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Zine

Fraturdays 9-3

Room D 010

Class # PR 244.01

BEFORE WE GET STARTED,

AN INTRO DUCTION: TION:

HOT DATES

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| AUG 31 | First class - first project assigned |
| SEPT 7 | Mini-zine due, Project II assigned, binding demo. |
| SEPT 14 | Project II due, Project III (book fest) assigned, letterpress demo. |
| SEPT 21 | Field trip to MICA Library - work day |
| SEPT 28 | Project III due, Project IV
Baltimore Book Fest opens today. |
| OCT 5 | Work day in morning, afternoon trip to Cockeyville Library. |
| OCT 12 | SPX!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! |
| OCT 19 | Work day. Form groups for upcoming project, |
| OCT 26 | Project IV due, Papers / presentations for group zine due, begin Group Zine. |
| NOV 2 | Work day. |
| NOV 16 | Work day. |
| NOV 23 | THANKSGIVING! Relax, eat too much, sleep. |
| NOV 30 | Work day, final paper assigned. |
| DEC 7 | CRUNCH TIME! |
| DEC 14 | FINAL DUE - last critiques, clean up. |

THIS COURSE IS ALL ABOUT THE CHEAP HANDMADE MULTIPLE.

SELF PUBLISHING IN THE FORM OF ZINES HAS BEEN AROUND SINCE THE 1940s AND BEFORE WHEN SCI-FI FANS BEGAN TO PUBLISH THEIR OWN STORIES AND CRITICISM IN SHORT-RUN BOOKS CALLED FANZINES. WHEN THE COUNTER CULTURE TURNED FROM SCI-FI TO PUNK ROCK IN THE 1970s, THEY ADOPTED THE SAME DIY APPROACH TO PUBLISHING, BUT DROPPED THE DECIDELY UN-PUNK 'FAN', AND KEEPING THE ANTI-ESTABLISHMENT TERM 'ZINE' AS THEIR OWN.

THIS COURSE IS GOING TO DIRECTLY ADDRESS THE PLACEMENT OF ZINES IN CONTEMPORARY CULTURE. WE WILL VISIT THE COCKEYSVILLE LIBRARY HERE IN BALTIMORE WHICH HAS AN AMAZING ZINE LIBRARY AVAILABLE TO THE PUBLIC. WE'LL ALSO TAKE A CLASS TRIP TO THE SMALL PRESS EXPO (SPX) IN BETHESDA, MD TO VISIT 450 EXHIBITORS, MOST OF WHOM SELF PUBLISH THE WORK THEY ARE EXHIBITING.

WE'LL WORK IN TRADITIONAL AND NON-TRADITIONAL MATERIALS IN OUR ZINE PRODUCTION. WE'LL PRODUCE ZINES INDIVIDUALLY AND IN GROUPS, WITH BOTH SHORT TURN-AROUND AND EXTENDED DEADLINES. WE'LL ALSO INTRODUCE A LETTERPRESS AND SCREENPRINTING, APPLYING THEM WHERE APPROPRIATE.

YOU'LL HAVE THE OPPORTUNITY TO SELL YOUR ZINES IN CONTROLLED SITUATIONS, ON YOUR OWN, AND GIVE AWAY OR TRADE THEM. REST ASSURED, THEY WILL GET OUTSIDE OF THE CLASSROOM.

Layout for California Job Case (for letterpress)

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CLASS REQUIREMENTS

Come prepared for class. You should have your sketchbook with you every day. You should have all supplies you might use for your project with you. You should be in class every day. Attendance will play a major roll in your grade: 2 unexcused absences = affected grade, 3+ unexcused absences = failing, all regardless of how awesome you are. Likewise, late assignments will lose 1 letter grade per week late regardless of how awesome they are.

This is a fast moving class and you won't have time to catch up if you fall behind.

Finally, if a zine is unattractive, no one will want it, including me. Craftsmanship is key.

GRADING

All projects grades will breakdown as follows:

In class work: 1/3

Followthrough of ideas: 1/3

Execution of final product: 1/3

Final, end of class grade will breakdown as follows:

Project grades (including writings): 1/2

Attendance / tardiness: 1/4

Class Participation: 1/4

Grading scale (standard, MICA-wide):

100-97=A+ 84-81=B 68-65=C-

96-93=A 80-77=B- 64-61=D

92-89=A- 76-73=C+ 60-0=F

88-85=B+ 72-69=C

RECOMMENDED READINGS

Notes from the Underground

Stephen Duncombe

Stolen Sharpie Revolution: a diy resource

Alex Wrekk

Whatcha mean, what's a zine?

Mark Todd

notes, and otherwise great ideas.

Important concepts to address/consider:

Aesthetics:

This one should be natural for you. You're in art school, people, it's your job to make things look good. Gone now are the days of zines held together with glue and tape. It's all been done. You need to produce something that people want to pick up. Craftsmanship will play a big roll in this. New structures and materials may apply here too.

Salability:

Is anyone going to purchase this? Sure, it may cost a dollar, but we're all broke, that dollar is important. Aesthetics help here, but so does your content/concept. It might look nice, but if it's boring, no one may want it. Cheap tricks come into play here too.

Content:

You need to fill it with something that A.) makes sense, B.) keeps a reader's interest, and (usually) C.) has somewhere to go in upcoming issues. You need cohesion within your zine, and for it to make sense from beginning to end, which brings us to...

Heirarchy:

This is basically your visual order. Heirarchy gives you a simple visual structure that your eye naturally follows through. Heirarchy also applies to keeping content organized and logical.

Distribution:

How will your zine reach the masses? Who might carry it? How will they know about it? Are you going to handle it all yourself? Sell them on commission? Put it on the web as a downloadable file?

Promotion:

Even if someone does carry your zine, how will they know it exists? What resources exist that can promote it for you? What can you do?

Intro/Outro:

In the artist's book world, this info falls under the term "colophon". Basically, it is how the zine was made. You can adjust it to be more about your general or specific mindset while making the zine. These are not always necessary, but often nice.

Feedback: What do people say about your zine? Do you care?

CLASS / PROJECT MATERIALS:

- Paper and other materials for zines
- Common binding materials (linen thread, needles, awl, bone-folder, etc)
- Bluette Gloves (no substitute)
- Any specialty inks you might need
- \$20 letterpress deposit if using type.

ADA COMPLIANCE

In MICA's efforts to provide the highest possible quality educational experience for every student, MICA maintains compliance with requirements of the ADA and section 504. Any student who has, or suspects he or she may have, a disability and wants to request academic accommodations must contact the director of the Learning Resource Center immediately.

The director of the Learning Resource Center, Dr. Kathryn Smith, may be reached at 410.225.2416 or at ksmith@mica.edu

HEALTH AND SAFETY

MICA has developed policies and practices to ensure a healthful environment and safe approaches to the use of equipment, materials, and processes. It is the mutual responsibility of faculty and students to review health and safety standards relevant to each class at the beginning of the semester. Students should be aware of general fire, health, and safety regulations posted in each area and course specific policies, practices, and cautions. Students who have concerns related to health and safety should contact the Environmental Health and Safety Coordinator.

The Environmental Health and Safety Coordinator, Quentin Moseley, may be reached at 410.225.0220, or at qmoseley@mica.edu.

THE ZINES:

Source and resource:

Wm. Baumgarten Rubber Stamps
342 N Charles St
410.727.3733

These guys make great rubber stamps from any b&w image. Large or small, it doesn't matter. They can be a little pricey on the large side, but if you are making a lot, or go in with friends, they might discount it for you. Be sure to tell them you're a starving art student. Call ahead with questions.

Victory Factory
www.victoryfactory.com
Awesome cheap silkscreens.

XPEDX
3101 Washington Blvd.
410.644.2105

Printer supply house. An excellent source for paper and envelopes - lots of unusual items as well. Check out the discount shelves and sample books.

Clearbags.com

Just what the name implies. A huge inventory of cellophane bags to sell your wares in. Many sizes available. Combine orders with friends to save money.

Envelopemall.com

Again, you guessed it from the name. Every size, shape, and make of paper envelopes. Could come in handy...

NY Central Art Supply
nycentralart.com

62 Third Ave (@ 11th st.), NY, NY.

An amazing store of art supplies, especially paper. If you're looking for something unusual for your project, they probably stock it. Definitely worth the visit if you're going to the city.

AND FINALLY
**THE
REST.....**

Project the first.

Based on the series of themes presented in class, pick one and produce an 8-page mini zine using one of two binding techniques provided in class. The goals of this project are primarily aesthetics. You'll also be addressing flow of concept, and hierarchy of content. Content can be self-referenced or may come from outside sources (internet, etc.)

Plagiarism is not an option.

Edition: 20+

Project II

Using your first project as a stepping off point, and stealing as many good ideas as you can from your classmates, create a zine using one of the two provided binding techniques. This time, the subject matter is completely your own, your theme, your content, your everything. Take submissions if you like, there are no rules. Use this zine to test out long-term project ideas. There need to be many more where this one comes from. Address aesthetics, hierarchy, and flow again, but also consider the form - will someone want to buy this?

Edition: 20+

Project III

Gary Kachadourian is the director of Visual Arts at the Baltimore Office of Promotion & the Arts. He is managing a booth at this year's Baltimore Book Festival called The Magazine Stand, and is taking submissions of 8-page zines (that's 2 sheets of 8.5 x 11, folded and stapled). They will be sold for \$1-\$3 each, and all proceeds come directly back to the artist. You are all entering work. There is no theme and no requirement except for the size. Consider building on your last zine's subject matter and creating a series. Address everything you did in your last zine, but also consider salability, user feedback, the lifespan of a zine (where does it go after you sell it?), and long term theme ideas.

Project IV

Now that you have a few zines under your belt, it's time for you to address WHY you're making zines. Zine culture as we know it has been around for more than half a century, and a lot has changed in those 60+ years. The advent of computers has

not only brought us desktop publishing (a boon for zinesters), but also the internet. In this modern age, what is the point of producing a zine, with limited production numbers, heavy work loads, and often no feedback whatsoever?

Produce a full length zine, in any size, in which you'll tackle the concept of it's place in modern society. Address the basics as before, but also consider how to gather user feedback, distribution, layout and easy of use/reading. Where would you like this zine to go? Private collections, libraries, free bookstores, street corners?

Edition: 40+

(Group) Project V

After picking groups and submitting written and verbal presentations, you will produce a group zine in a theme of your choosing. This zine introduces division of labor. Take the strengths of each participant and produce something greater than the sum of its parts.

This will probably be the most challenging of all your zines. You will be coordinating your content and labor and creating a cohesive zine. You should have a grasp of distribution, but consider self promotion now. How will people find your zine? Do you need a call-for-entries or is all of the content self created? Don't be afraid to break the rules of typical zine construction regarding materials and structures.

Edition: 40+

Project VI

This is it. The last zine for the class. Building on everything you know, create a zine of your own subject matter which has a place in today's society, is effectively and successfully promoted and distributed, has shelf-appeal and salability.

Push your materials, push your content. Don't just rehash old ideas.

This zine should be a continuation of your other projects. However, do you consider it the end or the beginning? Is this your last issue? How will your adoring fans feel about that?

Edition: 40+

(idle doodles go here, just keep paying attention)