the *Darani Sutra*, found inside Seokga Pagoda of Bulguksa Temple, Korea, printed before 751 A.D. This sutra predated the Japanese Million Pagoda. The *Darani Sutra* dated to 770 A.D. Chinese printers used wood blocks with characters carved into them, which were then inked and transferred to paper in the 8th century.

In the 11th century, Pi Sheng created a form of moveable type allowing for letters to be rearranged. Movable metal type was a development associated with woodblock printing, such as time-consuming engraving. There is a record that Sangjeong-gogyeum-yemun (prescribed ritual texts of the past and present) had been printed with movable type around 1234 A.D.

1454—Johann Gutenberg invented the printing press, revolutionizing the transmission of information using metal moveable type and an ink made from turpentine, lampblack, and linseed oil. Within 50 years, over 500,000 texts had been printed (almost exclusively religious works). In addition to the Bible, one of the first important uses of the Gutenberg press was to print a handbook for the Church called *Malleus Malefactorum*, which was essentially the primer on how to find and expose "witches." It allowed the church to quickly distribute a kind of uniform code throughout Europe, and is the reason that inquisition questions and procedures across the continent were so quickly disseminated and so similar. Gutenberg's invention coincided with the reformation. The Europe that had been unified as "Christendom" for a millennium was suddenly ripping apart, and one of the main reasons was that viewpoints opposed to the Vatican could actually be printed and distributed. Luther's 95 theses, the document that started the conflict, was more or less a zine—it never would have ignited the war if it hadn't been published and passed around.

After 200 years of struggle in England, printers won the right to publish in the 1700s. 1760 began the Industrial Age, creating a need for a higher-educated worker, bringing about the creation of public schools and wider-spread literacy. Self-publishing was often too expensive for most at this point. However, the amount of books and pamphlets being made increased.

Ben Franklin self-published as a youth. Samuel Adams, Thomas Payne, and other Americans printed works to help bring about the American Revolution (the Pamphleteers). William Blake in England self-published using etched copper plate engravings.

Mid-1800s—Inexpensive, small tabletop printing-presses (more than toys, but not much) were introduced, and “amateur journalism” became a popular hobby, especially among boys—Todd Lincoln published one from the White House, and Lloyd Osbourne created a “zine” with contributions from his step-father, Robert Louis Stevenson.

The Mimeograph, introduced by Edison c.1875, soon became standard office and church basement equipment. Dadaists began self-publishing writings and book art in the early 1900s.

1929—Readers of science-fiction magazines started communicating by way of mimeographed or spirit-duplicated “fanzines,” and still publish them to this day, though most now use photocopy machines or go online. *The Comet* began publishing in 1930 and was basically a science fiction zine composed mostly of articles on science. Other science fiction zines soon followed, including *Time Traveler* and *Science Fiction*, which was edited by Jerome Siegel and Joe Shuster, who later created Superman. Mimeograph technology in the 1950s was used for self-publishing literature, chapbooks, and manifestos by the beats.

In 1938, Chester F. Carlson (b.1906 Seattle, WA) obtained the first patents for the photocopier. In 1937 he developed the process of xerography or “dry copy,” a copying process based on electrostatic electricity. “Xerography” comes from the Greek term “dry writing.” Chester was turned down by over 20 companies to produce the machine to do this process, and it took six years of demonstrating it until the Battelle Development Company took interest and was able to produce his invention in 1944. The Haloid Company negotiated commercial rights for the process. Haloid later became Xerox and introduced the first office photocopier in 1958. Carlson himself was a self-publisher in high school using the mimeograph.

Underground comic artists used the photocopier for self-publishing almost immediately following. *Rolling Stone* started as a zine. Sergei Kovalev, Tatyana Khodorovich, and Tatyana M. Velikanova, with others, self-published *The Chronicle of Current Events* in Russia. Many self-publishers there attempted to create a “close circle of like-minded people who spoke their own language, inconceivable to others.” They did so under the threat of lethal persecution. While dissent was not the primary object of many,

Velikanova was arrested for printing her views, spent four years in a prison camp and five years in exile. In contrast, a number of others in the USSR self-published purely for dissent, spreading their views against nuclear arms and the oppression of their government.

While not as severe, Americans in the 1960s faced lesser persecution for publishing, such as Allen Ginsberg, who was subjected to long court trials where poets and professors were brought in to “prove” that his City Lights-published book *Howl* was not obscene.

American and British punks in the 1970s created the form closest to today’s zines using clip art, creating their own media, and using zines to promote independent music and clubs using photocopiers to print.

The zine explosion in the 1980s was documented by *Factsheet Five* (a now-defunct zine that reviewed zines—there are often times when it seems *FS5* will be back, but probably not with the original creators). The original editor, a pillar in the science fiction fan-zine community, Mike Gunderloy, originated or popularized the word “zine” and established most of today’s “zine ethos” (non-profit, trading, DIY, importance of feedback from readers, etc.), based on his background in the science fiction fanzine tradition.

Technological advances in the 1990s made professional editing and publishing tools accessible to the general public. Mainstream media became interested in zines, which had, for the most part, remained in obscurity for years. The interest was more as a novelty rather than as an art form or a legitimate publication. Retail stores began to carry zines as in addition to their books, comics, or music selections.

Towards the end of the 90s, many people who had published popular zines for years stopped publishing, moved into more mainstream creative positions, or began to devote their time and creativity towards web sites, sometimes called “e-zines.”

The 2000s—The zine explosion of the past two decades made many people aware of zines, but a frequent lack of quality jaded many would-be retailers and readers. The absence of many of the publications that were staples of zinedom and a lack of mainstream attention created a fresh, new, open environment.

While a number of sub-par zines are still being created, the awareness of what has come before has helped motivate individuals to create book art with zines. Many zine publishers have returned to many almost-forgotten printing methods such as silk-screening, letter pressing, linoleum cuts, and hand-stitched bindings. The use of the web has created farther-stretching networks of people working within the same medium as well as providing publishers a virtual retail area, increasing reader access to remote locations, and allowing more people to see content than the self-publisher could afford to print. Annual conventions have also aided to regenerate public awareness while strengthening relations among self-publishers.

Why publish a zine?

To see your work in print. To share what you can create. To encourage others to be creative. To find and connect others with similar interests. To get mail. To make new friends. To publish the creative voices of others. To create the publication you always wished existed. To teach yourself something new.

The individual reasons to create are zine are as diverse and unique as the individuals who create them. Often someone wants to see their work in print by any means necessary. It's a way in which people communicate on a very passionate, free, and sometimes intensely personal level as it is a medium not bound by censorship. It allows people of all interests and agendas to voice their opinions, art, and rants to a wide audience in a relatively cheap and fun way.

Getting Started

Once you decide you would like to make a publication, the work begins. The most important thing that you can have is determination and the ability to see things through to completion. Next is the ability to make the time to dedicate to it. There will always be other things to focus on, but it takes active sacrifice to make a publication go from "idea" to "reality." The next step is to come up with the content. Nothing written here will tell you what content to create. That is up to you. Decide on a format. Put it together. Edit it and put it back together and print, then distribute it. Easier said than done, but do it by all means possible.

Supplies You Need Access To

All supplies are available at most photocopy shops and offices. The more that you own yourself, the more you can do at anytime. However, it isn't recommended that you purchase many of the supplies until you have put out your first publication and see if it is something that you would like to continue doing.

Supplies that Can Help

A typewriter or computer with a word processing program, a printer, scissors, glue stick, and stapler. Beyond that, a cutting board, Exacto knife, Sharpie markers, non-photo blue pencils, cutter, scanner, ruler, paper trimmer, and of course a copier. Often you can find materials to use/borrow.

Things that Should Be Within Just About Every Publication

A cover, back cover, contact information, table of contents, and page numbers (once you have a collating fiasco, you will learn the importance of page numbers).

Protect Your Identity

The world can be a dangerous place. It is recommended that you get a post office box for correspondence and a separate email address for online correspondence. A pen name can help, but if you are looking to make money off your publication and will be accepting checks, that can get tricky. You will have to make your own policy on who you will and won't deal with.

Layout

While creating your publication, if you are planning on making it out of folded pages, you need to think in four-page segments. For example, if you create a 23-page piece that you are planning on copying on paper you are folding in half and stapling, it will take six pieces of paper for 24 pages, but that will have the piece either beginning or ending on the front or back cover. If you include a cover, back cover, contact information, and table of contents, you will need to create one more page of content to go up to seven pieces of paper and 28 pages. Don't worry, it sounds more complicated than it is.

Cover	(Actual Page 1)	Back Cover
Page 1 (Intro)	(Contact Info)	Page 10
Page 2	(Actual Page 2)	Page 9
Page 3		Page 8
Page 4	(Actual Page 3)	Page 7
Page 5	Centerfold	Page 6

When you are ready to print, it can help to make a blank paper mock-up of what you would like to create. Pick your pages and decide on the flow of your layout and then it's off to the photocopier. Identical machines will have different levels of quality. Search around and find the best quality for your time and money. Once you have your layout decided and all of your pages filled, copy and paste your work onto pages the same size as you are going to print (unless you did your layout on a computer). You can use the "2 pages to 1 double-sided page" feature to transfer your cut and pasted pages to create a master copy. With your master copy, you can feed the machine and use the feature "2-sided to 2-sided." Some machines can collate and separate and some can even fold and staple for you. It depends on the machine. After making your copies, fold and staple, and then distribute!

Helpful Tips:

- Give yourself a half-inch margin on your content on each side of a page to give the photocopier space for variance.
- Color pictures and shading often get slaughtered by a photocopier. When using others' work, this can become a problem. Black and white originals with bold lines often turn out closer to the original on a photocopier. To gauge how a picture will turn out, squint at it until it becomes blurry. Blues will often disappear or appear light while reds will often copy as black.
- Layout, especially the first time, will take much longer than one would expect. Don't run everything the second the master copy is ready. Make a copy that you can read through and edit. Then re-edit. Once you are really satisfied, print your run. Don't be afraid to step back from your zine for a little bit. Give it room to breathe so that it is right when it is finished. Once it is finished and you send it off, it is on its own.
- The more you do yourself, the cheaper things can get, but your time is also valuable. Shop around and explore your options.
- Never underestimate the value of a great relationship with your printer.

- A zine can be a great place to explore and express your feelings and to say things you have always wanted to say, but once something is printed and distributed, there is no way to recall it, and there is always the chance that every single person you know could see what you have printed. The chance of that with a zine is slim, but you should believe and be able to stand up for what you print.
- The one who creates the publication is ultimately responsible for everything printed.
- If you are going to use a computer, make sure that everything you worked on is backed up in more than one place. Save your work to disc and have a hard copy somewhere. It is recommended that you store your work somewhere online as well. Consider going to Yahoo! or Hotmail and creating an email account specifically for storing your work. Email your work to this account to save it there and don't email from that address to avoid getting your account full of spam.
- While there are a limited few who have started with making their own publication and have gone on to turn it into an occupation in some form, you shouldn't start a zine with the idea of rewards such as fiscal gain, popularity, respect, or anything beyond getting a publication printed. More often than not a zine is a money-losing venture and there could be a number of people who won't understand why one would devote energy to it. It is the notion of getting something in print that should motivate. If you look past that, you might be disappointed. Don't let that stop you from having aspirations and dreams. The process is tedious and has hidden steps. The process itself, however, is part of the joy. If your goal is to make money, there are other ventures that could require less devotion and time.
- Addresses can become outdated rather quickly. All the information in this guide may be outdated by the time you see this. When doing a mass mailing, test addresses with postcards and emails first to save on postage.
- It is recommended that you keep and maintain a mailing list. If you are organized enough, you can update it periodically. The list should be kept in multiple places in multiple forms to avoid losing it.
- Food and other items can be used as bribes to get friends and family to help with the labor-intensive parts like stapling and folding. Invite people over for a zine assembling/envelope stuffing party.

Asking for Submissions

You may wish to create an anthology-style publication and seek submissions. This can be a great way to meet new people and to see other works. The tough part about doing this is that people are wary to help with something in the beginning, until they see that the publisher is serious. Something to consider when doing this is rights to the work. It is highly recommended that you allow artists to retain the rights to their own work. To negotiate rights to work, contact a lawyer for a proper contract and compensate your contributors appropriately. You should decide *why* you would need rights to other people's work.

Using Computers for Layout

If you already own layout software, such as Quark, Pagemaker, or InDesign, you can do the layout on your computer, which allows for exact placement and many special layout

effects. However, as previously stated, don't invest in expensive software until you have published your first issue and are sure this is something you want to do.

Advertising Online

A simple web site is a great way to spread the word about your zine, because it means that anyone can quickly and easily find information about ordering, submissions, etc. Your ISP (Internet Service Provider—the company that provides your email/Internet service) may have an option for free web space. Or you can build a free web page at Yahoo! Geocities: <http://geocities.yahoo.com/home/index.html/>

Accepting Payments for Orders

If you are accepting payments primary through the mail, you can specify which of the following you will or will not accept: checks, money orders, or well-disguised cash. If you are accepting orders online, the easiest way to process credit card payments is to use Paypal: <http://www.paypal.com/> There is no setup fee, but if you select a “business” account (which means you will accept credit cards, in addition to eChecks), Paypal deducts 2.9%. Still, this is a very convenient way for people to pay you, so it may help increase your orders. Paypal even has a free “shopping cart” feature where you can set up an online shopping cart for your web site. Paypal generates all the HTML code; you just copy and paste it to your web page.

Creating an E-Zine

An alternative to publishing a print zine is to create a fully electronic zine. This costs you no overhead, and you can either distribute it for free, or for a low price. An e-zine can be distributed as an email, a Word document attachment, on an actual web page, or as a PDF document. A PDF document gives you the most artistic control, especially when used with a layout program such as Pagemaker or InDesign. Publishing an e-zine is a great way to distribute content in full color, without having to pay for color printing. For an example of an e-zine, you can request a free copy of e-Artella, a zine which is published in both print and electronic formats. Visit: <http://www.artellawordsandart.com/free-issue.html/> Or go to <http://www.cherrybleeds.com/> or <http://www.freespeech.org/sic/> to see other examples.

Spreading the Word

The best place to start is with your friends and family. Ask them to spread the word about your zine, preferably with sample copies of your first issue in hand. People are much more likely to order future copies once they have actually seen one in person. You can also create an online newsletter to build a mailing list with special announcements related to your zine. Below is information about different stores and libraries where you can display and/or sell your zine.

Zine Subscriptions

After you put out your first four issues, if you feel certain that you want to continue to publish your zine, you could start taking orders for subscriptions. Be sure that you know, realistically, how often you can publish your zine, because subscribers who pay ahead of time for their issues will expect to receive them in a timely manner. Subscription orders

are a great way to bring in some extra cash, but remember, if a person pays for a 4-issue subscription, you won't be receiving any more money from them until their subscription expires. Be sure to budget carefully so that you don't spend all of your subscription money, with nothing left over for future printings. If you do have subscriptions to your zine, be sure to keep good records as to when each person's subscription begins and ends.

Libraries That Accept and Display Zines

To send your publication, send a free copy and a letter with your contact information requesting that they consider adding your zine to their collection. Include your email address and a self-addressed stamped envelope (SASE). Be patient. Some libraries pay a portion or full cover, but most only accept donated copies.

Archiv der Jugendkulturen / Fidicinstr. 3 / 10965 Berlin / Germany

<http://www.jugendkulturen.de/>

Alternative Media Library, P.O. Box 204902, New Haven, CT 06520

Barnard College, c/o Jenna Freedman, MLIS Coordinator of Reference Services, 3009 Broadway, New York, NY 10027

Bread and Roses Library, P.O. Box 63132, St Louis, MO 63163

Civic Media Center Library, P.O. Box 13077, Gainesville, FL 32604-1077

Denver Zine Library, 111 W. Archer Pl., Denver, CO 80223

<http://www.geocities.com/denverzinelibrary/index.html/>

Independent Publishing Resource Center, 917 SW Oak #304, Portland, OR 97205

Jane Doe Books, 93 Montrose, Brooklyn, NY 11206-2007 (917) 664-5141

Junto Local Ninety-One, 2D-91 Albert St., Winnipeg, MB R3B 1G5 Canada

Long Haul Infoshop, 3124 Shattuck Ave., Berkeley, CA 94705

Misfit Theater Zine Library, P.O. Box 68939, Newton, Auckland, New Zealand

NY Zine Library, c/o Alisa Richter, Mailbox #1333 735, Anderson Hill Road Purchase, NY 10577

On Ramp Library, 5307 N. Minnesota Ave., Portland, OR 97217

Ontario Zine Library, c/o Jen, 11 Ascot Ct., Welland, ON , L3C 6K7 Canada

Pennsylvania Zine Library, c/o April Freyer, P.O. Box 209, Wilcox, PA 15870

Salt Lake City Public Library, c/o Brooke Young, 209 E. 500 South, Salt Lake City, UT 84111

Seattle Zine Public Library, 1254 10th Ave. E, Seattle, WA 98102

Urbana-Champaign Independent Media Center, 218 W. Main St., Ste. 110, Urbana, IL 61801

Zine Library, c/o Alli, P.O. Box 761, Mountain View, CA 94042

Places to Submit Your Publication for Review:

Guidelines for submissions: The dollar amount at the end of each listing is the cover price for each publication. It is recommended that you send the money with some stamps and include a legible name and address to see if it is the type of thing you would want to be reviewed in. To have your publication reviewed, send your zine and take a piece of paper and put your name, your publication name, your address, and your email address and web site if you have one, and attach it to the back cover if it isn't clear within the publication. Some reviews can be brutal. Don't take them too seriously.

Almost Normal Comics , Attn: Wee, P.O. Box 12822, Ft. Huachuca, AZ 85670 (Online)
<http://almostnormalcomics.tripod.com/index.htm/> (Zines and Comics)

Artella Magazine , P.O. Box 78, Johnson, NY 10933
<http://www.ArtellaWordsAndArt.com/> (Zines)

Beating Hears of the World Unite, c/o Jyoti, P.O. Box 444, Wollongong, NSW 2520
 Australia (\$8) (Political)

Broken Pencil, P.O. Box 203, Stn. P, Toronto, ON M5S 2S7 Canada (\$6)
<http://www.brokenpencil.com/> (Literary Zines)

Comixville, P.O. Box 697, Portland, OR 97207-0697 (\$1) (Comics)

Friction Magazine, P.O. Box 4358, Whitefish, MT 59937
<http://www.frictionmagazine.com/index.asp/> (Zines and Comics)

Maximum Rocknroll, P.O. Box 460760, San Francisco, CA 94146 (\$4)
<http://www.maximumrocknroll.com/> (Music, Zines, Comics—Punk)

Poopsheet, c/o Ricko Bradford, P.O. Box 2235, Fredricksburg, TX 78624
<http://poopsheet.blogspot.com/> (Comics and Zines)

ProperGander , Josh Rios, P.O. Box 434, San Marcos, TX 78667 (\$5)
 propergander@sanmarcos.net (Zines and Comics)

Punk Planet, P.O. Box 6014, East Lansing, MI 48826 (\$6) <http://www.punkplanet.com/>
 (Music, Zines and Comics-Punk)

Razorcake, P.O. Box 42129, Los Angeles, CA 90042 (\$5) <http://www.razorcake.com/>
 (Music and Zines)

Slug (Zineland), 2225 S 500 E #206, Salt Lake City, UT 84106 (Available for free in
 Utah) <http://www.slugmag.com/> (Zines and Comics)

Slug and Lettuce, Attn: Chris, P.O. Box 26632, Richmond, VA 23261-6632 (\$1)
<http://www.zinethug.com/> (Zines and Comics—Punk)

Ten Page News, Attn: Owen, P.O. Box 9651, Columbus, OH 43209 (\$1)
<http://members.aol.com/vlorbik/> (Zines)

The Deathship, c/o Violet Jones, P.O. Box 55336, Hayward, CA 94545 (\$5)
 (Independent Publications)

The Trouble with Normal, Attn: Boone, P.O. Box 329, Columbia, MO 65205-0329 (\$3)
 (Zines)

Thrasher Magazine Zine Thing , P.O. Box 419, Tempe, AZ 85280-0419 (\$6)
<http://www.thrasher magazine.com/> (Zines and Comics—Skateboarding)

UGZ , Attn: Jay, c/o PMB 419, 1442 A Walnut St., Berkeley, CA 94709 (\$2)
<http://www.wethepunx.com/> (Zines and Comics—Punk)

Utne Reader Associate, 1634 Harmon Place, Minneapolis, MN 55403 (\$5)
<http://www.utne.com/> (Literary)

Vice, 122 W 27th St., 11th Floor, NY, NY 10001 (\$6) <http://www.viceland.com/> (Who
 knows)

Xerography Debt, c/o Davida Gypsy Brier, P.O. Box 963, Havre De Grace, MD 21078
 (\$3) <http://www.leekinginc.com/xeroxdebt/> (Zines and Comics)

Zine Guide, P.O. Box 5467, Evanston, IL 60204 (\$5) (Zines)

Zine World Press, Attn: Jerianne, P.O. Box 330156, Murfreesboro, TN 37133-0156 (\$5)
<http://www.undergroundpress.org/> (Zines and Comics)

Publications to Submit your Work for Publication:

Guidelines for submissions: You might want to check out the publication first before you submit to it to see if it is something you would like to work with. When sending for a publication, provide contact information and be patient. When submitting work to a publication, be even more patient. You might not always get in, or worse, your work will get accepted but the publication won't come out, but that shouldn't stop you from trying. It isn't recommended to send originals. Do put cardboard next to your copies in the envelope when mailing if you don't want it folded so badly. Or email and ask for disc specifications.

A Multitude of Voices, c/o Matt Holdaway, 1945 B Berryman St., Berkeley, CA 94709-1955 <http://www.altgeek.net/voices/> (Art, Writing, Music)

Artella, c/o Artella, P.O. Box 78, Johnson, NY 10933
<http://www.artellawordsandart.com/> (\$5)

Bog Gob, c/o Howell Richard, P.O. Box 4425, Chattanooga, TN 37405 (\$2) (Adult—Humor) <http://members.aol.com/boggob/>

Cherry Bleeds <http://www.cherrybleeds.com/> (Online E-Zine)

Crash Zine Online <http://www.crashzineonline.net/crash/id20.html/>

ELEVEN ELEVEN, California College of The Arts Graduate Writing Program, 1111 8th St., San Francisco, CA 94107 ccajournal@yahoo.com

Eyeball, c/o Chris Sharpe, P.O. Box 211411, Oklahoma City, OK 73156 (Underground reporting \$4) <http://www.firstciv.com/eyeball.htm/> (Art and Writing)

Glue, c/o Chrissy, 45 Clifton Heights Lane, Marblehead, MA 01945 (DIY crafts, \$2)

Kitchen Sink Magazine, 5245 College Ave. #301, Oakland, CA 94618 (\$7)
<http://www.kitchensinkmag.com/>

Look-Look Magazine, Submissions Department, 6685 Hollywood Blvd., Hollywood, CA 90028 http://www.look-lookmagazine.com/frames_contribute.html/

Mixed Nutts keepithiphop@hotmail.com <http://www.workshopcrew.com/> (\$3)

Not My Small Diary, c/o Delaine Derry Green, 1204 Cresthill Rd., Birmingham, AL 35213 (\$2) <http://www.mysmallwebpage.com/> (Journal style Comics)

Run Panic Bight runpanicbight@hotmail.com

The Hungover Gourmet, c/o Dan Taylor, P.O. Box 5531, Lutherville, MD 21094-5531 (\$4) <http://www.hungovergourmet.com/> (Food oriented writing)

San Francisco Reader, c/o Jeff Troiano, 503 2nd St., Petaluma, CA 94952
<http://www.sanfranciscoreader.com/> (Bay Area Writing)

Urban Guerrilla Zine, c/o Jay Unidos, PMB #419, 1442 A Walnut St., Berkeley, CA 94709 <http://www.wethepunx.com/> (Music and Writing)

How to Copyright Your Material

To copyright your material send a copy of your zine with your contact information and a SASE to:

Library of Congress
Copyright Office
Washington, DC 20559

They will send you a form, fill it out, and send it back with the proper fees and two copies of your zine. The proper form to fill out for a zine is Form SE (reserved for serials). Go to <http://www.loc.gov/copyright/> for more information.

Highly Recommended Reading:

Stolen Sharpie Revolution, P.O. Box 14332, Portland, OR 97293 (\$3)

<http://www.microcosmpublishing.com/>

Whizzbanger Guide to Zine Distribution, c/o Shannon, P.O. Box 5591, Portland, OR 97228 (\$4)

DIY Comix, P.O. Box 14185, Portland, OR 97293-0185 (1 Stamp)

Other Reading on the subject:

Re-Search Guide to Zines Volume I ISBN 0965046907

Re-Search Guide to Zines Volume II ISBN 0965046923

Start Your Zine by Veronika Kalmar ISBN 0786882174

Make A Zine by Bill Brent ISBN 0963740148

Starting & Running a Successful Newsletter or Magazine by Cheryl Woodard ISBN 0-87337-847-4

Conventions

A zine convention is usually a place where people who produce zines will be setting up their publications on tables for sell and/or trade. Often this is a place where people who are interested in zines will come to purchase zines and to meet the people who produce them. More often than not people will travel for a convention. There will often be other activities during and after the convention, like workshops and informal gatherings.

A List of Conventions:

AERO-ZED 6: The Intergalactic Eggplant Mission, Australia <http://www.octapod.com/>

Allied Media Conference, Bowling Green, OH

<http://www.clamormagazine.org/amc2003/>

Alternative Press Expo (APE), San Francisco, CA Bay Area <http://www.comic-con.org/>

Bazarre Bizarre DIY Craft Fair, Los Angeles, CA <http://www.bazaarbizarrewest.org/>

CanZine, Toronto, Ontario, P.O. Box 203, Station P, Toronto, ON M5S 2S7 Canada

<http://www.brokenpencil.com/>

LA Zinefiesta, Los Angeles, CA <http://www.geocities.com/LAZineFiesta/>

Mid-West Zine Fest, Detroit, MI <http://www.geocities.com/xeroxthis/>

MOCCA Arts Festival, New York City <http://www.mocccany.org/>

Montreal Anarchist Bookfair, Montreal, QC, Canada <http://tao.ca/~lombrenoire/>

New Jersey Zinefest, New Brunswick, NJ, P.O. Box 5754, Parsippany, NJ 07054

<http://www.njzinefest.com/>

New Orleans Book Fair <http://www.nolabookfair.com/>

Olympia Comics Festival, Olympia, WA <http://www.olympiacomicsfestival.org/>

Philadelphia Zine Fest <http://www.geocities.com/phillyzinefest/>

Portland Zine Symposium, Portland, OR <http://www.pdxzines.com/>

Pulp n' Plastic Toronto, ON, Canada, pmp@hivezine.com

<http://www.hivezine.com/pnp.htm/>

Small Press And Comics Expo (SPACE) <http://www.backporchcomics.com/space.htm/>

SFZine Fest, San Francisco, CA <http://www.sfzinefest.com/>

Toronto Comics Arts Festival <http://www.torontocomics.com/>

SPX, Bethesda, MD <http://www.spxpo.com/>

St. Louis Comic Art Show <http://www.starclipper.com/show/>
Xerox This: A Midwest Zine Fest <http://geocities.com/xeroxtthis/>

Distros

A distro is a self-made zine distribution. It is often run by one or two people who will have people mail them their zines and they will sell them. Often the zines are sold to the distro on consignment or at half to 60% of the cover price. Some distros only need a master copy of your zine and can make their own copies and are on the honor system.

Whizzbanger Guide to Zine Distribution, c/o Shannon, P.O. Box 5591, Portland, OR 97228 (\$4)

Basement Freaks DIY Distro, c/o Ashley, P.O. Box 1417, Revelstoke, BC V0E 2S0 Canada <http://www.basementfreaksdistro.cjb.net/>

Dimestore Productions, c/o Ian, 6733 Erie Ave., Madison, OH 44057
<http://www.dimestoreproductions.com/>

Dumpling Press Distro, c/o Claire Villacorta, P.O. Box 1126, Makati Central Post Office, 1251 Makati City, Philippines <http://www.jawbreaker.ph/>

Electrocution Distribution, c/o Riva, P.O. Box 716, Fortitude Valley, Queensland, Australia 4006 <http://www.tbns.net/electrocution/index/>

Flatline-Imperium, c/o Infoladen, Schellingstr. 6 72072 Tuebingen, Germany
flatline_imperium@hotmail.com

Gluestick Distro, c/o Alli, P.O. Box 761, Mountain View, CA 94042
<http://www.gluestickdistro.com/>

Microcosm, P.O. Box 14332, Portland, OR 97293
<http://www.microcosmpublishing.com/>

Pillowscars, c/o Mike Olsson, Albert Lorentssons V. 3, SE-430 80 Aspero, Sweden
<http://www.pillowscars.com/>

PorcaMaDonna, c/o Giulia Vallicelli, c.p. 17033, 00189 Roma Grottarossa, Italy
<http://www.vidalocarecords.com/>

Red Letter Zine Distro, c/o Kerry Ann Lee, P.O. Box 14562, Kilbirnie Wellington, New Zealand, the_mystery_set@hotmail.com

Smitten Kitten, c/o Kristy, P.O. Box 1179, Blackburn North, VIC 3130 Australia
<http://www.smittenkitten.net/>

Stickfigure Distro & Mailorder, P.O. Box 55462, Atlanta, GA 30308
<http://www.stickfiguredistro.com/>

Vox Populis Distro, P.O. Box 253, Roselands, NSW 2196 Australia
<http://www.voxpopulis.org/>

Stores to Sell Your Publication:

To sell your zine through a store, send them a single copy for free with a SASE and request that they consider selling your publication. At this point it is up to the store. Be patient. If they decide to pick up your publication, typically they will pay 40% to 50% of the cover price, or sell it on consignment. It is up to the store how many copies they want and if they want to sell your publication at all, so be considerate. Once they get your copies, often they put a low priority on your invoices, so be patient, but don't be afraid to remind them. Give them six to eight weeks at first and then contact them every three

weeks if they haven't responded. Keep copies of your invoices, just in case. To generate an invoice, include all of your contact information and a breakdown of materials sent and the cost. Make things easy for those who write your checks. Have your information clearly stated.

Arise! Bookstore, 2441 Lyndale Avenue South, Minneapolis, MN 55405
Artifacts: Good Books, Bad Art, 202 Cascade Ave., Hood River, OR 97031
Atomic Books, 1100 W. 36th St., Baltimore, MD 21211 <http://www.atomicbooks.com/>
Autonomous Zone, 1573 N. Milwaukee, PMB 420, Chicago, IL 60622
Axis Records & Comics, 1431 A Park St., Alameda, CA 94501 (510) 864-8682
<http://axisrecordsandcomics.com/>
Big Idea Infoshop, 724 Wood St., Wilkesburg, PA 15221
Black Planet Radical & Anarchist Books, 1621 Fleet St., Baltimore, MD 21231
Bluestockings Books, 172 Allen St., New York, NY 10002
<http://www.bluestockings.com/>
Bound Together Books, 1369 Haight St., San Francisco, CA 94117
Boxcar Books, 310A S. Washington St., Bloomington, IN 47401
<http://www.boxcarbooks.org/>
The Brian MacKenzie Infoshop, 1426 9th St. NW, Washington, DC 20001
Chop Suey Books, 1317 West Cary St., Richmond, VA 23220
City Lights Books, 261 Columbus Ave., San Francisco, CA 94133
<http://www.citylights.com/>
Clovis Press Bookstore, 229 Bedford Ave., Brooklyn, NY 11211
Cody's Books, 2454 Telegraph Ave., Berkeley, CA 94704
Comic Relief, 2138 University Ave., Berkeley, CA <http://www.comicrelief.net/>
Criminal Records, 466 Euclid Ave., Atlanta, GA 30307
Double Entendre, 120 S. Broadway, Denver, CO 80209-1508
Fat Jack's Comicrypt, 2006 Sansom St., Philadelphia, PA 19103-4417 (215) 963-0788
Flor Y Canto, 3706 N. Figueroa Ave., Los Angeles, CA 90065
<http://www.florycanto.org/>
Flyrabbit, 155 Harvard Ave., Allston, MA 02134
Funny Papers, 2025 Guadalupe #132, Austin, TX 78705 (512) 478-9718
info@funnypapers.com
Here, 108 Stokes Croft, Bristol, BS1 3RU, U.K. <http://www.slumberparty.co.uk/here/>
Idle Kids, 3535 Cass Ave., Detroit, MI 48201 <http://www.idlekids.com/>
Iron Feather Book & Zine Shop 3206 Tejon Denver CO 80211
<http://ironfeather.com/shop>
Laughing Horse Books, 3652 SE Division, Portland, OR 97202
Left Bank Books, 92 Pike St., Seattle, WA 98101 <http://www.leftbankbooks.com/>
Long Haul Infoshop, 3124 Shattuck Ave., Berkeley, CA 94705
<http://www.thelonghaul.org/>
Lucy Parson's Center, 549 Columbus Ave., Boston, MA
02118 <http://www.tao.ca/~lucyparsons/>
Magpie Magazine Gallery Inc., 1319 Commercial Dr., Vancouver, BC Canada
May Day Books, 155 1st Ave., Manhattan, NY <http://www.maydaybooks.net/>
Modern Times Bookstore, 888 Valencia St., San Francisco, CA 94110

Mother Kali's Books, 720 E 13th Ave., Eugene, OR 97401 <http://www.motherkalis.com/>
 Naked Eye, 533 Haight St., San Francisco, CA 94117
 Needles and Pens, 483 14th Ave., San Francisco, CA 94103 <http://www.needles-pens.com/>
 Off the Record, 3849 5th Ave., San Diego, CA 92103
 Powell's Books, 1005 W Burnside St., Portland, OR 97209 <http://www.powells.com/>
 Q is for Choir, 2510 SE Clinton St., Portland, OR 97202
 Quimby's, 1854 W. North Ave., Chicago, IL 60622 <http://www.quimbys.com/>
 Reading Frenzy, 921 SW Oak St., Portland, OR 97205 <http://www.readingfrenzy.com/>
 See Hear Fanzines Magazines & Books, 59 East 7th Street, New York, NY 10003
<http://www.zinemart.com/>
 Shake It Records, 4156 Hamilton Ave., Cincinnati, OH 45223
<http://www.shakeitrecords.com/>
 Slacker, 1321 Carson St., Pittsburgh, PA 15203
 Solidarity Books, 860 Virginia Ave., Indianapolis, IN 46203-1705
 Spartacus Books, 311 W Hastings, St. Vancouver, BC V6B 1H8 Canada
 Sticky - Shop, 10, Campbell Arcade, Melbourne, Victoria, Australia (postal address)
 Sticky, P.O. Box 310, Flinders Lane Post Office, Melbourne, Victoria 8009 Australia,
sticky@platform.org.au
 Stinkweed Records, 1250 E. Apache #109, Tempe, AZ 85281
 St. Mark's Bookshop, 31 Third Ave., New York, NY 10003
<http://www.stmarksbookshop.com/>
 Star Clipper Comics, 379 North Big Bend Blvd., St Louis, MO 63130 (314) 725-9110
<http://www.starclipper.org/>
 Subterranean Books, 9 East Gregory Pensacola, FL 32501
 33 1/3 Books, 1200 N. Alvarado Blvd., Los Angeles, CA 90026
 The Misfit Theatre, 335 Great North Road, Grey Lynn, Auckland, New Zealand,
the_misfit_theatre@hotmail.com
 Whizz Records, 20 South 9th St., Columbia, MO 65201
<http://www.menschenfeind.com/consignment.doc>
 Wooden Shoe Books, 508 S. Fifth St., Philadelphia, PA
<http://www.woodenshoebooks.com/>

E-Groups

An e-group is an online group involving people with a similar interest. There are a number of e-groups dedicated to zines. On these groups you can often find a number of people who self-publish who might be interested in your publication. The original purpose of these groups was probably for information sharing, but often the focus strays far from the original purpose. Enter an e-group at your own risk. On them people can be very rude. However, they are often a place where the knowledge of hundreds is a question away. It is recommended to have an email account hosted by whoever the group is hosted by for easier access to data bases and links and archived information. Some e-groups for zines are Zinesters <http://groups.yahoo.com/group/zinesters/> (U.S.-based, but worldwide) and Zines & Fun <http://groups.yahoo.com/group/zinesandfun/> (Australia-based, but worldwide).

For more information go to:

<http://poopsheetnews.blogspot.com/>

<http://www.moderntales.com/>

<http://www.javaturtle.com/>

<http://www.geocities.com/echozinedistro/history.html/>

<http://www.pinkpoodlezine.com/>

<http://www.oneinchround.com/>

<http://www.bazaarbizarrewest.org/>

<http://www.altgeek.net/>

<http://www.grrrlzines.net/>

<http://www.factsheet5.org/>

<http://www.zinesters.net/>

<http://www.invisibleinkradio.com/>

<http://www.lilycat.com/>

<http://members.cox.net/okiezine/>

<http://www.mini-comics.com/>

<http://members.aol.com/vlorbik/zine.html/>

<http://www.zinethug.com/index.html/>

<http://www.silverbulletcomicbooks.com/smallpress/105826561298667.htm/>

<http://worthycomics.com/halloween.htm/>

<http://www.zinebook.com/>

<http://www.topwebcomics.com/top.php/>

<http://vox.i85.net/>

<http://www.thessmallpress.com/>

<http://www.comicbookresources.com/>

<http://caption.org/2002/minicomics/>

<http://sushipop.net/zines/>

<http://www.blambot.com/comics101/greatcomics.html/>

<http://www.cardhouse.com/heath/>

<http://www.meer.net/~johnl/e-zine-list/index.html/>

<http://www.undergroundpress.org/>

<http://www.crashzineonline.net/>

<http://www.artellawordsandart.com/index.html/>

<http://www.xericfoundation.com/> , <http://www.autonomedia.org/bookmobile/>

<http://www.juxtapoz.com/>

<http://www.learntoquestion.com/seevak/groups/2003/sites/sakharov/AS/biography/dissent.html/>

<http://www.violeteyes.net/>

<http://www.wiretapmag.org/story.html?StoryID=12156>

<http://grrrlzines.net/resources/intro.htm>

<http://www.houseoffun.com/action/zines/qanda.html>

<http://www.altgeek.net/voices/>