



VIRTUAL SWANSEA ZINE FEST 2021 FULL EVENT TRANSCRIPT

Open:

Featuring Kirsty and Morgan (K & M)

Both: Hello!

M: Hi, I'm Morgan and I use He/Him pronouns

K: Hi, I'm Kirsty and I use She/Her pronouns. And welcome to Virtual Swansea Zine Fest 2021!

K: Yay!

M: Woo!

M: So, last year, the pandemic happened, you know, if you knew, so we decided to go and create a Virtual Swansea Zine Fest for the first time. We never thought that this time a year later we'd be doing another virtual zine fest but you know what? We're running with it we're loving it, we're learning new skills, and it's great to have a virtual audience.

So, we have an amazing programme this year, so many excellent videos that have come in, really varied interesting topics. We've got alternative zine bindings, alternative zine printing, we've got zine libraries talking about how to build and do zine library stuff -

K: You're excited for that one, aren't you?

M: I am, I am-

K: You're a massive library dork

M: I'm an organisational nerd.

And, yeah, zine reviews, and just so much cool stuff, so, you know, stay tuned for all that!

K: We've also got our zine reading section later on in the day, and we've got two, kind of, extra events. So at lunchtime from 1 until 2 we have a zine quiz with Quizogyny – which I'm really excited about – all about zines and DIY publishing. They assure us that even if you feel like you don't know very much, you'll probably find out that you know more. Which we're hoping for aren't we?

Both: Yeah, yeah.

K: I'm worried I'm not going to know any answers, but I'm really looking forward to it. And we are also doing a 24 hour zine challenge that anyone is welcome to join in with us with, so that's starting at quarter to six tonight and will run until quarter to six tomorrow night. So, the EventBrite links for both of those have closed now, but if you are interested in coming along just send us a message on our Facebook page – Swansea Zine Fest Facebook page – or email us – swanseazinefest@gmail.com – and we will get you the details, and you can get involved.



M: Amazing! I'm really excited for both of those. I haven't done a 24 hour zine in a while, so this is going to be great.

K: And chaotic

M: And chaotic. It's always chaotic. So, yeah, welcome to the zine fest, hope you have a really good day and enjoy it, and yeah, have a good one!



Make a Choose Your Own Adventure Zine with James Morwood

Hello, this is going to be a short video about how I make Choose Your Own Adventure zines.

If you don't know what a Choose Your Own Adventure is, it is a type of branching narrative book popular in the 80s and 90s.

A branching narrative is a story where, YOU, the reader get to choose what happens by making decisions as you read.

Here is an example of a Choose Your Own Adventure zine I made previously, Cave of Dream, an 8-page zine.

I am going to quickly show you how to fold an 8-page zine, skip to 2 minutes in if you already know how to make one.

You'll need a single sheet of paper, scissors and a pen. Feel free to pause and go get those to make your zine.

Start by laying your paper flat and folding it so the long sides meet, making sure to crease the fold well.

Now unfold your paper and fold the other way so the short sides meet, again creasing well.

Unfold again and flip your paper over then fold the short sides in to the middle of the page.

Making good creases will help later on when you fold up your zine.

Now you will have folded your page into 8 and you should have a kind of W shape like this.

Now take your scissors and with the page folded up like this cut down from the middle halfway into the paper.

The final step I like to call the magic part, holding either side of the cut push the sides in so the cut opens and then fold your pages round.

Now you have an 8 page zine ready to fill with your story!

So where to start with writing our Choose Your Own Adventure story, well often I start with the title.

If I am stuck for inspiration I look around and see what grabs my attention, like a banana!.

I'm going to write an example zine called Banana Phone about a mysterious banana shaped phone the reader comes across.

Now that I have my title and an idea of the story of my zine I am going to write the first choice for the reader.

Do you pick up the banana phone?



If you pick up the phone turn to page 2, if you ignore it turn to page 7.

This is how the reader is going to make all their choices in the zine but we'll need to let them know which page is which.

Let's number the pages quickly before we continue writing our story, pages 1 through 8.

You can have fun with your page numbering maybe use page names or symbols instead?.

Now that we have numbered our pages we need to think about what choices the reader will make and where they might end up?

Let's turn to the back of the zine and add an ending we can work toward as we write, You Eat the Banana Phone!

I always try to make it really clear to the reader when they have reached an ending so they know the story has ended.

Your story can have multiple endings as well as loops where the reader returns to a previous page.

Let's keep writing, our first choice asks the reader to turn to one of two pages so let's see what happens when they pick up the phone.

That choice leads the reader to page 2 so I'm going to continue the story there.

We'll have a mysterious stranger on the banana phone answer when they pick up.

The voice asks if the reader will do as they ask else they'll be turned into a banana!

The reader can then choose to agree to do as they ask or refuse by turning to pages 4 and 5.

I usually improvise as I go but you can plot out the structure of your story before you fill out the pages if you want.

I'm going to fill out some of the other pages as the reader makes different choices in the story.

It is a lot of fun to play with the simple choices and have surprises hidden among the pages.

I've added the pages for if you refuse to do as the voice on the phone asks too.

On page 6 the reader has refused and their fingers begin to tingle as they turn into bananas!

I build the suspense by having the reader turn to page 3 without making a choice.

On page 3 the reader finds out they have turned into a banana, THE END!

That is our second ending along with the You Eat The Banana ending so we are nearly finished with the story.



What is left to write? I usually flick through the zine after each page to make sure I connect to all the pages.

Flicking through now I can see that page 7 is empty, so what happens if you ignore the banana phone?.

I'm going to have time skip forward to night time when they are dreaming of the phone.

The reader must turn back to page 2 because they pick up the phone in their dream.

Using little loops like this is a nice way to have lots of choices in such a tiny zine without too many endings.

The story of the banana phone is now finished and we have filled all 8 of the pages in the little zine.

I hope this has given you an idea for how to make a simple Choose Your Own Adventure zine.

I'm going to add some drawings to my zine to bring it to life and add to the silliness.

Now that I have illustrated my zine let's play through it. So I am going to ignore the phone to start.

So I turn to page 7 where I dream of the banana phone and can't help but pick it up, back to page 2!

Now I hear a mysterious voice on the other end of the phone asking me to do something, I am going to refuse and see what happens.

They tell me "Wrong decision" and the line goes dead. Turn to page 6, building the suspense.

My fingers are turning into bananas oh dear. More suspense, turn to page 3...

I am a banana!!! THE END

Well now I want to know what happens if I agree, so turn to page 4.

Wise choice, they say. Will I do as they ask? Yes!

I Eat the banana!

Oh dear, a banana phone! I better pick it up...

That was a lot of fun, I hope you have lots of ideas for your own story!



Polly Bates – Zines as a Platform for Activism

Hello Swansea Zine Fest! My name is Polly Bates and I am the founder and curator of ARTISTS RESPONDING TO ...

ARTISTS RESPONDING TO ... is a fine art, creative and literary Zine where we use creative depictions to tackle paramount news and world happenings that we feel aren't quite getting the attention they deserve, creating a space for activism but also a way of spreading information about issues and movements that our artists and writers are passionate about.

I started ARTISTS RESPONDING TO ... back in August 2020, sort of as a response to art galleries and exhibitions being cancelled and closed, mostly due to the COVID-19 pandemic. I wanted to create a way where art was still accessible, a sort of digitised version of it, so that I could create opportunities for artists like myself who had been affected from the pandemic.

Now I am just going to read you a little bit from my curators comment from Issue 1 just to sort of give you a bit of an idea of how we use our Zines for a political, environmental and social platform:

“Artistic expression can help us to realise and reveal flaws in our society, whilst also allowing us to reinvent ways of living and imagine a future without those flaws. As an artist myself, I have experienced first-hand the power creative expression can have in altering perceptions of others, as well as on a personal level.

Creativity can be a release, and whether that's coming to terms with your worries or celebrating a passion, it can help us to understand. ARTISTS RESPONDING TO ... approaches paramount news and world happenings through the eyes of creatives, artists and writers, providing a space for critical discussion and reflection, whilst also creating opportunities for talented individuals to share and celebrate their work.”

Zine culture and the history of Zines has always been quite political I think. Small press publications are a great way of expressing yourself, sharing your thoughts and opinions and hoping that someone will pick it up and agree or disagree, they're just a great way to start a conversation really.

ARTISTS RESPONDING TO ... creates Zines that are both digital and in print, so you have the option to read it online or we charge £6.99 for our Zines. They're A5 and they range from 40 pages to 60 pages. Each Zine has around 25-40 international artists or writers involved, and the diversity of their responses are just incredible. You pick it up and learn something new every time.

So, I am going to take you through Issue 4 of our Zine, just to show you the diversity in artworks that are involved and the topics that are addressed. Let's start from the beginning!

This piece by Claire is a mixed media textile artwork that addresses wild fires around the world.

This piece by Jacob Talbot called 'Anthropocene' addresses human created pollution and climate change effects. This is a photography series paired with a poem.

This piece by Harriet Parr looks at the PPE left from the COVID-19 pandemic, and the effects that this is having onto the environment.

This piece by Bakari addresses racism in America and the Black Lives Matter movement.

This piece by Lidia Lidia is kind of a humorous approach to Donald Trump's sexism, the sexist jokes he makes and sexual harassment. It's pretty endless with that guy!



This photography series by Tony Bowen documents the local pathways of Brighton and the floor markings left over from the pandemic.

This piece from Katherine looks at human connection to architecture and the effects, negatives and impacts, of constantly erecting skyscrapers.

Sorry about a little technical hitch there! But that's what happens when everything is virtual nowadays...

Lastly this piece by Vardit reflects on animal farming and the neglect or damage it causes to animals.

So that was just a few selected viewpoints and artworks from Issue 4! I think Issue 4 had 27 international artists involved so that really just touches on what is involved in each of our Zines. I'm really proud that our Zines discuss and reflect on so many different topics, and the diversity in artworks is just incredible, from an aesthetic point as well. We're really happy with how our Zines operate and how they can spread awareness for international topics of any political, social or environmental issue. We hope that our Zines can teach our audience something new every month and help widen our knowledge of international issues or movements.

Here's Issue 1, Issue 2, ooh that's Issue 4, Issue 3, Issue 4, Issue 5, Issue 6 which was our special 6-month anniversary Issue, Issue 7 and then Issue 8 comes out on the 25th April.

So that's just a short little introduction into how we use our Zines at ARTISTS RESPONDING TO ... to reflect on environmental, social and political issues. We hope you have got a taste for what we do from this, and if you want to find out more about our Zines or other projects we create or are involved in, please visit our Instagram @artistsrespondingto or visit our website: www.artistsrespondingto.co.uk

Thank you for watching and enjoy the rest of Swansea Zine Fest!

Bye!



JUST IN CASE ZINE LIBRARY: make a collaborative zine

MEG: Ok, we are recording. Hello, I'm Megan Dunford, Head Librarian of the Just in Case Zine Library.

SALLY: and I'm Sally Lemsford, also Head Librarian of Just in Case Zine Library.

MEG: Ok. So before we start the workshop today, this is what you need to have ready – some thick card or paper as a base, a selection of magazines that you're happy to cut up, some scissors, some tape or glue and some drawing materials: pens or pencils.

MEG: Brilliant. Ok. So this workshop has come about because we took part in an Instagram residency with AfterIllusion. We responded to each other's images with restricted materials deliberately trying to misinterpret each other's images in our responses. We found this really, a really interesting process. It allowed us to think about how people put their own meaning onto things.

MEG: We have deliberately created this brief activity especially for Swansea Zine Fest, which also coincides with World Collage Day, for you to do at home. At the end we'll invite you to share your collages on instagram and tag us @justincasezinelibrary. If you'd like to be part of our collaborative collage zine, we will make, we will make this available on issue to celebrate the event and you can email your images to us: justincasezine@gmail.com.

MEG: Ok, so. We have chosen the following words for you to keep in mind whilst you're making your collage: *respond, misinterpret, process... meaning, deliberately, coincides... and share, collaborative.* Ok, so we've picked a selection of words.

MEG: So, for the first activity, we'd like you to find an image or some images that you like in your magazines, ok, and whilst you are looking through, we want you to think about the 3 words *respond, misinterpret* and *process*. Ok, and we are going to also make along with you. Mmm.

SALLY: As well as scissors, I like tearing because you get nice edges and it's more random.

MEG: That's a good idea actually. When, also, when you don't have lot of time to make a collage, it's, it's quite nice to tear.

SALLY: I've also chosen a non-square piece of card to work on. You don't have to start with a square.

MEG: The problem that I find doing collage, I don't know about you Sally, is I'm too fussy with images and I need to get good at picking images nice and quickly.

SALLY: I think the, I think the speed, speed is quite important.

MEG: Mmm.

SALLY: And go with it, don't, don't think, don't overthink it, so, you're responding and if it's not quite what you wanted, misinterpret is fine. So I've got a couple of images. Have you got yours images, images Meg?

MEG: Yep, I've got mine ready.



SALLY: Those are the images that I liked.

MEG: Ok, I'm just gluing mine down. Ok. I've gone for, oops, these two.

SALLY: So that's, that's ours to start with.

MEG: Ok, and then, now we want you to feature the word *respond*, *misinterpret* and *process* somewhere on this page, ok. And you can do that however you like.

MEG: Ok, I've added my words.

MEG: (coughs) Ok, this is my one.

SALLY: And that's my one.

MEG: Brilliant, ok. Now, we want you to, on the same piece of paper, use your magazines to find an image that you don't like or some images that you don't like and I want you to think about the words *meaning*, *deliberately* and *co-incides* whilst you're doing this.

MEG: Hmm, images you don't like.

SALLY: I find this much harder actually.

MEG: Me too. I was just going to say that actually. It's a bit, because do you think that's, you know your eye's deliberately drawn to things that you like?

SALLY: I think that they are.

MEG: You can deliberately choose to pick something you don't like.

SALLY: And, and you don't have to stay within the outline of your base paper or card.

MEG: Mmm.

SALLY: Go over, go over the edge.

MEG: It might be quite nice to have things coming off. I don't know why, but I'm, I'm kind of going for images of people which is really interesting and I don't normally do that. I know.

MEG: Technically, isn't, if I have some text, you know magazine text, is that an image or is it text?

SALLY: It depends how you're using it. If you're using it as the shape.

MEG: Ah yeah, ok.



SALLY: Then I think that's fine.

SALLY: I think I'm, I think I'm, I'm quite. I'm going with the shape of the tearing rather than the image.

MEG: So it's kind of, ah ok so I'm, I'm tearing and cutting a combination depending on the image but then obviously how the collage ends up depends on how I feel like they go on the page.

SALLY: Hmm. (inaudible)

MEG: I made some collages last weekend actually and I just, I did some of what I like to think of are no-think collages so I just picked up images and stuck them down.

SALLY: I think this is, I think this is a lot, a lot of no-think. We haven't got time to think.

MEG: (laughs)

SALLY: I like this speed.

MEG: It is but you're think, but for me in my head I'm going through the words as well.

SALLY: Oh got to put the words on.

MEG: Right ok, so we need to put the words on: *meaning deliberately* and *co-incides*.

MEG: Ok, I think, I'm done.

MEG: I'm intrigued by yours Sally. That looks (laughs), that looks brilliant.

SALLY: Yes.

MEG: I think you've been bolder.

SALLY: I think, I think it requires bold. I. And oh, chopping that. I'm, I'm not quite there yet. Have we got, have we got a bit longer?

MEG: Ooh I think we can have another minute.

SALLY: Good. There's bits, there's bits that I don't think are fitting in, so I need to... obliterate!

MEG: (laughs)

SALLY: An obliteration.

MEG: Need to do some serious editing down. Hmm. Obliterating sounds drastic.



SALLY: Hmm.

MEG: (inaudible) I quite like this. That could work. Ok. Are we ready?

SALLY: Right, ok.

MEG: Ooh, I don't want to block off any of my words. Ok. Let's have a look.

SALLY: Wait a minute, I've, I've (inaudible). Right. Oops.

MEG: It is interesting thinking about the words as you're making actually and you know obviously that's kind of what came out of the residency for us wasn't it. This idea that people can put their own meaning onto words and. I find that fascinating especially when you juxtapose it with images.

SALLY: Yes. So there's bits of this that I really am happy with and there's bits that I think, oh that's, I'm uncomfortable with that but that, I'm going with it.

MEG: It might be easier. Yeah, I just think it might be interesting to do a collage where you select words, you almost pick images and words out together like a random pick and altogether. Anyway, ok, I'm holding up my page now.

SALLY: Nice.

MEG: Ooh. Yours is interesting.

SALLY: Wow.

MEG: Do you want to put yours a bit closer? You see. That's it. Quite like the graphic nature of yours.

SALLY: (inaudible) Yeah, I really liked this bit and this was my image that I didn't like but I like the shape.

MEG: Yeah, that's really nice.

SALLY: And then having chosen a green background, I didn't like the bottom so I've done something with the bottom there.

MEG: So, we're going to share these on our Just in Case instagram @justincasezinelibrary instagram. So when you've made your collage page, take a picture, upload it to instagram and tag us @justincasezinelibrary. And then if you'd like to be in our digital collaborative zine, we're gonna collate all of the images that you send. You can email us: justincasezine@gmail.com and then we will publish it on Issuu.

Thank you very much. Enjoy the rest of the Festival.

Thanks for making with us.



Zines as Anti-Capitalist Resistance by Eleri Buff

Polarising, partisan and prejudiced. I am, of course, talking about the current state of the UK's mainstream media. With 90% of the country's national newspaper market owned by just three companies, including, of course, the Murdoch family's News UK, which also dominate 80% of online press readership, can we really say that we have access to a free and independent press?

Same goes for social media; three of the top five social media sites used to access UK news online are in fact controlled by Facebook, of which 48% of their stories stem from, you guessed it, those same traditional press outlets, the majority of which are owned by billionaire Tory donor tycoons, including Murdoch, Rothermere and Richard Desmond. As clearly demonstrated by the findings of the Leveson Inquiry, these owners have full control over what gets published in their papers, whether that be the political agenda that gets pushed, or the corporations to which they pander, because after all, 50% of their overall revenue is generated through advertising. Not only does excessive advertising facilitate a potentially dangerous site for the spread of fake news, but if the press can't survive without it, how on earth can we expect them to provide truly honest critiques of such capitalist structures? How can we put our trust in a politically-biased, billionaire-owned, corporate censored press?

Commenting on this elitist corruption, in a series of controversial tweets, Guardian journalist Owen Jones likened the British media to 'a cult... full of people who made it because of connections and/or personal background, rather than merit'. This accusation of exclusivity is backed up by numerous statistics showing these press outlets to be primarily dominated by white, privately-educated men; with nearly half of the UK's newspaper journalists having graduated with an Oxbridge degree, compared with less than 1% of the UK's entire population, and 44% of them hailing from privately educated backgrounds, while 93% of the UK's entire population are state school-educated. Getting into mainstream journalism isn't an easy ride as it is, most companies will ask potential candidates for proof of already published work or experience in journalism through having completed an exclusive internship, which aren't easily accessible to those who don't have the time or money to do such work unpaid. So if these opportunities are only meant for the most privileged in society, how can we expect the mainstream media to truly represent the rest of us and our interests?

While there is a great selection of alternative media sources out there, supporting and contributing content to independent zines really is the best way to fight back against this exclusive, elitist and unrepresentative media. By making your own zines, you get the opportunity to create your own narratives and share them with whoever you like, without having to worry about what some publisher or politician or corporate sponsor or whoever will think. Unless of course, your wish is to shock, horror and disgust said parties, in which case, go ahead!

For me, the best thing about zines is the fact that they don't need to follow any strict rules or adhere to any particular content guidelines or restrictions, you can literally do whatever you want and it will still be a legitimate, valid, independent zine. I mean, allow me a quick *Blue Peter* moment, but here's one I made earlier! It's a fanzine, about lobsters, because I love lobsters, and it's got facts, it's got a poem, it's got a playlist, it's got a weird collage with pictures of Colin Farrell's face and, in its entirety, it's probably not the kind of stuff you'd ever find in a major publication. So if you want to enjoy original, current content, almost definitely, completely guilt-free, stop sharing misleading online news articles, don't do that *Buzzfeed* quiz, and invest that time in reading a zine.



Making a mini-zine for a special occasion with Coin-Operated Press

[CHLOE] Hi there wonderful folks of Swansea Zine Fest! My name is Chloe Henderson and welcome to Coin-Operated Press. On our table today I am going to be showing you how to make a mini-zine for a special occasion! And the occasion that we are celebrating today is Coin-Operated Press' first birthday! That's so exciting! We are going to turn one on the 20th of May and I am super excited! So, we are going to be making a mini-zine together to celebrate our first birthday! You can make a mini-zine for any special occasion that you'd like, but today we are going to be focusing on our birthday!

[KATIE] Hi there, I'm Katie Mayes – one of the co-founders of Coin-Operated Press. I launched the company in May 2020 with Chloe Henderson.

[CHLOE] First things first, you are going to get your materials together. The very basics of what you'll need is a piece of paper, you will need a whole host of drawing materials, whatever materials you've got to hand, and a pair of scissors, and that's it! That is the essentials of what you need. Extras can include some printed images can be really useful, we've got some fancy scrap papers, stickers are a great way to add some interest to your zines, I'm also using some birthday cards from my last birthday, and I'm going to cut up some of the images from these – these can be a really good way to add some themed elements to your occasion zines – things like washi tape are fantastic, we have also got our double-sided sticky tape which I'd highly recommend, it's really good for sticking things in, and of course some PVA is also a bit of an essential for when you're sticking things in! So that's everything that we've got today. You can add basically anything that you want. Anything that you've got lying around your house, you can use to make your zine! So, let me clear up this mess and we'll get started!!

[KATIE] We launched the company during the very beginning of lockdown in Scotland and thank you to everyone for all of your support. We have managed to produce and publish 9 collaborative zines and 2 poetry collections in the last year alone.

[CHLOE] To start with you're going to want your piece of paper and your scissors, and we are going to fold our mini-zine together. I will do it in real time so you can see all of the steps. You want take your piece of paper and fold it once along the long side. Now, this is an optional extra, you don't need to do this, but if you have a bone folder, or something like a Sharpie is perfect for this as well. If you want to get a good crease and a nice sharp fold, you can use that to smooth along the edge of your fold, but you really don't need to do that step, it's just a little extra. Then we are going to unfold our piece of paper again so it is flat, and we are going to fold it along the width way this time, again all the way to the edge, as straight as you can but it doesn't really matter, and again I am going to take my sharp to get a nice crisp line. We're going to unfold it once more and then we're going to flip our paper over to the other side, then we're going to take our width and fold it into the middle line, and we are going to be doing this on both sides, trying to get it as central as possible, and once more taking our Sharpie, smoothing out the crease. Now I just like to unfold it again because it makes it easier to see the middle line, and we will fold this into the middle line once more. By the time you are finished these folds, you should have something that looks like this, and you can see all 8 sections of the zine start to come together now. Then we want to fold it in half once more, so it looks like that, and this is where you're going to get your scissors and we're going to make our cut. So you are going to be cutting along this line here, and you are going to be cutting to the line, so only to this point, not all the way through, just to this point. Cutting it right to the point. Then if you take your bit of paper like this, fold it round, then you will have a little diamond, star, mouth, whatever you want to call it in the middle! You want to flatten that so it becomes like a cross, like so, and now



you are basically just going to flatten it! That's your little book! You want to flatten it right out, and you can use your Sharpie again to fold down all the creases, get it really flat, and that's that! You've got your little 8-page zine.

[KATIE] Some of those zines include: Hallozine, our Relationships zine, Quaranzine was our very first zine that we launched with, and we followed that up this year with the Vacczine.

[CHLOE] So, for my first page number 1 I'm going to be using some collage techniques to just introduce the topic of my zine. I really like this text on this card, and I like the holographic shininess of it as well. So I am going to use that as my main element. I've also printed out some images, and I am going to use our Coin-Operated Press logo on this... [PAPER CUTTING SOUNDS] This is a good way to cut something to size without having to measure everything. You grab yourself a ruler and you can tear along the ruler on the edge you need, and there we have it, a piece of paper that fits perfectly on to our little page and has a nice textured effect to it. And that is the first page finished! Ta-dah! Happy Birthday Coin-Operated Press indeed!!

[KATIE] We have a bunch of stickers, badges, plectrums, all sorts of goodies all available in the CoinOp shop and the link will be somewhere on this page for you to check out!

[CHLOE] So I have these little photographs of myself and Katie. This is the first ever zine fair that we did, before we ever Coin-Operated Press we did it together just for fun! And it was from here that sparked our love of zines, and we knew that we wanted to start this together. Then, this was taken during the pandemic when we were able to meet in person and we had our first ever Coin-Operated Press meeting in person instead of just on Skype. So this is us, I can't remember exactly when this was, but this is us basically now, so I want to have a little bit that says from then to now so you can see the progression from our starting days to what we're going now and I've got these little stamps which I have never actually used! And I wanted to use these to do the lettering, if I can even get them out! [PUNCHING PAPER SOUNDS] The pink might be a little bit too pale, but let's test it and see! I am going to be using stamps in all of my work from now on! How cool do they look?! I really need to buy more letter stamps like this because they're really pretty and I love the effect. Don't forget, when you're finished using your stamps to clean them off! That is the thing that I always used to forget, and I used to ruin stamps that way, So I am going to go away and clean these just now, and then we will move on to the next pages!

[KATIE] A couple of months ago we also set up a Discord community and I'm really really proud and so thrilled with the community that we are growing over there. We have weekly or bi-weekly craft clubs going on over there which is just little, informal events where we get together, have a cup of tea, have a chat, and just work on whatever you're working on independently, whether that is a mini-zine, knitting, painting, whatever you can put your imagination to!

[CHLOE] This is where I'm going to put in the message portion of our zine. So it is going to be like a traditional greeting card where there is a little message inside! I'm going to use this photo of myself and Katie that we took during lockdown when we went to visit the beach together and I was going to pop one of our Coin-Operated Press shiny mailers as the sort of background in between the picture, so I'm just going to rip it [PAPER TEARING] right down the middle! Then have one on each side with the mailer bag in between, and then maybe a little cog in between us, and then down the bottom here I'm going to put in some nice textured papers and then I'm going to write a little message [COLOURING IN SOUNDS] So, I drafted up this little message and I am just going to free-hand it in



with lettering like I would do in an actual birthday card as I think that might be a nice hark back to an actual greetings card. There we go, there is my little message to Coin-Operated Press! Ta-dah!

[KATIE] We're really really looking forward to being able to host workshops in real life, in-person in the not too distant future, hopefully! So keep your eye out on our social media and website for more information about that!

[CHLOE] I've printed out all of the covers of our Coin-Operated Press zines and I thought this would be a really good reflection of everything that we've done so far, basically a year of zines, so it is perfect for our first birthday to be able to look back at this. For your own zines, depending on what occasion you are celebrating you could put in a little photo montage like this. This would be a really cool page to do some collage photographs: maybe for an anniversary you could print out a bunch of pictures of you and your partner from your first year together or whatever anniversary you are celebrating and this would be a good little collage montage of that, or perhaps it is your friends birthday and you want to print out all of your favourite pictures of you and your friend and stick them in like that, or maybe it is for Christmas and you want to print out a bunch of holiday photos of your family... and with the Vacczine that is the final page done!

[KATIE] So as we are nearing our first birthday we are really looking forward to seeing whatever the future holds. Looking forward to doing in-person zine fairs and workshops and meeting all of you lovely people and we are really excited to be collaborating with musicians and poets and just seeing where this thing takes us!

[CHLOE] And there we have it! Our finished zine! Ta-dah! And that's it, that's our little Coin-Operated Press birthday zine! Happy Birthday!! Yay!!

[KATIE] Thank you for checking out our table at Swansea Zine Fest and we can't wait to see you in-person in the very near future! Bye!

[CHLOE] I hope you enjoyed learning how to make a mini-zine for a special occasion, and I hope you enjoyed learning all about Coin-Operated Press! Do be sure to check out our virtual table at Swansea Zine Fest and check out all the awesome zines that we have got on offer. I hope you enjoy the fest and I hope you enjoyed this video! Thank you so much for watching!! Bye!!



Getting started with Perzines with Kirsty

Hi! I'm Kirsty, I'm one of the organisers of this here Swansea Zine Fest chaos, and I'm going to talk to you a bit about perzines today, specifically some structures and techniques you can use for making perzines. I talked about, for those of you who weren't at Zine Fest last year, I talked about that I had quite a stressful journey getting started in perzines because I didn't know where to start. I didn't think I was interesting enough. The realization was that I don't have to be that interesting, which is a damn relief. But kind of in that time... In 2014, I think I made my first perzine, and I've made around 23 since then. But what's worked for me in terms of motivating myself to make my perzines is really varied and I've definitely been really motivated by different structures and formats that have kept me on track, particularly – I'll talk about some writing that I've done during the pandemic, which has really not been very much – but kind of throughout I was fitting zine writing in to being a human, with other things to do.

So yeah, I'm just going to run you through some different zines that I've made, and tell you a little bit about how they came about, with different formats and stuff. So, first one I'm going to talk about is the newest perzine I've made, which I made in June last year. It's called Tapes and it's a thirty day song challenge zine. So I got mine from Instagram, you know like tell us about a song that makes you happy, or like a song that reminds you of... Or like a song you'd sing on a duet at karaoke with somebody. So I just did an entry every single day, so in June last year, just each day I looked up what there was and then wrote that piece and then eventually put them all together, which gave me a sense of doing something and the structure gave me something to do. There's no way that left to my own devices I would have got a perzine done in June last year. I really wanted to, I had that kind of burst of pandemic productivity, but then, like, slowly deflated and... yeah... along with the excitement of Tiger King. But it could be anything, there's all sorts of challenges out there on the internet, and just finding one that you can use for zine purposes is a good shout I think.

The other one I wanted to talk about was Forever Incomplete 7, which is a list issue. So it's a perzine made entirely of lists. I also did this one as a daily challenge because it's something that really suits my way of producing things, but you wouldn't need to. I've seen people do list zines that are just, you know, regular perzines. What I liked about this was that some days the lists are quite long and quite meaningful so I've got like, you know, the day that was my work anniversary, you know, things I love about my job, that's pretty meaningful. But then there's also things like "annoying things in public toilets" that I wish weren't a thing. Some things took me maybe an hour to do and some things took me ten minutes. And that was a good... that really worked and fit in for me with that. So there's that one, that's good. I really enjoy writing lists, they're a zine staple anyway, so I feel like a whole zine of lists is great.

The next one I'm going to talk about is my Alphabet Zine, so this is writing something... writing a piece that corresponds to every letter of the alphabet. So I have, like, A is for Anger, and so on and so forth. So writing about 26 different things. I wanted to write an alphabet zine for like a really really long time, and then actually found pulling it off quite challenging because it is quite a lot of writing, although it doesn't need to be, you could do it quite a lot shorter than I did. What I enjoyed was the mental gymnastics of finding something that fit, particularly when I found – when I did a piece of writing that I really liked and then tried to fit it in, you know like, what letter am I missing? Where does this fit? And weird letters really threw me, like N. N really threw me, it took me ages. But it's nice and it's easy to keep you on track, so if you're writing that and you want to come back to it later and you think like, what's S? What's S going to be? Maybe I'll do that today – so it's easy to keep track of. I'm really proud of mine, it's one of my favourite zines that I've made



So next I'm going to talk about kind of diary entry, writing about a trip. So this is Forever Incomplete 4, when I went to stay with my girlfriend at the time for the first time, so I spent ten days in the city where she lived, where I'd never been before, and then through that I wrote an entry every day, like just a little bit about what we did every day, but also like lots of lists, so like what we watched on TV, delicious foods that I tried for the first time. I've just opened it up to a page that says 'a seven layer burrito' and I'm like oh god that sounds good, I wish I was eating that now. Yeah, so kind of different things to do with that trip, which is like a really nice way to remember that trip, but it's also a really good focus – you can write about anything within the context of this limited thing, so you've got... For me, I found I didn't get overwhelmed by like, well, what am I going to write about? Well, today, you've got the structure of the diary and then other things that struck you, is that list, is that a short piece about how you thought that America would be quite similarly to the UK but how actually it's quite stressfully different, for example! So that was one zine that I did there.

And the last one, but probs my favourite, in terms of a structure to get things done, is a 24 hour zine. So I've made three 24 hour zines, I think? Will be making a fourth this afternoon! 24 hour zines are great for just letting shit happen to you. So I'm very good, I'm very completionist, things – I respond very well to a challenge, in that sense. So all a 24 hour zine is is literally you start at a particular time on one day, you finish at the same time the next day, and in that time you complete a full zine, whatever – it's supposed to be a challenge for an individual, so whatever makes that a challenge for you. I really like writing perzines that way, I find I get out a lot of stuff that maybe I've wanted to write about, but I've been really worried about it needing to be a certain way or not being quite right, and sometimes I can find I'll just write about something and it'll come quite easily. And zines are great for being able to be imperfect in the first place, but I feel like a 24 hour zine really gives you license to just do... what's right, what's right for you rather than worrying about it being perfect and being able to appreciate it for what it is. We'll be doing 24 hour zines as a Swansea Zine Fest event. We'll be meeting on Zoom three times over the 24 hours. The first time is at 5.30 today, so if you haven't already signed up we'll pop a link in the comments so you can join us for that. I'm really looking forward to seeing what everyone makes; we'll hopefully get a nice screenshot of everyone's work together.

So a whistlestop tour of some things that I've done, hopefully, and some ways you can use that in your own work and yes – enjoy! Thank you very much for watching!



Doodling with Simeon

Hello everyone, how are we doing? My name is Simeon Smith. I make stuff and I put it on the internet. One of the things I make are doodles. I'm going to show some doodles I've done recently. These were just off the top of the stack of doodles, because when you doodle a lot you get a big stack of doodles. So there was a stack and I just took off some that I liked.

So this is a little video for Swansea Zine Fest. I'm going to try to do it in one take and just do some doodling so people can see what it's all about. I love zine culture and I know a lot of people do a lot of hand crafted design to their zines, and doodling can be something that is quite intimidating when you first see some people's stuff.

Anyway, I've got some tips, and the first one is to just start.

I started doodling a few years back. I was having some mental health stuff. I often have mental health stuff. And it was just a good way of disconnecting in the workplace, doing something mindful, so that's why I started and I wasn't really planning on sharing it at all, and then people started asking me about it, and a few people asked me for one of my doodles as in "Can I have one of those please" and I was like "okay". Anyway, I started sharing them online and that's been quite nice.

First tip is to just start. I wasn't planning on this shape, I don't know where this shape came from, I often draw wiggly lines like this but I didn't think about what I wanted to draw beforehand, I literally just had a space I wanted to fill so decided "uh, let's do that then".

My second tip is to always have something to hand in your mind that you can draw if you can't think of anything else. The thing that I always draw if I don't know what to draw is the Toast that Died and went to heaven, obviously the toast has wings. And don't be fooled that it looks like an angel. This toast did some terrible things in its past. But that doesn't matter because if there is a heaven everyone is going. Because it'd be a shit heaven if not. Anyway.

Have somethings up your sleeve that you can pull out when you say "I don't know what to draw" Sometimes your brain just needs to disconnect and you need to draw something you're not thinking about. I do a lot of these little wing shapes, that's another thing I draw a lot. Sometimes just drawing some circles can be nice, try to make them as round as possible but vary them in size. Can be both challenging and nice and... I don't want to say mindful. Is this mindful of mindless? I don't really know.

Anyway, tip number two. I said I had some tips... Oh no, Just start. And then have some stuff that you know how to draw that you can draw anytime.... That was number two.

Tip number three is something that I like but isn't some thing that a lot of people are into. But it's line quality. I'm all about making my lines as even and decisive as possible. And this is a shit example because I'm using a sharpie that is starting to dry out as you can see in some places. But I'm always trying to make my lines slowly and purposely. Some people will be sketching in like this or go for the whole sketching thing. That's not my bag. I enjoy making lines that are as perfect as a line can be for that line I'm putting down there. And I think that helps my doodles look a bit more purposeful and a bit less random. If this has been done sketchy, it could look like a mistake. But if I look like I know what I'm doing then maybe I can fool people into the fact that this is some kind of art.



So those were my three tips. I often get questions about what I use because it's a big thing for people in this capitalist society, "Oh. I don't know how to do something, but if I buy the stuff I'll be able to do it magically." I would say: What is a good pen: Any pen. What is good paper: Any paper. But then I don't use just any pen so that's really hypocritical of me. Um. Has anyone seen princess mononoke? Well here's a misshapen kodama. So what do I use? This stuff is absolutely amazing. This paper. It's Bristol Board. Loads of companies make it, it's a type a of paper, not a brand. The brand I use is Canson because it's really cheap. It doesn't look cheap until you realise it's 50 sheets. It's really smooth stuff and I really love it.

Gonna grab some coffee excuse me.

Pens: My favourite pen is this. It's the Kaweco Sport. It's a fountain pen. I really love using tools that I love. Today I did the demonstration with a sharpie though, because accessibility is important and I want everyone to think they can doodle with whatever they want. The other type of pen I love is tech pens... I'm getting distracted by my own doodle. This is a tech pen. A lot of people call them ideographs. it's got steel point, and these make excellent line quality. This is one I did with a tech pen and you put it down and it just makes the line and nothing else.

Anyway, what I had to say has come to an end. but what I'd say is if you are doodling, not to expect anything from it. You don't have to know what you're drawing. I don't want to come across a Bob Ross wannabe, but "this is your world. you can do whatever you want". That was the worst Bob Ross impression ever.

I'm doing some little shady bits. Even if you just draw nonsense, shading nonsense, which is just drawing lines down one side of things, just makes it look so much more purposeful.

I'd love to see your doodles, if you do some doodles. I've got an account on instagram for my doodles. @drorning spelt drorning, not drorning. And on everything else, just search up Simeon Smith, that is me.

Thank you very much to everyone behind Swansea Zine Fest. Zines are amazing. Everyone should get involved.

This has been your workshop in doodling. Please show me your doodles by tagging me in or adding me and telling me about your doodles. I'd love to see them and I hope it goes well for you.

Cheers!



How illustrators can create zines to promote their work, with Chloe Henderson

Hi there! My name is Chloe Henderson, and welcome to my table at Swansea Zine Fest. I hope you are enjoying the fair so far, and I hope you are enjoying my table. I've got lots of zine on offer that I want you to check out! And while you are browsing my zines, I thought we could learn a little bit about how to make a mini-zine together. So, my name is Chloe Henderson and I am an interdisciplinary artist from Edinburgh. One of my main skills is illustration, and I thought today would be a really great excuse to teach you how to make a mini-zine to show off your illustrations. Think of a mini-zine of your illustrations as like a publication that you can make yourself. It's a really good excuse to be able to show off all of the cool illustrations that you've made in a little publication form that you can easily distribute, and make loads of copies of, and sell to your fans, and give away at zine fairs or at comic cons and markets, and all of that kind of wonderful stuff! They are really great showcases of your art, and you can think of them as little portfolios. So, as you might have noticed, I have a few zines on my table that looks a little bit like they are portfolios of my illustrations, and I thought I would show you some examples just now. So, here is an example of one of my illustrative zines – this is the Rude Cats zine. And as you can see inside, we have a lot of rude cat illustrations! So, this is one of my mini-zines that I have made to show off this collection of rude cats. This is my Sharks are friends not food! zine. I illustrated some sharks and told a little story through my illustrations. So, as you can see, I've watercoloured some information about sharks and tells all about the plight of the sharks. I did this for shark week. And that is another one of my illustration zines. And let's go for one last zine to show you some of my illustrations. Here is another one. This one is called Mermaid Tails and it's a zine full of mermaid tails! It does what it says on the cover. And I did this as a character design exercise, and then put it together as a little zine.

So, first off, we are going to open up a new project in Photoshop. We are going to set it to international paper, and you want, basically, A4 paper size. And I have a mini-zine template that I am going to drag in. Patreons this will be available in the blog that this video is attached to, and for everybody else that is watching this, it is basically a grid of 8 sides of paper, or your 8 pages that we are going to have. And I always keep a mini-zine template to hand when I am doing this so I can see exactly what pages I am working on, so, I will know what pages that this is the front page, this is the back page. It just makes it easier for me to see exactly which pages I am working on. So, it is useful to have a guide like this. So, first thing you want to do is decide which collection or which theme you want your zine to be about and what illustrations that you are going to use. In this video we are assuming that you've already taken lots of photos of your illustrations and you've got them ready to use. So, I have decided to go for a fan art theme, as I really love drawing fan art. So, this little zine is going to be a showcase of all of the fan art that I have made. Just now I am dragging a little text box onto my front page and I am just going to write a title. I might change this later on, it might be something completely different, but this just gives me an idea of exactly what I want to do and it just gives me something to work off. So, I am titling my zine Fantastic Fan Art. Then I am going to go into my folder of all of my illustrations and decide on some of the fan art that I want to use. I really like this photograph that I took of my Totoro drawing after I finished it, it has the little watercolour pans, and some of the materials that I used for the drawing. So I have decided that this is going to become my front cover. To do this I am going to drag it into Photoshop, and move it to where the front cover is going to be, and then move it into place. The way that I am doing this means my front cover will be wrapped, so I am doing this as the front and back cover. So, when it is printed out this line down here will be where it is folded, so you will have the Totoro on the front cover and the watercolour pans on the back cover. So, let me just drag my text on top. At the moment you can't really see the text, it's not working that great with the image that I have used, but a way to adjust that is to make the Totoro image, or whatever image you choose to use – this may not be how you layout your zine, this is just an example of what I do, and I hope you get a little bit of inspiration from here, but of



course you can do absolutely anything you want! I hope this just gives you some ideas, and I am really keen to see the zines that you make, so do share with me the zines that you make, I would love to see them! – so, in Photoshop, to make the layer slightly more transparent, we are going to go into Layer, Layer Style, and the Blending Options. We are going to adjust the opacity, so let's so what it looks like at 50% opacity. That is maybe a little bit too transparent, we can't see the image quite so well – I just like to adjust it a few times – I think 70% will be ideal for this. You still get a good idea that it is Totoro, you can still see all the bright colours, but it is much more transparent, and you'll be able to see the text a lot better, and I will probably be putting text on my back cover as well. For now, I am going to leave my back and front cover just how it is and I will come back to it at the end. I like to work on the back and front cover at the end because then I have a better idea of what the zine inside is going to be like and I can work on it a little bit better. So, next step is to insert our illustrations. We are going to be working on the top pages first, and as you can see if I put them in like this they would be upside down, so we need to flip our zine so it is this way around and we can work on pages 2, 3, 4, and 5. So, to do that in Photoshop you go to Image, Image Rotation, and then flip 180 so it is completely flipped and then I am going to zoom right into these pages, and centre them a little bit because then it is much easier for me to see exactly where my images are going to be and I can line them up properly. So, let's put in our first image together and then I will stick this into timelapse and you can watch me put in the rest of my images from there. So, let's go for the first illustration. I know what my first one is going to be, because I had already decided before sitting down! It's little Groot trying not push the button in Guardians of the Galaxy. So, I am going to drag that in – it's going to be a lot bigger than the image size that we want, so we are just going to drag it to be a lot smaller. Here I don't want the image to fill up the whole piece of paper or the whole page, so I am going to make it smaller and decide on the placement of my image, and I want to give a little bit of space so I can write the title of this drawing underneath. So, that is it centred, and I just want to move it down a little bit... perfect! That is exactly how I wanted it. And then, a little bit of text... where I can write my title, and I will re-size it of course because that's massive! 10, maybe? Yeah, 10 is perfect. And then I am going to drag that underneath. Ta-dah! We just made our first zine page together! And it looks fantastic, and I am going to stick this into timelapse just now and you can watch me pop in the rest of my images. It is the same process, just repeated for each page. [PAUSE] [PRINTER NOISES] So, this is my zine come back from the printer, and I am just going to show you how to fold a little mini-zine just now, so you can finish off your zines after they have printed. So, my first step is to trim my edges, and I am using my paper cutter do this. You could use scissors, and you might not even need to do this depending on how you have designed your zine. So, first step is to fold your page length ways, like so. And then we are going to fold it this way, and then we are going to flip it over and fold the pages in on themselves to the middle line, and then again on the other side. So you have your 4 pages on each side, folded out like this so it makes an 8 page in total. And then we are going to fold it in on the centre line, and you are going to cut your centre line up to here, where the middle bit is. Stopping just at the middle line. Then we are going to fold it like this, so you can see a little mouth, a little diamond, whatever you think it is! And then you are going to fold it into a cross, making sure you have your cover on the outside, and then we are going to flatten it, and I always use a Sharpie at this point to get a nice crisp line on the fold. And that's it! We've made a zine! Ta-dah! So, this is what it looks like when printed, and this is what it looks like when folded! Yay!! We did this together!!

So, I hope you enjoyed learning how to make a mini illustrative zine with me, and I hope this has given you lots of ideas on how to showcase your portfolio of wonderful illustrations. If you've got any questions about this tutorial, do pop them into the comments down below and I'll do my best to answer all of your questions! I really hope you enjoy wandering around Swansea Zine Fest and I hope you enjoy my little virtual table! Have a great time, and I will see you next time! Bye!!!



Zine Reviews with Rebs

Hiya, I'm doing this on my phone, I've not been well recently so if you are not familiar with me I'm sorry if I look a bit bedraggled and a bit pale and tired and terrible, I've not been well. But, so I'm doing this on my phone to get it done, to get it done quickly. Welcome to Swansea Zine Fest, I hope that you're having a good day, I hope it's all marvellous, I will actually be away for Swansea Zine Fest at the seaside, I'm really sorry because that means I can't join in with the quiz at lunchtime which is sad. So, I've been to Swansea Zine Fest twice now, yeah, and really enjoyed it and really wanted to support all the founders, Cath and Kirsty and Morgan, all of whom are excellent human beings, and I really hope that next year maybe we can be in person. So they asked me to do a video, to do a talk so I will talk about some of my own zines and then probably, I've pulled a few out, Kirsty asked me to talk about punk zines and that's not something that I know loads about so there's a few things I want to say so one is that all zines are punk. I have this thing where I think a lot of things are punk that you may not necessarily think are punk, like gardening, gardening's punk. You're making something out of nothing, it's punk. Kirsty laughs at me because I say this all the time, so zines are punk because they're so egalitarian, anybody can make a zine, all you need is a computer or a notebook and a pen and a printer and a photocopier and a glue stick, like that is literally it. I don't need my zines to be any more fancy than that, in fact, the more DIY, the more like scuzzy they are the better, in my opinion. So I wrote a zine a few years ago called Shy Punk, which was a bit about me being shy and I think a lot of people wouldn't think that I am a shy person and I kind of am but I kind of fake it and covers it up and falsely look like I'm not shy at all, and because I don't look, I don't 'look' punk, I don't wear, you know, black t-shirts and black jeans and bandanas and stuff and there's lots of reasons for that, which I talked about in my zine, Shy Punk. I don't actually have any Shy Punk left at the moment but I did write about zines and shyness in the first one but I also, I do have a copy of Shy Punk 2 which, have you ever made a zine in this third of an A4 paper format because it's so cute but it's also the most ridiculous one to try and copy and cut and collate. So I talk about things that I do think are punk, what's in this one, let's see. Emmy the Great, she's a musician, if you don't know her she's great, love her, she's about the same age as me and I've loved her for like fourteen years at this point, big fan of Emmy the Great. Treating people with kindness which is a Harry Styles thing, he has a whole thing merch thing about treating people with kindness and then libraries, libraries are punk! How punk is a library? And then I've had a load of things that aren't punk, like I've talked about abuse within the scene, I've talked about Ryan Adams, who I used to think was punk because he was just think weird, cute, you know, nerdy punk and then it turns out he abuses women so we don't have that anymore. So yeah, that's my zine Shy Punk. If you don't know me my perzine is called Opinionated Nobody. I do still write that, I do still have issues of that, I think I'm on like 15 or 16 now, I can't remember, but I do have like special editions of zines that I do so that's one of them. The next one I'm going to talk about is London Calling, which is obviously the seminal Clash album, it turned 40 in 2019 so I wrote this zine about it as a celebration, I do want to write a zine about The Clash and about how much I love them and about how much I've loved them for like 20-odd years at this point but it's such a big subject that I kind of can't cope with how big it is, does that make sense, so I haven't done it yet. So I wrote about the album and what my favourite songs were and why I love it and all kinds of things. One of my favourite punk bands is Leftover Crack and associated bands, they're one of those where they kept falling out with each other so they all formed other bands to be spiteful. So there's a song of theirs called The Good, The Bad and the Leftover Crack and the joke is of course that if you're a crack addict there is no leftover crack, that's the joke. So I wrote about gigs I've seen, albums that I've liked, the fact that they are now kind of terrible, the fact that Scott's kind of disappeared up his own arse. My friend Ezra who used to be in Leftover Crack is now in Morning Glory and once told me that he liked my dress and I was like "Oh thanks, Ezra". So those are my punk zines. I do also have a Manic Street Preachers zine, can be argued they were a punk band back in the day. So who have I pulled out. I pulled out Scratch That Itch by Kathleen Itch, this is



number five, and this is about driving bands around in a van, so that is very punk. She also has a great zine called Agua-something which is about her time volunteering on the US-Mexico border where volunteers leave water so that people trying to cross the border don't die, that is an excellent zine but so is this and it's also bound like that which is cute. Zero Waste Wannabe, that's really good, by ES, because being zero waste is very punk. Jolie Drama, if you've never read any of her zines, I think that's the right pronoun for that person, her zines have recently been on the film Moxie which is based on a YA book which is about zines and about girls kind of reclaiming themselves, it's really good. The book is better, but the film is decent. And I pulled out this which is about knuckle tattoos so, A Little Book of Knuckle Tattoos, Eight Letters, I thought that was really cute. I don't know what I would have if I had a knuckle tattoo. I really don't know. Shy Punk but that's not eight letters. And the finally is my partner's one and only zine so far which is called Primark Punk which is a joke that a mutual friend of ours called him so it's subtitled A Casual and Non-Punk's Guide to Punk Music, so it's kind of got a lot of stuff about different genres of punk and he and I have wildly different taste in punk, so it was quite fun to, for him to write. So, genres he can't be bothered with – "death rock, Christian punk, punk metal, rap core, DB, electro punk, surf punk, punk jazz, dance punk and bands that sound like Bruce Springsteen" that's offensive to me because I love bands that sound like Bruce Springsteen, like The Gaslight Anthem who, by the way, are a punk band, I wrote about that in Shy Punk. So Lee is a much more visual person than me so the inside of the zine is really beautiful, he's spent a lot of time writing and printing out pictures and getting it all right and it is very very beautiful. He talked about Johnny Cash a lot, which is marvellous, so yeah. Those three aren't my own, I thought I had pulled out my Bruce Springsteen zine because like all good Bruce Springsteen fans, I did write a zine about him because we all have to, it's the law, and I would argue that Bruce does have or did have a punk sensibility and that while he's not a punk musician you can argue he's a bit punk. So, you can buy these off me, I'm sure that my Etsy will be linked, and also I am really interested in stocking more punk zines so if that's something that you're interested in then hit me up and we can talk about me stocking your zine. Thank you very much for watching and I'm sure you'll enjoy the whole day. Thank you, see you later.



Phoebe talking about zine bindings

Hello Swansea Zine Fest. This is a video that I'm going to make about different kinds of zine bindings that I have seen in my collecting zines over the last decade or so. The reason I made this video is because since the pandemic began, there has been a lot of online zine making videos, which has been great, but they have all been demonstrating the one standard binding, but I think we're quite used to by now, you've got the a4 piece of paper with a slit in the middle, it's referred to as a six or eight page zine. And they're very good, they're very easy to copy, very easy to produce lots of copies of, but I think we can do better than that. I really enjoy bookbinding, I really enjoy collecting zines that have got different kinds of binding within them. And I thought I'd show you a few different ideas of those today. So the first one, I'm going to give you an example of which is a very classic zine making technique is called the pamphleteer (pamphlet) stitch. Get that back in focus. So what it is, is you've got the needle coming through three different points within the paper, and forming a bow or a knot on either the inside or the outside. So you've just got the three points of entry there, and you just come through. The reason I like this is because we've got historical documentation of this stitch going back absolutely hundreds and hundreds of years to be used by people who are publishing their small ideas to get things printed in a cheap manner and stitch them together. So I really like doing that. The other classical method we've got is stapling, which you still see in quite a lot of places. I really like this one because I reckon that is the most number of pages that you could possibly fit staples through and still get them to go through. So I thought this was quite a good example of stapling.

If we move on to some more unusual things, here's a little one off zine that was made by a friend of mine in the post. And this one you can see is held together by a single safety pin. The theme of it is a punk group that we're both in. And I just really love the idea of holding stuff together with safety pins, I think we should do more of that. This is a great little zine, lots of little pockets going on in it, lots of little things hidden in it. Really delightful, but perhaps a little bit harder to produce? It might not be though. This one here, this has got star hole punches through two little sides here. And then it's just held together with a bit of yarn. And that kind of leads me on to more yarn based binding. So I've got these guys here, just folded in half just held together with a bit of yarn. And I just really like this method, just reminds me of how I used to read zines when I was a kid. I love this example as well because it's held together with yarn, but it's also got this overlay of, unfortunately quite crinkled now, gossamer, tracing paper, something like that. It's also got the, there you go. Got a little staple on there as well. I just really enjoy getting into the more alternative bindings. Comb binding, a technique you might be used to from university dissertations, tend to see on the university printers' options. I really enjoy this one, there's a lot of different sized pages held together here, all kind of united by this comb binding. And they've gone for a bright green as well against the purple of the cover I just like how that looks. I also really enjoy these sort of fancy covers that we've got, we've got like an extra bit (a dust cover) coming out here. And then we've got this colourful glittery card here. From Easter Road Press, I just love the way that small publishing means that we can do things with fancy card. Although I have seen some comments from the writer that the glittery card is a particularly expensive cost I believe. I've got a handmade zine here from my friend, which I just wanted to show you the binding of: just some really inventive stitching to hold that together in these little signatures. And I think just a couple of basic bookbinding skills can really show you how to hold stuff together in inventive ways. I love that.



That brings me on to these which are Japanese stab binding. This was my attempt at making one that would be reproducible in zine format quite easily. So this is a cut up piece of a4, cut specifically into these longer strips so that you, because you lose quite a lot of the page with this binding here. It does mean if you're reproducing it, you're going to have to do that stitching every time. And that might be difficult? But it also might be worth it for the overall effect of Japanese stab binding, I really like that. I haven't got many examples of office stationery with me today. But we've got the split pin here, which I really like, the idea of trying to read the narrative, but also it kind of curls round. There's also the old school tags that have got the two little bits of plastic and the string between them. But I couldn't find anybody that was binding with those in my archive. So I'd love to see some more of those. I've got some examples of perfect binding as well. So these are more sort of commercial options. So this is just a really classic, perfect bind glue spine. And then this one, I'm just loving this extra bit of book binding ribbon on the side here. And then I just wanted to show you this one, the secret language of queers. I just really enjoy the use of this extra long bit here to write out the whole of the hankie code. I thought that was pretty good.

And just some final examples to show you here. This is from a bookbinding book, you take a tab out of the front and back cover, and you thread them through the spine there. And then they're held together through these tabs, I think this would be quite easy to reproduce in quite a lot of volume. But it just really adds something intriguing. I would like to show this one off, this is tiny silly thing by Cassian. It's just the smallest zine by far in my collection, absolutely tiny. And I just like the idea that we can get information across but in small and interesting formats. I've also got the idea of binding but with a sewing machine. So just running through any way you can. And it's just, it's gorgeous, it creates this really lovely effect. As long as your machine can take it, this is clearly done with an industrial machine, because that is a lot of sheets of paper that has gone through. I always love anything that comes in an envelope. So this is a collection of puzzles, actually, but it comes in this beautiful envelope. I love things that can be self contained like that. So that's a great binding idea as well. I wanted to show you these two, I really like because they have printed end papers for the inside cover as well. I just think that really adds a sort of professional illustrator level to these zines. And they're just absolutely gorgeous. We've got the, the more home bound things as well. So this is a gallery pop up book with an accordion spine. So the idea here is that it can sit as a gallery, or it can be closed as a book. And it's just got these little indent inset pages, with pictures of toads. This is just something I made when I was learning my bookbinding skills. And here's another one as well. This is taking inspiration from the Bristol art book event fair that they have at the Arnolfini every year, just binding together loads of envelopes that once had tea in to create this little gorgeous book. There's two specific printable zines that you might find around if you're looking on the internet. So this one is a 16 page a4 printable. As you can see, I'm struggling to unfold it. It took me a lot of help to work out how to fold it in the first place. And I probably won't be able to close it back up on video. But once you get it there, it's a very cute, interesting concept. See that's not gone back together right. But yeah, it prints from one page, and then you work out how to fold it. And similarly there's this accordion book, concertina book, which reminds me of the concertinas that we used to do in school craft. Yeah. And then finally, I just wanted to finish with this one. It is literally a page of a3 folded in half. And that's the whole zine. So there we go. I hope you've found some inspiration. Thank you very much.



ZINE READINGS

Gears for Queers

Hi, thanks for joining us at Swansea Zine Fest. I'm Abi

Hi I'm Lili

Together we're gears for queers, a zine making, cycle touring, book writing couple who live in Fife.

We're going to do a reading today from our most recent zine, which is the fourth in our ongoing series 'Recipes for Wild Vegans' This zine came about after our first cycle tour, when we rode from Amsterdam to Montpellier. We wanted to share some recipes for good vegan campstove cooking as well as other things we learnt along the way as a queer, neurodivergent couple doing a long distance tour.

Recipes for Wild Vegans four is based on our second tour, which we went on in 2019. Where we rode from Fife to Budapest.

This tour was the first time we rode properly with a third person. Irma, who we knew back in Glasgow, joined us to ride from Munich to Passau over four days. The first night, we hung our mosquito net from a piece of driftwood on the stony banks of the river, and bivvied beneath it on our mats, listening to the water, the occasional rustling in the bush, and watching huge mosquitos

bounce above our heads. The next morning, Irma and I rode to the supermarket for the luxury of a sit down toilet, and to pick up flour and milk because Irma wanted to make pancakes. It was the greatest idea anyone has ever had. Irma had this nifty little non-stick frying pan, and it was the perfect size for little fluffy individual pancakes, liberally topped with chocolate spread and demolished in the morning sun. Less than ideal was a few nights later when Irma had a flour explosion in her pannier bag....but we continued to make pancakes when we needed a break from porridge, or a reminder to slow down a little and enjoy ourselves!

Pancakes

Plain Flour // Baking Powder (the supermarket did little sachets) // Mylk (soya) // Lemon juice // Chocolate Spread or Biscoff to top (optional) 1. Mix the flour, mylk, and a tspn baking powder to make a wet batter - it might take some trial and error to get the right consistency. Add a squirt of lemon juice, stir in and let sit. (At home, I combine the lemon juice and soya milk first and let this sit for a few minutes to make a vegan buttermilk, but receptacles are sparse on a tour).

2. Heat up the pan - if it's not non-stick, you might want to add a little oil to either the pan or the batter.

3. Pour in enough batter for it to spread out to a good size pancake. 4. Flip when you can see little bubbles forming in the centre of the pancake.

Because the pandemic has made it impossible to go to zine fairs, we've made a patreon which you can find at the link below and where you can get first dibs to all of our zines. If you want to buy our zines or our book about our first cycle tour you can do so at gearsforqueers.bigcartel.com

Seaside Rendezvous: A Love Story In Puddle Reflected Neon by Hette Phillips

I used to live in Lincolnshire,
a short flat drive in the car of a friend
from the bright lights of little seaside towns:

Cleethorpes

Mablethorpe

Ingoldmells.

I was young, and lonely, and everything felt like a stab in the heart with a little red plastic cocktail sword.

When I think of it I hear the start of *Rusholme Ruffians* in my head: that greasy giddy bombastic promise.

(It's a shame Morrissey is such a cast iron shitbag - but still. What a tune.) And the ropes of stinging yellow sand hitting your legs as you run across the road, laughing Between fake smugglers pubs, in the early evening dusty golden light, And the chime and blare of the penny arcades falling across you like slats as you pass, The pinkish neon splashing out onto the streets, the tang of vinegar in the air. And presiding, the jaded absinthe eye of the big wheel,

Encrusted with lights like glamorous barnacles – dim diamonds, thick plastic glitter –

Looking out over a straight neat flat expanse of caravans that seem to fill the land from below like a liquid that's hardened – welling up –

Or a the tide has come in and washed out again, leaving them all there, in rows,

Strange shells, or pillars of salt, winking glassy grey in the sun, in neat recurring rectangular bays, like ice cube trays.



When I was a teenager I wanted to visit every seaside town in the UK and send a post card home.
But home went before I did.

You get cut off early.

My best friend and I had a plan

That we would hit the road and keep going

Every seaside town, every city,

That last summer at the end of uni,

That last summer that never had to end.

We would get swallow tattoos - a tow caravan - and a broken heart in every port.

But he met the love of his life so we never did.

I like to think there is a parallel us that never had to move back

home, Never had to get jobs, and lose them,

And get other jobs, and stay.

Get tired, and get still.

There is a part of us that never had to go to bed, forever.

The sparkle pointing to the glow that's always just over the horizon.

Harbour lights shine the way home, and the way never going home again.



**To All the Fans I've Loved Before
(Kate Foray, Girl Wrestling Fan Will You Marry Me Volume 4)**

I always felt pretty lonely being a wrestling fan.

The first live event I attended was a SmackDown in Richmond, Virginia in 2006. I bought one ticket, a floor seat, and walked down to the Richmond Coliseum from VCU's campus. I stood during the entrances because everyone else did, but for the most part watched quietly and basically took in the fact that the the thing I'd been watching since I was a kid was now mere feet away.

Since that night I've attended a number of wrestling shows — from WWE to CHIKARA, to a small independent show in a Catholic church's gym in Brooklyn— and the majority of them have been intentionally solo. For some one who's slowly realized they're annoyingly Type A when they make plans, I just found it to be easier to plan these adventures alone.

I also slowly realized that you can be surrounded by hundreds, even thousands of people, and still feel very alone at a wrestling show.

In 2013 a series of events inspired me to start using an old Twitter account I'd made for fun in college and long for gotten. I started live tweeting RAW and SmackDown, and stumbled across what I would later discover to be Wrestling Twitter.

Joining Twitter feels a lot like college. You're surrounded by people who are all here for generally the same reasons, but it's intimidating as hell and you're just trying to find the right group of humans to mesh with to get you through each day. In college, you're trying on friendships like clothes. Some are around for the length of one class syllabus, others stick around so long as you keep going to that one house party every Friday night. Eventually you leave with the wardrobe you want, but there are a lot of worn pants left behind in the fitting room.

With Wrestling Twitter, the majority of your interactions are online. Not only do you get to see their thoughts on the latest RAW, but you're privy to a curated livestream of their day. That type of unlimited access can create a feeling of intimacy that develops quicker than it would if you only saw them once a week in person. When you eventually meet, and it's almost always because of a wrestling show, it's akin to a first date. You've built up this person in your head, while simultaneously trying to ensure that you live up to their expectations. You're hoping the rapport you had online carries over in person.

And when it does? You've leveled up.

You make plans around the live events calendar. If you can only see one another in short bursts of time because of the distance, you take as much as you can to live on until the next time. It's a long distance relationship, punctuated by emotional title wins and losses, WWE signings, and main roster debuts. You no longer feel alone at a wrestling show.

But like any other relationship, the heartbreak can be strikingly similar if the friendship doesn't work out. Maybe you'll run into your ex at a bar, but the chance of running into your ex-friend at the same promotions you both attended? Practically guaranteed. Mutual friends will continue to retweet and respond to their tweets, you'll see them making plans online with someone new. All in real time. The curated livestream.



Maybe you'll see them at the next show with someone new, and you'll quietly acknowledge one another as you walk past them to your seat. Maybe you'll be sitting with someone new as well.

Or maybe you're sitting alone again.

Kirsty Rowles Reading Transcript

Hello, so i'm going to read from Forever Incomplete 12, which is a split-zine with the lovely Nina from Same Heartbeats, hers is issue 16, which is the last perzine that I published before lockdown last year. The theme that we decided to write the zine on was love, so I'm going to read a non-romantic love letter that I wrote that's included in this zine:

A Love Letter

Dear M,

I guess it's kind of weird that I am writing this as a letter rather than continuous prose when I am writing it specifically for a zine. I tried a few times to write it more standardly but it was hard to know where to start our story. Did it start the first time I got an email in my work inbox from you, when we got together or when we broke up, when we agreed to live together, or at some other point entirely? I know neither of us believe in this kind of stuff really but sometimes I find it almost absurdly unrealistic that we essentially encountered each other by chance, this other human at once so eerily similar and so markedly different to ourselves, and think about all the ways that circumstances could have led us not to develop the relationship we have. I can't imagine being without my on-call not-doctor, and I assume you would be a bit put out to not have a trusty allistic sidekick that can dart in and selectively tell the truth on your behalf in difficult circumstances.

I have so much I could say, but I guess it boils down to the fact that I really fucking love you. You keep me going when things are hard with your often endless patience for reassuring me when I'm anxious, and you add so much value to my life when things are better. You have taught me about a million things that I didn't know about myself, about others, about love and about the world. We communicate in a way which, although occasionally accompanied by a furrowed brow and slightly terse utterances, is amongst the most honest, fulfilling communication I have ever experienced in my life. You help me see myself in a better light, and gently call me out on my bullshit when it is necessary. You are the most genuinely kind person I have ever met in my life and that makes me be better.

The other key thing I want to say is that I am so very proud of you. This last year and a bit has brought about a lot of changes for you, a lot of you trying to find and show your authentic self, which I know was taken from you for so long by ableism and all sorts of other nonsense, and I am proud that you have come so far in accepting yourself and what you need in order to function in the world. You know changes scare me, and I have selfishly feared at times that your development would mean you would outgrow our relationship, but at the same time I have been honoured to be part of it and to see how much happier and healthier you have become as a result of it. You're coming out of your cocoon and, seeing as the caterpillar version of you was great, I am hyped to see what the butterfly you can do.



I feel so lucky to know you and to have made the commitment we have to each other. Obviously we can't know what direction life will take us in but the basic premise that we will be together, in a Platonic Life Partner kind of way, means a lot to me. Thanks for all the laughter, support, ridiculous behaviour and takeout pizza so far. You're one of the best. <3

xxxx

Thank you.

Nina Zina: An ode to my future wrinkles, from Same Heartbeats #11

I'm going to read a poem that I wrote for my zine Same Heartbeats #11. It's called "An ode to my future wrinkles".

Every one of you
telles me a story
of smiles
and tears
all kinds of memories
drawn on my forehead
around expressive eyes
making them even more alive
and curious
because you have been living
and exploring
and discovering
and remembering
your lines form a secret language
like lemon juice in a diary
their meaning reveals itself
when you listen carefully
when you pay attention
not to burn the page

Youth in Flames abridged zine transcript by Stephen Grasso

[page 1]

Dean (thought bubble): Late again

Dean: Where am I going now?

Dean (thought bubble): Existence well what does it matter? I exist on the best terms I can.

[page 2]



Dean (thought bubble): Time to go to my happy place...

Dean: Everytime I come here to look in the mirror...I see the demon in me, waiting to come out.

[page 3]

Dean: And swallow everything.

Wes: Hey Dean!

Wes: So how are you?

Dean: Same as yesterday, not great, feel like death.

Wes: Well, if it helps, you're not the only one with problems. There's Ramona, who revolves her whole life around social media. Ron's uncle just died and he's trying to do right by his family. Krystal is lonely it's hard for trans people to be accepted. Yasmin has a controlling dad who won't let her live her life, Leon thinks everyone's against him...

Dean: And you're trying to talk to that girl.

Wes: Heheheh, yeah. That's pretty important though, I swear!

[page 4]

Dean: I'm tired of hearing other people's problems. Is this my life? What about mine? [page 5]

Dean: Let's go somewhere else, somewhere far away, from all these thoughts. [page 6]

Dean: Let's go to town, away from these people and their horrible fates. Away from the school, that true and only hell.

[page 8]

It's a jungle out here in Water's Edge, and the gods of the jungle are cruel. Want to see for yourself?

Cheers Swansea Zine Fest! I'm BluRaven C. Houvener, writer, illustrator, and creator behind BCH Comix.

As we know, zines can come in all shapes, sizes, and formats. One format I haven't seen get a lot of love lately is the digital or web zine format, which I'm not gonna lie is a format that is very near and dear to my heart as it's where I first got my feet wet in zine making before actually diving in head first to making print zines. And with only five minutes here to do a zine reading I'm going to knock out a couple of things.



One thing I'm going to do is really shine a spotlight on a zine submission I did back in January for the DC Zine Fest. They did a collab zine called "Goodbye 2020, Hello 2021"... a sentiment I'm sure we can all share.

When the Daylight Fades to Nothing: By Nicodemus & Matchez starts to play
Record Scratch

Jake
Wait...What day is it?

Now I know that was on the quick and straight to the point side but I think it got its point across none the less. But since that one was quick I'll give you something a little bigger now. What I'm about to read to you now is actually an excerpt from a zine that's been in the works for quite a bit now. There's been a couple of hiccups along the way but it should be coming in the next year or so. It's a little paranormal zine and I'm just going to give you a little tidbit of it right here right now...

I'm shocked that in my 32 years of life I haven't had more paranormal experiences. The bulk of happenings I know of are second hand from my father. Anyone who has read any of my comics, especially the 'Young St.Nic' stuff, or picked up a Nicodemus album, knows that he lived one hell of a life and bore witness to a lot. Some natural. Some supernatural. He talked of tales of lights in the sky and strange visitors. He regaled us of tales of his youth and dabbling in not so savory magic's... but using them for the good and protection of others. The trials he faced to become an Apache Medicine Man were personified with the multi-colored zigzag tattoo he wore proudly over his left eye. Even until his last years he would speak of spectral "women in black" who would violently attack him in the night. I can't speak of these things personally as I never witnessed them...but I can speak of one instance I did experience.

It was the summer of 2000. The day itself was still. It wasn't too hot and it wasn't too cold. It was just an average day with no element of grandeur or oddity. My father was sitting in the comically large chair that served as a focal point in our living room. He was intently reading a book. I was on the floor at his feet playing a game of tug of war with my dog Cluck. After going a few rounds cluck laid down panting happily. I let out a chuckle myself and looked up at my Dad. I don't know what made me look up at that exact moment but a few seconds after I did I saw a (pardon the cliché) shadowy figure drift over him. It was hard to describe. It lacked form or shape, it didn't move slowly but it didn't move quickly either, and it wasn't a shadow on the wall that could have been projected by an in passing car or object. Knowing for sure it wasn't a trick of my eye I found the words just tumbling out of my mouth, "What the Hell was that!?"

...And on that dramatic note I'm going to stop right there. For the conclusion you will have to wait until the Paranormal Zine comes out. If you follow any of my social media I will definitely be spreading the word when it does come out. I'm very excited for that comp zine, it's being put out by a near and dear friend of mine, so... fingers crossed. I've heard in the next year or so.



But anyway I hope you all have a very happy Swansea Zine Fest. Enjoy the Zine Festivities. I look forward to seeing everyones videos, their zine readings, and all their presentations, AND reading your zines especially.

Um...signing off. Take it easy!

Morgan Clark – Reading

Hi! I'm Morgan, I'm a zinester and poet. Today I'm going to read a couple of my poems, one I've published in a zine before and one is something I've been working on and plan to put in a new collection quite soon.

So, this first one is called 'Reflections':

Independence

If I could give it to you,

I'd place it gently in your palms

Like a gift

Wrapped up with care.

And if I could give you freedom

I'd place it on your lips

Fluttering delicately,

Settling it's wings like a sigh.

I'd trace wisdom up your arms

Arching with your veins

Branching out with clarity

Conscious, with purpose, tender.

I'd pour experiences onto sugar paper

Like a dye,

Cut out their shapes, and feather light,

I'd lay them on your back.

In the mosaic, gazing deeply,
I'd see my own reflection.

I'd see my own power,
Soft, quiet courage,
Cast like a membrane over my skin.

And on this occasion,
Just this one,
I'd let it sink in.

So this next one I, I say I wrote, I yelled into a voice not app on my phone at one in the morning on my way back from a party a little while ago, and, the things is, I haven't written a lot of poems about being trans I've found that a lot of the time it's quite difficult for me to everything I would like to say in a straight forward sort of manner, so there's a lot of metaphors in this and it's messy but I love it because it's messy and I hope you will too.

So this is called 'Trees'

For you it's a seed, it's a sapling,
It's something in the earth,
For me its an oak,
It's steady, its strong, it's reaching

But for you, its small, so small
You step and crush it with your heel
Unkowing, uncaring, because its just so small

For me it's growing, it's powerful
It's been there so long
Stretching, reaching out,
Looking for sun

And somehow, somehow



There's that tallness, that greatness,
And then you bearing over,
Somehow, stealing my sun

And for you, for you it's been days
It's been hours, it's been seconds
It's nothing
Barely a moment

But for me, it's been years
Its been decades
It's been centuries
It's been plunging it's roots down from before time even was
Before I was, before this was
Before we were

But for you,
It's the whim of the day
A whim that could change
Could take root, or just fly,
Be caught on a shoe
On the wind
And never seen again

But for me, now,
It's a forest
A landscape,
It's something
That's me,
I look everywhere, there's leaves

There's bark

And it's beautiful

And its huge

And you say it's not there

You say you don't have to pay attention

Because it's not important

I tell you to see, and you look past it

Like its still the old brown earth it was

In your head, but really never was

In mine.

And you look past it and you say

It's okay if you take a saw to it

Because it's not really there

Its okay if the sap bleeds

Because it's not really blood

You say it's okay

For all the leaves to fall

And the forest floor to decay

Because it's not really a forest

Because there's no floor, there's no decay

It's just earth and it always was

And I tell you that it's not

But I know that you can't see

And I try to paint a picture

Take a photo

I try to explain it with words

Stories and comparisons

I tell you of the redwoods

I tell you of the rainforests

I tell you of things that have been here

For the longest time and I plead

And you say,

You say,

That's different

You say,

It's not the same

You say,

What are those really?

And I sigh,

I sigh deeply

The air rustling through me

Until the wind howls

And you hear it

But it's nothing but a fussing rustle

In the back of your ear

And I groan

And I hear the branches

Cracking, snapping,

The wind grows strong

And you don't hear it

You don't hear it

And, suddenly, the forest is aflame



And there's nothing
Anyone can do
And you look down and you say
Why didn't you say anything?
Why didn't you tell me?
I would have been there
I would have put out your fires
I would have strengthened your roots
I would have been the doctor to your trees

And all that time,
That you looked on, at my trees,
You destroyed them day by day
With careless 'hers' and 'shes'

Thanks very much!

CONTENT NOTE: Drug use, suicide, death.

Hello Swansea Zine Fest.

My name is Phoebe Kitcher, and I'm going to be reading to you from my latest zine which is my first compilation zine, 'Tony'. It is about Anthony Bourdain who is a chef who died by suicide, so that is a content warning for the nature of this. I'm gonna read you the first couple of pages which are a little bit from me, and then an article.

A letter from the editor:

Anthony Bourdain was more than just a TV Chef.

When he died by suicide at Le Chambard hotel in France, June 8th 2018, something big happened to people around the world. He documented food, travel and the human condition, and touched a huge amount of lives with his work. His work celebrating 'peasant' foods in developing countries and lesser-celebrated eateries won him Emmys and Peabodies.

Celebrities die, but this guy...he felt like a friend somehow.

Something in the sense of community forming around Anthony made me want to document it, so I put out a call out, and this is what happened.



So here you go, Tony - probably the first zine about you. I've been drinking negronis in your honour.

Loneliness unknown by Tina E Akouris

I work a desk job at night where I'm alone most of the time. So I have a tendency to let my mind wander and ruminate on life once everyone leaves at 5:30 or 6.

There used to be nights when the loneliness became unbearable. I was transferred to a different office in 2017, one that was basically in a factory, and when everyone went home for the night I would hear noises from the manufacturing area next door. It would spook me.

I decided I needed a nighttime companion, one who could sit next to me and talk to me while I was working so I didn't feel so alone and nervous. It would have to be someone who had the ability to get my mind off things.

That companion was Anthony Bourdain.

I was always a fan of Tony's. I have most of his books, watched "No Reservations" and I'd try to watch "Parts Unknown" when I had time. But now I felt like I was reaching out to Tony for a different reason: I really needed a friend to keep me company and not just for idle entertainment.

Tony made time go faster. And his soothing voice felt like he was talking to just me. It was like he was sitting right there in my cubicle, explaining where he had gone on vacation. He was that friend I hadn't seen in a while and we were catching up on life. I didn't feel so alone anymore.

"Parts Unknown: Provincetown" became my favorite PU episode. I started to tear up watching Tony explain to a therapy group what he had done the first time he shot himself up with heroin: how he looked at himself in the mirror with that shit eating grin of his. And now, he told the group, he was planning on telling his daughter, "That was daddy." It was perhaps the most powerful scene, for me, of Tony baring his soul. And I couldn't get it out of my head.

I watched Provincetown over and over. It never got old, and the depression and sadness I felt was ebbing. Tony was my anti-depressant. I couldn't wait for 6 o'clock when everyone left the office so it would be just us. Our ritual continued with another office move, as I watched those same episodes every night.

It was 6:30 a.m. and my phone kept going off. I had a train to catch. I was going into the city on my day off to give a presentation at the office and my only thought was, "Don't look at the damn thing, you're going to be late."

When I picked it up, all I saw was "Anthony Bourdain" and I put the phone face down. I didn't even read the rest of the news alert because I knew he was dead. I had that feeling in the back of my mind for a long time, maybe since I became a Bourdain fan, that I'd have to face his death sooner rather than later. Watching all those episodes of "No Reservations" and "Parts Unknown" made me think that one day he'd get into an accident, be involved in a plane crash, or have a heart attack or stroke because all the drug use would eventually catch up with him. I think I'd be able to come to terms with his death or manage my grief better if Tony died of natural causes or in an accident. I never thought it would be suicide. I just didn't. Call me naïve, but that was the furthest thing from my mind. Since Tony's death, I've been getting sucked into that rabbit hole of



speculation and theory over why he did it and what prompted him to do it, and my depression returns.

I'm gonna skip to my last little bit of explanation in the zine now, and a quote from Tony:
"At the end of the day, I will be crushed under the wheels of history, and they will go on selling their mattresses and their crummy spice mixes, and I will be a red smear on the highway of television."

I finished compiling this zine in Nov 2019, but I wasn't ready to let it go. Today, on the 31st May 2020, I think it's time.

You can buy Tony in my shop, thank you for listening!

A SHORT HISTORY OF MAKING THINGS by The Esther Greenwood School for Girls

We were ridiculous then. We are mostly ridiculous now. I had been making things since I was a child, trying to commit to memory films that were on television, or that we rented from the video shop by writing mini "novelisations" that sometimes went very much off the rails regarding the actual plot of said movies, and then getting my mum to staple the pages together, as I apparently could not be trusted. Such famous IPs I handled in the day included *Watership Down*, *Teenage Mutant Hero Turtles*, and, ah, *Crocodile Dundee*. Most of my time was spent making these little books, these primitive fanzines. Because we had little money, a lot of the toys that I had as a child were either made from wood by my parents, or they were clumps of Lego that we would superglue together as a base, then sellotape an illustration of said character onto said base; some of the most important appearances of *Star Wars* characters in our childhood games were facilitated by these Lego, glue, and sellotape stand-ins.

It seemed natural to us that we should make things, that we should create our own books, our own magazines. I don't think we ever used the fanzine, I don't think any of us would hear that word until early adolescence, but there was a sense that already we had been written off by the people responsible for producing such media, and that if we wanted to voice our opinions, to share our feelings, it would make more sense to make our own things than to try to engage with the distant, faceless creators of such properties. There was never any stigma attached to what we did, because we didn't understand that these things weren't supposed to be ours, they were supposed to be properties designed to make money. Perhaps it was the environment. With video recorders being expensive, there were a lot of other ways in which a story was often shared: comic adaptations, novelisations, audio dramas. A lot of the time, my first experience of cinema was not via the medium of cinema, but one of these "lesser" adaptations, and the thinking was that if they were valid, then so was what we were doing. When I started my first regular fanzine, I was a teenager, and it was mostly about *Doctor Who*, which had been off the air since I was a kid but we all still held a great fondness for. Despite the absence of social media, the divide in those early days as the old internet suddenly blossomed was less significant than it is today, and our little fan circles often found themselves suddenly engaging with the publishers of official materials, with "actual" writers like Neil Gaiman, Clive Barker, and Warren Ellis, and it was this huge lawless mess for one brief moment



before the dust settled, and the narrative was established that if you made fanwork, if you created fanzines, wrote fanfiction, you were somehow wasting your time, and that such a thing should be looked down upon, that is was akin to masturbation, as I believe Ellis put it.

We were ridiculous then. We are mostly ridiculous now. We paid no attention.

Cath Elms

Hi, my name's Cath, I'm one of the co-organisers of Swansea Zine Fest, and I'm going to be reading 2 pieces today. The first is from 'Here In My Head' issue 18. This is my perzine that I've been writing for a couple of years. This piece is about my feelings of frustration around how equality & diversity had become very depoliticised in some of the circles I was in, and how I saw this trend of engaging with equality and diversity on a very surface level, which I found very frustrating.

Equality is not treating everyone the same. Equal treatment is not the same as justice. Equality means treating people according to their different needs. Some people's privilege means they experience life on the 'easy' setting, and so they don't need support to tackle systemic and cultural barriers. Our intersectional experiences are important and valid and deserve to be considered. More female CEOs is a hollow victory if those women are rich, cis, straight and white. Not "all lives matter", but "black lives matter", because it is black lives that are systematically under attack. You don't need a straight pride because every day is a straight pride, and when was the last time a straight person was murdered for their sexuality? (It has never happened.) International Men's Day is not just as valid as International Women's Day, because women need support to overcome systemic and cultural barriers in a way that men do not. Not enough men in female-dominated professions like the charity sector is not as big a problem as not enough women in male-dominated professions like Engineering – because which of those professions do you suppose has the high pay, high job opportunities, and high prestige? (Hint: it's not the ones dominated by women.) Just because you personally have not experienced an issue does not mean that the issue does not exist – we should not assume that our experiences are the summation of all possible experiences. Cis white straight men are not the default; trans, queer, disabled, people of colour are not "other". Calling oneself an ally is about more than just raising awareness – it is about using your privilege to break down barriers and provide a platform for those whose voices are often marginalised. Using appropriate language like correct pronouns is not "political correctness", it is treating those who have experienced oppression and prejudice with respect. We should pursue equality for marginalised groups not because it makes business sense, nor because equality is good for privileged groups too, nor because we have a social obligation to do so, nor because marginalised groups can add value to the structures that are dominated by and perpetuate the power of privileged groups. We should pursue equality because we care about the lives and experiences of others. We should pursue equality because we have empathy for those who have different experiences to us. We should pursue equality because it's the right thing to do.

The next piece I'm going to read has a bit of a different tone. So this is from a Buffy fanzine that I wrote with my friend Laura a couple of years ago. It's called "Never Kill a Boy on the First Date". In this zine Laura and I talk about our experiences growing up with Buffy and being lifelong fans, and we critique Buffy through an intersectional feminist lens. This is my favourite piece that I wrote for this zine, even though it's more fluffy and less cerebral than some of the other pieces I wrote. This



one is really fun, where I complain about something that really bothered me in the lore. Spoilers for Buffy season 4. This is called “the Initiative is stupid and makes no sense”.

The Big Bad of season 4 is The Initiative – a secret US Government agency tasked with the capture and research of demons for military purposes, led by Professor Maggie Walsh and stationed in an elaborate/ridiculous facility underneath the UC Sunnydale campus. The concept of the Initiative frustrates me because season 4 has some outstanding episodes that are ultimately dragged down by belonging to a series that is nonsensical and ridiculous. Here are just a few of my personal gripes with The Initiative:

Why would a highly-resourced military facility choose to use teenage boys who moonlight as college students as their frontline recruits? Were they seriously the most qualified and level-headed available military personnel?

Come to think of it – was Professor Walsh the only woman in The Initiative?

Why was this facility based underneath a frat house – what possible advantage could that have?

If Spike is Hostile 17, does that mean he’s only the 17th hostile to be captured in the entire history of the facility? If so, that’s remarkably poor for such purportedly highly-skilled military folks.

I like the character arc that Spike’s chip brought about – but why did The Initiative bother to invest such huge resource in the project when they could have just killed the hostiles? What was its purpose? How does the chip work? How does it detect the difference between a souled and un-souled creature? How does it detect intent to harm? SO MANY QUESTIONS.

There’s no way a bunch of college boys couldn’t come up with a better nickname for Professor Walsh than “The Evil Bitch-Monster of Death”.

How can The Initiative not know about the Slayer? Their purpose is to fight demons and vampires FFS – is a Slayer really that much less plausible?

If they’ve been around for a few years, how have they failed to encounter Buffy up until now? How did Angel fail to pick up on their presence? Where were they during the last few apocalypses?

Did no one consider the potential negative consequences of creating Adam? Like, let’s create a Frankenstein’s monster out of dead demon parts, I’m sure there’s been no precedent in the history of literature for *this* going wrong.

What were those big white balloons actually for?

Wither and Die

Hey you

You with your Cheshire cat grin

Would you like to dance with me?

and watch the lights of my eyes go dim

We could deteriorate together

We could decline in each other’s arms

We could waste away until nothing’s left

Seduced by tragic charms



I could run my fingers through your hair
till only a few whispers still linger
You could caress my cheeks
As they droop over your rigid fingers

In the life of the world
We are here for a moment
So let's make this moment matter

Let us dance together
Let us decay together
Let us wilt and wither away with each other

We're already dying you see
We've already started to perish
So let's kiss our skins that sag from our bones
And let our decomposition flourish

So let's dance you and I
With your Cheshire cat smile
That makes all this dying
Feel more worthwhile

Adhesives

I was never good at sewing
It was one of those lessons I had over and over
But still my seams split
I spilled out, blood red shimmering

I was told that's my madness
So I stitched myself again



Each time I split I was laughed at
Thick black sticky shame
I learned to make my own
That black tar held better than any stitches I'd sewn

I'd coat myself, each time I split
I coated myself till I could barely move

It took a long time to get that shit off
And I took the long fucking road to get there
I had to burn it
It boiled and bumbled and dripped from my skin
So I could stand like the mother of fucking dragons
My strength in my nakedness
And that madness I wore on my sleeve.

It is hard to keep madness clean when it feels like everyone else is stitched, sewn and coated
Thick black sticky tar they are more than willing to share

It was never madness
But the truth of me
And there is part of me so angry
She can't let shit go
I find myself pouring gasoline and flicking matches on to land I should tend to
It's a lesson I'm learning over and over

Her fire makes more sticky black tar
So I paint the room where I chain smoke, lamenting
Its only me whose killing myself
And when you have survived yourself so many times
That is a hard truth to swallow

I search the map for a more scenic route
One where I might laugh at myself
It is the lack of laughter with love that makes this shit solid
And so many souls are coated

So I laugh at myself, or I try to
I try not to shame myself
But I just got so damn good at it.

Blodeuwedd
From cauldron born
You were made
A child in a woman's form
Ferch yn ffurf fenyw
A botanical bride

Marched down the aisle
In chains
To wed for life
Without having lived
Heb nabod beth yw'r byd
Na beth yw bywyd
Nawr da chi'n mwy na blodyn
Ond fe ddysgoch chi'n gyflym
Ar ol cyfarfod eich cariad
When you stripped yourself
Of innocence
Let it fall from like silk
From your women's body
As you mastered the arts of treachery and trickery
To place gods on top of goats
For a spear to penetrate
Your freedom
But the trickster doesn't keep promises
Now a hollow stone stands
Where your lover last lay
And you haunt the night
Carchar yw'r nos
O blodyn i blodwedd i blodeuwedd



Zines as a medium for humour

Hello Swansea Zine Fest! I'm BluRaven C. Houvener, writer, illustrator, and creator of BCH Comix.

Being an independent comic maker I've met creators from all walks of life and met multitudes of aspiring comic creators. It's not a perfect divide but the bulk of ideas I've seen can be lumped into two categories. There are the hard core Big 3 worshippers who strive to have their work noticed and picked up by the Gods of the industry. Then there are the creators like me who just wanna get their work out there. Their story told. And don't care if the Gods smile on them.

Neither way is inherently good or bad, and I'm certainly not casting distain on Big Comics. I grew up reading X-Men and Batman. Spawn is what got me into wanting to make comics myself in the 5th grade.

The downside to that idea is the wait. When you've been around artists and creators enough you hear the tales of rejection letters. If you put yourself out there in any degree you're going to receive them. I have a folder on my computer full.

I think that high bar to scale is what draws many, including myself to the almost mythical world of Zines.

It's a magical world of unfiltered voices, unfettered by commercialism, telling the tales they want to and in this day and age there's no gatekeeper keeping you from making a zine and with Zine libraries, distros, and indie bookshops willing to promote/sell your work you can get your ideas to people that wouldn't see them normally. Especially if you're hanging back waiting for that golden ticket to come in the mail.



Talisman Zine

PART ONE

Hi, my name's Becky Lowe. I'm the Editor and creator of Talisman Zine. Thank you for inviting me to the Swansea Zine Festival. I'm going to tell you a little bit about the zine, how it started and how to get involved.

It started as an offshoot of Talisman Spoken Word. Talisman Spoken Word is a spoken word open mic. It runs twice monthly. We normally meet at Copper Bar but unfortunately, due to lockdown, we've not been able to meet for over a year. So I was thinking about how we could continue to promote poetry. There's lots of online groups, but I came up with the idea of encouraging people to submit written work to a magazine.

There are many reasons why I did this, one of which is as a writer myself I know how difficult it is to get into the mainstream magazines. Poetry Wales, for example, has thousands of submissions every issue, of which they choose maybe fifty up to a hundred, but no more than that. So it's very difficult getting your name out there when you're new and I thought this would be a great way of giving people a platform.

I also wanted to encourage poetry and writing that's a little bit off the wall – the sort of quirky and experimental stuff that doesn't normally make it through to other magazines. I've always loved zines, partly for that reason, because you can be a little bit experimental. You can try things that are a bit new and because it's not necessarily about making a profit or having loads of subscribers you can afford to be a little bit 'out there' and just take a risk with slightly different things.

So, one of the things I wanted to do from the outset was include cut and paste poetry. Unfortunately, my idea of doing a complete cut and paste zine and photocopying it had to go by the board because as soon as I started up with this idea, all the photocopying places closed! So I've come up with a little bit of a compromise. I do a certain number of cut and paste poems every issue as you can see (here are some examples) which are then photographed and scanned in. I hope to increase that element of the magazine as soon as I'm able to, because I want it to be a magazine that is fun, that's artistic, that's a nice thing to have in your hand, that people want to look at.

I just wanted to give people a platform to get out there, basically, and to try different things. We've had all sorts of poems – I'm so excited by it! This next issue, the May one we've got coming out, we've got a poem in the shape of a mountain, we've got some haikus written in Catalan by a friend and some Japanese calligraphy to go with them. We've got all sorts of different things: micro poems, flash fiction, and it's great because it's all stuff that you don't really see elsewhere.

I don't really ever have a theme as such, although what I find is as I edit the magazine and as things come through sometimes they just kind of take on a personality of their own and there are themes and things that kind of cross over, and that's really exciting when that happens. So our next one, for instance, is Mayday and it's got some traditional May Day elements and it's also got a piece about May Day Worker's Day in it, and so that's all come together, so I'm excited to get that out there!

In terms of what we accept, we're delighted to get submissions. I haven't really advertised ourselves too much because I don't want to be so overwhelmed with submissions that I can't cope. We're on Facebook Talisman Zine, so it would be fab if you could look us up and get involved.

In terms of how the whole thing works, it's very simple really. I get people to email poems that might go in and artwork, which we're always looking for as well. It's produced very simply on Word and then printed out. I distribute it at the moment to all the people who've submitted and other people



who are interested, particularly my poetry friends. I'm hoping that once lockdown's over I can get more copies done and get them out, perhaps to cafes and other places where people congregate. And obviously once we restart the open mic I'd like to have them to distribute to people that come to the spoken word as well. At the moment I'm not charging for them so I'm not covering my print costs. I hope that, eventually, if I can sell them at events, I can cover costs that way. But it's not about making costs as far as I'm concerned, it's a labour of love, because I just want to see everyone out there writing and getting excited by creativity, really.

So if you want to get involved, I'd love to hear from you. Look out for Part Two in a minute. Thanks!

PART TWO

Hi, so this the second part of my little chat about Talisman Zine. I'm going to tell you a little bit about how to get involved and how the whole thing works. But first I'd like to read you the Manifesto I put in the first issue:

Manifesto

ART is a form of rebellion

At a time when so much of what we love has been taken away from us – live gigs, live music, open mics – Art injects colour back into the world.

In the beginning was the **Word**...

Words are pure **magic**. Words are spelling. Words have power to create or destroy.

Art says: We are here! Our voices matter.

Art gives voice to the voiceless and dispossessed. That is why fascists throughout history have burned books and paintings.

Art unites. **Music** is pure, vibrational **energy**, emotion distilled into sound.

Art is the dance through we which live our shared experiences.

FIND YOUR VOICE

Share it powerfully

Never let anybody tell you that you are not good enough.

You are more than enough. You are beautiful, precious, unique. Nobody can tell your story better than you.

So tell it,

Sing it, Draw it,

Shout it, Dance it,

Live it! Be it!

So that's our Manifesto, and if you'd like to get involved with Talisman Zine we'd love to hear from you. I haven't advertised it too widely partly because I didn't want to get so inundated with submissions that I was having to turn people down, because part of what I want to do is be open and encourage as many people as possible to get their voices heard. But, having said that, we are always



happy to hear from you! Particularly if you've got something a little bit different, a bit quirky, the sort of thing that wouldn't normally get into a mainstream magazine, we'd love to hear from you. We're always looking for artwork as well, pictures or photographs, bearing in mind at the moment we're in black and white because it's cheaper to photocopy. Although I love colourful pictures (I might think about doing a colour cover one day) at the moment whatever we do has to be easy to reproduce in black and white. So if you've got anything you'd like to send us, that'd be brilliant.

The best way of getting in touch with us is to go on the Talisman Zine Facebook page. We've also got a Talisman Spoken Word Facebook page if you're interested in that side of things, and you can email me any submissions at swanmedia@ntlworld.com, and follow me on Instagram or Twitter where I'm @BeckyLowePoet.

So, we'd love to hear from you, and I hope I've inspired a little bit. As I say, I'm still quite new to this but I am absolutely loving it! I would totally recommend, if you're thinking of starting a zine – do it! Because it's brilliant! It's a really good way to encourage other people. It's great to have a project. It's a labour of love. I'm not making any money out of this at all, it costs me money to reproduce it. I'm hoping eventually I might be able to sell copies at live events just to cover print costs. For the moment it's mostly going out to people who contribute by sending poems or artwork. Or if other people say 'That sounds great, can I see it?' I'll print one off and send it to them. Once photocopying places open, hopefully that will mean we can increase the number of copies print out do each month and really start something amazing happening, and I'd love to include them at open mics too.

I should say as well, in terms of submissions, it's not a political magazine as such but I have a left-wing political bias, I'm quite open about that, so just be aware of that. If that's not your bag, it's probably not the magazine for you! And obviously we won't take anything that could be offensive in any way, so nothing racist, nothing transphobic, nothing homophobic. And we're careful about language because we've had a couple of contributions from children, which is great, so just bear that in mind too.

Anyway, I hope to hear from people and do follow our Facebook page if you can, Talisman Zine.

Cheers! Thanks for listening. Bye!



Zineology: Prisoner-written zines

My name is Lucas Alan Dietsche amateur zineologist. I want to see if the kids Justice Journal I study criminology app ama-zine world of prison zines or prizines, but sounds pristine, not even close. Like snowflakes they are each of their unique ways of being documentation of contemporary samizdat in the prison system. A Lot of them use various different formats, they talk about the prison system and about themselves different kinds of Auto ethnography there about Manifestos, poetry, illustrations, stuff on the ground.

There's a lot of stuff that is not very much researched with zines, especially now. Zines are what's really important. David Gilbert the other famous Anti-Imperialist freedom fighter in prison said that zines are it. Like I talked to people and a lot of people don't know what zines are, thinking I mispronounced magazines.

We talk about what zines are. Talk about what each of them have tried to understand, I don't have all the knowledge of pedagogy or knowledge of culture, project of solidarity, long term fun project. Zines are in my research or observations, research sounds very bourgeois, zines are of all countries, are almost the samizdats of the Soviet Union. That was a variety of political thought, that means "self-publish", in Russian, trying to subvert the "official" Soviet Press, when it became Stalinized. There are different kinds of samizdat. We are not looking at Samizdat, how there is a historical precedence in regards to creating things, behind the walls. So, what I have here is a collection of zines, I have collected over a decade some of a given part of the zine project.

This is one put out by Anthony Rayson of ABC South Chicago, he is a great connection, one of the many, few hot spots in the country of the United States of Amerika-ka-ka that has zines and everything as I know of prison zines.

This is a great one on "How Prison zines are Used to Empower themselves", discuss how on one of the pages " zines are a real weapons".

One of the paragraphs "Comrades, i encourage you to pick up a zijne, I encourage you to pick up struggles, anarchism, build up your vocabulary work on developing right , practice your hands at making revolutionary art, environment, social conditions, explosive weapon real weapons either like grenades..." One of my favorites, because I use at presentations at conferences . In it xeroxed pictures of Pelican Bay struggle that happened a couple years ago. What's unique about prison zines or prizines, a lot of typewriter written stuff .

When I was on probation I actually wrote a few zines, using a different variety of typewriters in late 2014, you can go to Goodwill and find typewriters, now it's really hard. That's a really good one.

This is another good one "Solidarity with prisoners" which is mostly xeroxed in prison , or what they find in magazines. "Positions against Prisons" Unlike during the Samizdat days in the Soviet union, smaller smuggled

through Matchbox or through letters, the United States does not have a specific law against prison zines. But it has laws against "inflammatory", makes up all kinds of laws of reactionary fascist shit. Prisons can not be abolished only destroyed.



One of my favorite ones I came upon is "Puppy goes to Prison " is this cute little thing, with this puppy, goes into prison, finds a friend, gets out of it, and is easily constructed. I ' m very very impressed with couple others like you really have your basic Prisoners Speaks", against printed by Anthony at ABC, what's going on in Nevada, This is kinda of a compilation of prisoners that write, I have a couple on the series on the uprising of Lucasville, put out by Redbird Prison Abolition, very cool. Sometimes prisoners like Russel Shrorat will put out, his own manifest a whole bunch of different things. I know that like ABC has a list of zines, Microcosm of list of zines. a list of people that you can write to to get their zines, part about Lucasville regarding the Convict Race which was a prevalent thing when the Lucasville uprising was happening, painting and graffiti, there's no black and white, there's a convict race. Here's another one, sorry about the Coffee stains, I have on it about Comrade Anthony Rayson , this is a really cool one about Rayson, what he has been up to for the last couple of generations, awesome pictures, and talk about prison zines all day. But I'm like running out of time so yeah so please please please do not ignore my prison zines. They are a lifeline of letters and phone calls. .

And I'm Lucas Alan Dietsche, my contact info is on this. So, Stay Dangerous.



Close:

Hello! So we've come to the end of Swansea Zine Fest 2021.

Thank you so much for tuning in this year – we hope you've had a great time, we've had an amazing time, and what better way to spend a rainy Saturday lockdown afternoon? Thank you to all the contributors to our programme this year, who contributed such amazing talks, workshops, zine readings, and digital zines for our grab bag. This event couldn't have happened without you, and we're so proud to have been able to host such a great lineup this year full of so many different kinds of talks on various aspects of zine culture and self-publishing. Thank you so so much, it's been awesome.

We also want to say a big thank-you to our friend Tukru for designing our beautiful posters this year's event – Tukru is an illustrator and does some amazing artwork that you can check out on Instagram @ tukru_xoxo thank you to our friend Naomi for tech support.

If you enjoyed today and fancy keeping the party going with some zine-making, we are holding a 24-hour zine fest starting at 5.30pm today UK time – we're encouraging people to sign up for our challenge where you create a zine from start to finish from conception to final product in 24 consecutive hours. It'll start at 5.30 today and run until 5.30 tomorrow. We'll be doing regular Zoom check-ins with each other as a group and we'll have a group chat as well to keep each other motivated, particularly in the late Saturday night hours, and give each other inspiration and tips, and hold each other accountable. It's going to be fun with great people there. If you haven't signed up to that and would like to take part, message us on our facebook page for the Zoom link.

If you enjoyed today, make sure you have liked us on Facebook, and leave us a Facebook page review, that really helps us reach more people for future events. We're entirely volunteer-run, 3 of us run this event, and we're not-for-profit, so word of mouth is how we rely on getting our events out to people, so things like Facebook reviews and likes and comments on our posts are a huge help. You can also follow us on Twitter, Instagram, and YouTube @ swanseazinefest, and we'll put links to all of those down below.

Don't forget that if you go to our website – bit.ly/swanseazinefest2021 then you can download a free grab bag full of free digital zines. You can also download transcripts of all our talks and readings on the website. DO check those out if you're interested.

So, Thank you so much, it's been really fun. We are so glad that we've been able to do this, and what we'd like to do in future events is have Swansea Zine Fest over 2 days with one day as an in-person event and one day entirely digital. Because although we do miss doing in-person events, we also think there's space for this kind of digital activity which is really accessible for a lot of people. It's really cool that we're getting people tuning in from all over the world as well so we really want to keep this kind of thing going alongside our 3D events. We will keep you updated as and when we plan that, so stay in touch with us on our socials. Fingers crossed we will actually be able to do something in 2022.

So that's it really – thank you, stay safe, and we hope to see you in 3D at an in-person event sometime soon. Enjoy the rest of your day!



Virtual Swansea Zine Fest Gag Reel:

Gag Reel 1:

Featuring Morgan and Kirsty (M & K)

Both: Hello

M: Hi, I'm Morgan, my – I – nope

Both: *laughs*

Gag Reel 2:

Featuring Morgan and Kirsty (M & K)

Both: Hello

M: So, uh, welcome – no

K: *laughs*

Gag Reel 3:

Featuring Morgan and Kirsty (M & K)

K: We've got a quiz all about zine culture and DIY culture - publishing – er, um, fuck! I can't – I've done it – I fucked it

Gag Reel 4 featuring Cath:

Hello! So we've come to the end of ... [noises]

Hello! Hello! Hello? Pssshhh.

...2021. Thank you so much for tuning in. Ugh. Hiiii hiiiiii.....

So that was the... no. Hm.

Well, uh ... hm.