
How to Make Zines with Courtney Cerruti

Chapter 1 - Making Zines

Overview

Hi, I'm Courtney from Creativebug. In addition to teaching here on Creativebug, I also teach in person. And one of the places I love to teach and teach often is at the San Francisco Center for the Book. And bookmaking is actually where I started teaching. I would throw bookmaking parties in college. And part of that is zine making. And you may have never heard of a zine or maybe you heard it pronounced zine. But it's zine like magazine, and zines are self-published little books. I wanted to share some quick and easy book structures that can be made into zines. All you'll need is your kitchen table of whatever workspace that you're going to work in, a couple of pieces of blank paper, some content, scissors, glue or double-sided tape, and a photocopy machine so you can make duplicates, trade with your friends, or even start selling your own zines. What I love about zine making is the accessibility. It's a great way for you to get your artwork out into the world in a totally new format. You don't want to keep all of your new doodles or your little tiny paint swatches or even your full sketches hidden away in your sketchbook. Zines are a way you can take all of that little ephemera and artistic creativity and put it into something and trade it with a friend or sell it at a zine fest.

Materials

The materials for this are very simple. You can make a single page book out of any single page regardless of the size. I'm going to start with an 8 1/2 by 11 and an 11 by 17, because these are two standard sizes that work on a photocopy machine, so this makes it really easy for you. The content of your zine could be almost anything. You can draw directly on your paper before you photocopy it. You can collage on your paper. I'm going to be using a collection of my vintage photo booth photos, because this is easy content. It's found content. You'll also need some double-sided tape or a glue stick if you prefer. Washi tape is optional. It's a great way to add items and decoration or content to your pieces. You'll need some kind of twine or thread for the pamphlet stitch I'm going to show you later. This is a wax linen thread. And I've got a bookbinding needle, but you could also use an embroidery needle. Just anything that your cord or twine will fit through. Regular sewing thread really isn't thick enough to hold a book together, but if you had some kind of heavy embroidery floss, that would work. You also need a pair of scissors or you could use an X-acto knife and a ruler if you prefer. And then I wanted to tell you just super briefly about paper. There's a whole world of paper. In fact we even have a class " I have a class on Creative Bug called Paper 101 you could watch prior to this class. I have two examples of sort of average copy paper here from my local copy shop. This is what we call bond paper. It's what's going to be probably loaded in your black and white copy machine and it's 20 lbs and it has a " out of a 100 brightness, it's a 90. That's something you actually see on the package, but you could ask. This one is a slight step up. This is 28 lbs and it's 100 percent brightness. And it's slightly creamier. You're not going to be able to see this, but I can tell you that the surface is a little bit slicker and my prints are going to be slightly more vibrant. This will work fine too. And this is kind of just like your average, like I said, bond paper. Really you can use whatever paper to start. It is nice to kind of have these things in mind as you make more and more zines, figure out what kind of printing you like, but really this is a trial and error kind of process and a lot of the fun is in the experimentation. And last you'll need a photocopy

machine. Don't let that deter you. It's just like any other material. A photocopy is 10 cents if it's black and white. 69 cents if it's color. You can do this at home if you have a flatbed scanner in an inkjet printer. That's fine, but a photocopy is traditional and that's what I like to use.

Books Structures

Single-page book structures

The single page book structures I'm about to show you are awesome because the same technique and principles apply no matter the size of the page. So use whatever you have. We're going to start this first structure with a simple 8.5x11. This has no content on it. We are doing a mock up. So it can be any kind of paper. I would recommend you have to use the same size that you want your finished seam to be, but I would recommend the same weight of paper, too. Again, we're just using that office copy paper. I'm starting by folding this in half the hot dog way. You'll remember that. Just creasing it with my finger. Opening it back up, folding it the hamburger way. Just lining up my edges as best I can. Give it a crease. I'm not using a bone folder and really boning down my edges. I don't like to do super hard creases like that until I've got everything cut because you can see things start to wiggle a little. So it gives us one last opportunity to kind of get things in line when they get to the end. We're going to open this up. I'm going to flip it over so I have that mountain or peak fold here at the top. You can see it looks like a little mountain. And I'm going to take each edge and fold it back to the center fold. And what you wind up with are eight pages on one side, eight pages on the other. Some of these pages will be hidden when we cut, make our cut and turn this into an actual book and not just a sheet of paper. This is your mock-up. This is where you're going to make all of those notes. It's where you can note what's going to be the cover, what's going to be the back cover, where your content is going to be, what direction it's going to go in so you don't have any upside down content when you go to make a photo copy. That will all become clear when we cut this in half and make it a book, which we're going to do now. So because this is just blank and there isn't any content, We're going to make a cut that goes along the center fold for three panels, and one panel will stay attached. And that's what's going to hinge our book together. We can make that cut from the left side toward the center or from the right side toward the center. At this point it doesn't matter because this is a blank paper. I'm using a sharp pair of scissors, but you could use an x-acto knife, ruler, and cutting mat if you prefer. I'm cutting through three panels and I'm leaving this last intersection. Where this intersection happens, I'm not cutting that last panel. And you have a pair of pants. Tada. You're done. This is going to become a book. And all you have to do is fold on that last fold that you didn't cut through and then allow these pages to come together. And you have a little tiny book. And this is where I like to knock up my pages as they say. And just kind of align everything and then really press it down. That's why I wasn't using a bone folder earlier because I like to wait till this last step because things can wiggle just a little bit. And this is where your book is. Grab a pencil because we're going to mark this mock-up up. That's the point. So if we look at this like a book, this is our front cover, This is page one, page two. Turn the page, this is three, four, five, six, seven, eight. This is the back cover. And for this format I usually wouldn't include these back pages but you can. And when we open this up, this shows you the directionality and the number of pages that you have where content is visible. The front and back cover is also visible, and these are what is on the back. This gets hidden entirely when I fold the book together. So there's no way for content to be there. You want to make a mock-up like this for any zine that

you start with because it tells you how many pages are visible, what direction your content needs to be in, where your front and back cover is. So this is going to be your guide when you go to make your final zine. This is the format we're actually going to be using in the zine that we make a little bit later, but I still have a few more single-paged structures that I want to share with you. We're going to move on to an 11x17 sheet because this is the largest paper that you can get easily at your average copy shops. So this is the biggest you can go. And it's nice because it allows you a larger page size and more pages. We're going to start in a similar way. We're going to fold this guy hotdog in half. And then we're going to take our edges and fold them straight to that center fold we just made. On both sides, let's try to line it up the best you can. Open it back up. We're going to fold in half hamburger way. Fold those edge pages, or the open edges back to that center folds You're going to wind up with 16 panels, or pages. It's got four columns of four. Now you can cut this in two different ways to create a horizontal or a vertical book. And I'm going to show you that. We're going to start by cutting from right to left, again, just through three stopping at this intersection because that's where it hinges our first and second column. We're going to cut from the opposite side in for three pages and then back. OK, so this way, this way, this way. Always stopping at that last intersection because that's what's holding our books, our book pages together. Again, just using my scissors You could draw a line if you feel like you can't see where this fold is if it's on your mock-up, but I wouldn't do that to your actual zine because then that line usually photo copies and it can show. If you mis-fold something or mis-cut something that's really obvious whereas if there's no drawn line you don't really see it. Skip this middle one because we're going to cut that from the opposite direction and we can cut this one. Stopping at that last intersection. Turn it around. We're going to cut this way. So we cut along the long side, right? We cut these long seams here and you wind up with an M or a W instead of a pair of pants. And then this becomes a little book. So just start at one end, gather up your pages. These seams that we didn't cut, usually you have to reverse the fold on that and that's fine. That's just part of the process. So you might feel a little resistance there. And knock up your pages. Once everything feels aligned then you can go in and press to really crease those folds. You could use a bone folder here if you want. You can see how that lies much flatter. And what you're left with is a little horizontal book. So we'll do the same thing. We'll take our pencil, front cover, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, back cover. And then again, probably won't have content on these pages although you could. We open this back up. It allows you to see how you need to prepare your content and the orientation. There's no need for arrows or anything like that because we've got numbers and can tell what's right side up and what's wrong side. I have another piece of paper that I folded in exactly the same way but we are going to make our cuts differently on that. So we'll set this aside. Grab our other piece of paper, fold it exactly the same. We just made cuts on these long folds. Now we're going to make cuts on these short folds. Instead of giving us a horizontal book it's going to give us a vertical book. And we'll end up with a little squatty M or W. Cut there stopping at that last intersection, skip, cut here. This cut's not perfect. That's fine. This is just my mock-up. Rotate and cut in that middle seam, or middle fold rather. Got a little squatty M or W. Same thing, allow the folds to do what they do naturally. On that uncut fold that hinges our columns together you're going to probably reverse the fold from how you originally folded it, which is fine. Get it all together, knock up those pages, and then press down. And then number this. Front cover, 1, 2, same amount of pages, but you can see whereas this book has horizontal pages, this one has vertical pages. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, back cover. Open this guy up. And here you can see how to lay out your content. So you got three different single page structures that allow you to make a single copy and get an entire book which is pretty

awesome. These are really easy and quick to make. You could do this with kids drawings. You could do it with your own sketches. I'm going to show you how to create some content and how to use some content to create a little zine like this one. And I have one more structure that I want to share with you. The accordion structure is one of my favorite structures. You can do it with any size paper. We're going to do it on an 11x17. And this one we're going to make out of two panels that we'll take apart and then put together so we get a really long accordion. And if you haven't seen an accordion before, let me just show you. This is a finished zine that I'll probably show you again. An accordion is just like it sounds. It's also called a concertina. It's made up of these accordion back and forth pages that come together. Before we take this paper into two pieces and tear it in half because we're going to attach them back together, we need a little tiny margin to do that. So you don't have to have any rulers for this. That's what I love about the accordion format. There's no math involved. It's all proportionate. It's all about how you fold and you're always folding in half. But we have to create that little margin to start. It could be, I would say no smaller than a half inch, probably no wider than an inch, but it can be any size. I'm going to eyeball about a generous half inch and just fold that away. This is where we're going to be hinging or attaching our two accordion panels together. But we're just going to disregard it right now. I just want to make sure that I saved it so I have room to hinge. And now, I'm going to fold this in half. It's easy, I think, to have the little hinge just on the backside when I fold in half. Just going to fold that in half. You could also fold it in quarters if you prefer. That's fine, too. I'm going to open up all my folds. I'm going to tear or cut on the center line so that I get two pieces. And we've got those hinges there. That's fine. We're going to fold that away and pretend that that does not exist. And this is why there's no math involved because an accordion is always just folding in half. So this little tab could be five inches, although I don't recommend that. It could be half an inch. It doesn't matter. We're always just folding in half and we're not including the hinge in our final paper dimension. So I fold in half here. And then take that edge, with the hinge down, and just fold that back. Flip it over, do the same thing on this side. And then the same thing to your other piece of paper. Now, we only really need one hinge to attach this panel to this panel. So it doesn't matter at this point because this is your mock-up. There's no content here. You can just cut one of these off. And you have two accordion pieces. And what I like to say is that your book should be hugging you. OK, once you learn the rules you can break the rules however you like, but ideally the way that your accordion should be set up is that you have this front and back cover and it's pointing toward you. So your accordion should be hugging you and I think that's an easy way to remember to make sure you got everything going in the right direction. This little hinge you're probably going to fold and refold depending on how you turn things. But this gets taped or glued to attach this. So I've got some double sided tape which is very handy. You could also use a glue stick. This is permanent double-sided tape which means I can actually assemble my final zine this way as long as I do a good job lining up. I'm just going to line that up right to that fold. Press down. And then knock up my pages. Make sure everything is aligned and then press down. And you've got an accordion zine. Again, take your pencil. This is our front cover, page 1, page 2, 3, 4, 5, 6, 7, 8, back cover. And depending on how you make an accordion and what your content is the back is almost identical to the front as far as your structure which allows you to create content on the back, too. So if you want to, we finished at page 8, this could be page 9, 10, 11, 12, 13, and 14. If you want to do that. If we look at the accordion that I showed you earlier, this is one of my finished zines. It's called Ladies Lounging. We've got the content on the front, right? This is from a painting I did. It's got my little Charlie in there. Some tea. And the back also has an image, but it's a pattern so that's like another way that you could approach the content. The

back cover has who it's by, me and Little Paper Press which is who printed it. And the front is actually the title which is called "Under Cover." Not "Ladies Lounging." That's just what the painting's called. So the thing I love about an accordion is that you can look at a accordion book page by page just like a traditional book format. Right, we could look at this and scroll through. Or you can spread it out and see all the content at once like a panoramic. And you could do this indefinitely. You could add panels with that little hinge tab forever and ever and ever. It's a really nice format and because you're always just folding in half, you could do this with a small 8.5x11 paper. You could go really teeny tiny or really big with whatever accordion format you like. I wanted to show you quickly the same structures we just talked about with a little bit of content. These are just patterned pages. And you can see this is the vertical book. I just painted a piece of paper and then did our little folds and cuts. This is the single page in the horizontal format. So I could now put in images or photographs or lines of text. And this is an accordion where I took that same large piece of paper, instead of folding it in half and just hinging two panels together, I did three for a longer accordion. And with my fourth panel, I made a little tiny cover, which is super easy. It's exactly the same height so I just used that last panel. And this all gets folded up into this. So really the accordion format allows you a lot of freedom as do the other single page books. It makes it very approachable and easy, and I think it's a great place to start for zine making. One final thing to note, if you're not working with 8.5x11 or 11x17, if you have A2 or A4, all of these structures will still work for you because it's all relative to the paper size that you start with. It's just about the way you fold it and you cut it. You do want to make sure, though, if you plan to make photo copies that whatever paper you're using fits onto the photo copy machine that you are going to be using as well.

Adding artwork, photocopying, and assembling

We're going to begin our zine by building our content. I have an 8½ x 11 piece of paper that I folded in that first structure that I showed you. I did not make the cut however because when you go to photocopy this if this splays at all you will see that opening. So I actually don't make the cut until after I've made all my photocopies. The folds I do want to retain because they show me how large the page is, and those will not show up in my photocopying process. So that's fine to have. I have my mock-up here so I can see what orientation the content has to go in. At this point you could draw right on this. You can literally cut and paste. That's what I often do. I will cut out little sketches, paste them on even if the paper colors are slightly different. When you go to photocopy it you don't see any of that. For this I'm actually just going to dip into my collection of photo booth photos which I've been collecting for a long, long time. And you could organize these in any way. I could choose to do just the ones that have been hand colored. You want to make sure that whatever you use fits on your page. I like her. So if I'm looking at this and my mock-up, this could be page 1. If I want her to be on page 1, then maybe let's start by just placing her down. I'm using Washi tape which is removable. So if I want to change this at any time in the process I can. If you're using a glue stick that's a little harder. Maybe when you go ahead and glue things down that's kind of more final. I want something that's movable not only for my design but also because I don't want to damage these photos. So Washi tape is perfect for that. And I'm going to photocopy this in color, and so the color of my Washi tape is also going to show up, which I like. Add that. I think it would be really fun to do something like this and have it be a collaboration. I'd love for someone to do some writing about these different people. But I'm just starting this. We're just starting simply so you can see how to make a zine like this. So now you can tell that everything's going in this direction here so that's fine. I'm still on track. I like this girl. I don't want them all to line up exactly. Now instead of placing

photos just straight up and down here, if I look at my mock-up I can see that actually I need to turn this around in order for this to be in the right orientation. So I'm going to go ahead and do that and place these photos. Maybe that side's all girls, this side's going to be all boys. Some of these I have two of the same person, which I really like. I need another guy. I like this guy. So that's the content there. And I know there's going to be a front and a back cover, so I'm just going to flip this over. Flip this over. This is my front and back. Now that's because I made my cut here. But my front and back could also be here if I made my cut this way. So if I want to think about that, do I want this page to be the front "or first page rather" or do I want this page to be the first page? So that's something you "that's why you have a mock-up so you can kind of see. Depending on which direction you make the cut, it changes what the front cover is and what the first and last page are going to be. For this it's not really that sequential. I'm not telling a story here, so it doesn't really matter. You can just go ahead and photocopy that way and compose as you like it. If I want her to be the first page, that means my cut has to start on this side. And that makes this my front cover and this my back cover. So I want to add something there. I like her. And the back cover will be this guy. If I look at this that means it has to go the opposite way. All right. The next thing we're going to do is take this to the photocopy machine, play with the settings a little bit and get the right photocopy so we can make reproductions and many zines. You get some real behind-the-scenes footage here because now we're at the Creativebug copier. And I've got my zine. I'm going to start with the inside pages so this is going to go face down right onto the copy machine. Try to make sure that nothing is flipped the wrong way because we only taped them on one side. If we look at our display panel here you can see that it's auto-selected black and white, but I actually want it to be color. So in my case I'm going to press more and then color. And I have to hit OK. I also know that I've loaded the paper I want to use in tray 3, so I want to select that. And let's just do one copy to start and see what that looks like. Oh, that's actually great. Sometimes because we're working with things that are a little bit more sepia-toned or aged versus things that are more black and white, photos that are darker versus lighter, you might get some discrepancy here. Some things might be too light or too dark, but this actually looks perfect for a photocopy. Let me just show you what happens if I did change the contrast. The photocopy process already increases the contrast. Now in my case the display panel has the options here. I'm going to go to image quality. Sometimes you'll see contrast on this panel. In my case I think it's under image enhancement. Right now it's set to auto-contrast. Let's try manual. And if we go to less contrast, let's just see what that looks like. Hit OK and then I'm still doing just one copy. All right. So you can see the difference. I have no black blacks here. Take a look at that photo versus that photo. Now you get more detail in the background here. But I think her face looks so much better here. Like I said, I'm really happy with this first copy. You can see what the difference in contrast can do, so if you don't have enough of those rich black blacks, make sure you adjust your contrast until you get something that you like. I'm going to go back and change this to a normal setting. If you're doing a small edition, add a few extra copies because a few will be lost in the process of orienting the front to the back copy. I'm going to do five. I've already got this one and I can just go ahead and press start. I'm going to stack this with the first copy we made, and we're going to put this back into tray 3. And I'm going to put it face down. Now you have to confirm your tray. So we just added that paper to tray 3. We just want to confirm that it's in there. And then this is the part that is going to change per machine especially if you're not doing this on a copy machine and you're doing this at home. You may have to put your papers face up oriented to the right or face down oriented to the left. And this is where our test copies come in. So I'm going to see if doing the cover does it right the first time or if we have to

make some adjustments. You also need to turn this over to get your front and back cover. I'm keeping all my settings the same, but I want to drop this back down to a single copy. So that's the copy we made earlier. And there's our front and back cover. And they're starting here. So I had said initially that I wanted her to be the first page which means I need my front and back cover to go here. We're just going to rotate this. Remember what's face down is what's being copied. Do one more copy. Oh, now that would be right except for what happened. My little photo flipped, so let me just adjust that and then I know this is the right orientation. This is all part of the process when making a zine. All right, that looks good. Everything's been copied correctly. This will be my front cover. This will be my first page. And I had two test copies. We did a total of six. That means I've got four left. So I'll change this to four and do the rest of our edition. We're back at the table and we're ready to fold and cut our first zine. We're going to start with that hot dog fold that you're already practiced. Let's try to line it up as best you can. Fold it the hamburger way. Fold these back, tri-center folds. Very good. Open it up and this is our front and back cover which means the cut has to start on this end. If we cut on this end, this will be on the pages that are actually hidden. So always be cutting from the cover side. And again you could use an X-ACTO if you prefer. You should be very well practiced at this now. There we go. Fold it up. There's your zine. Start with our cover and our pages and then our back cover. Now you get to flip through and see all your hard work, which actually wasn't that hard. So, so cute. I love it. Here's another one I made also using the vintage photos, and this time I did the same thing that we just practiced where I've got photos on the inside using the Washi tape, super simple, and then on the back I actually did the backs of the photographs because I actually really love the backs of photographs, especially found photos. Sometimes there's writing or just marks where they've been torn out of a photo book. So that's this little fun option that you could also do. It's probably no surprise that I have quite a zine collection at home, and I thought I'd bring just a few examples of single page books so you could see them. This is another zine that I did doing exactly the same layout. You can see that is a single page book. And this structure, instead of cutting all the way from one end across three panels, you just make a slit in the middle and it gets folded slightly differently. This one's not always my favorite because I don't feel like the pages line up as easily. The one I taught you happens to be my favorite for that style. But it's still fun to experiment. Here's another one. This is a Risograph print on just regular orange construction paper from like first grade. I love it. That is the nature of zines. It's by Greg Kletsel. This one's by my friend Nina. She teaches bookmaking also. It's another single page. It's not perfectly folded but it's totally fine. You can see here it's one of the ones where you just make the slit in the middle instead of coming out from the left or the right. This is another zine I made using the exact same process that I just showed you but on an 11 x 17 paper so that grows the size of our zine overall. This is a zine that combines drawings and writing. It's about dating. These are some zines if you saw our Daily Creativity with Leanna. I made a zine like this with Leanna's drawings. I also made one for my friend Alicia and one of my own drawings. Again just the single page format. And this is using that monoprint technique that we showed you on the live shoot. Here's Alicia's. These are watercolors. This is a nice tidy little 8-page with a front and back cover, which I love. Both of these zines, the backs have a full pattern which is super fun because then you can create a poster if you wanted on the back which is pretty awesome. This is a zine from my friend Anna. It's called "Girls Love Snacks." Also a single page. It's got some drawings, some hand lettering, a little bit of collage. This is just black on a colored paper which is another option which is pretty fun. It keeps the cost down. Single page with the cut in the middle. And this one has a full collage background of snacks. And then this last zine is a zine that I made with my friend Alicia. It's two zines about cat's cradle.

And we actually used the photocopier as a camera. So we did these different cat's cradle poses onto the flatbed of the copy machine itself and then reduced the size of those images and included some text. Again just a single page format. And we included a little bit of string for cat's cradle. Starting with a single page format is the perfect way to begin zine making.

Pamphlet stitch zines and modifications

I started making a zine as a Christmas gift, and I wanted to show you really what I mean by copying and pasting like I had talked about earlier. I have this Moleskin that has sort of cream pages where I made all of these drawings and doodles and writing, and then I literally cut them up and glue stuck them onto some 8 1/2 x 11 paper. So you can see here how scrappy this looks. This is a single signature, so it's a collection of 8 1/2 x 11 pages folded in half. It's just cut and paste, white out, scribble marks, and glued in. And then I want to show you what the photocopy looks like. It looks pretty legitimate if I do say so myself. So you can see that none of those paper edges or the white out showed up in the photocopy process. Remember, I said when you're at the photocopy machine the process of making a photocopy already increases the contrast but you can also boost it up if you did find little edges that were showing up in your copy. And before I bind this together using a pamphlet stitch, I wanted to show you how to add a couple of pages. I made some new drawings that I want to include before I rebind the zine. And I've got a single 8 1/2 x 11, and I know that four images or four pages happen, a left and a right, and then on the back side a left and a right. So these are just the original drawings, and I'm just going to cut them up. I just kept practicing my writing until I liked the way that it looked. So this is very scrappy, and that is perfectly fine. Now it is helpful to fold this in half so you can kind of figure out what the center of your page is. And I'm not even gluing all the way to the edge. It just has to be enough to stick down because I'm going to photocopy this to make my final. Even this text I can straighten out even though the cutting is crooked because I had written this kind of slightly askew. So get it glued down. And then the back of this also. This I actually like just as is. So I don't have to cut out the text separately. Glue that down. Oh, I have more than I need. Hm, do I do the bike one or do the making stuff one? I think I'm going to do the bike. Bicycle. And text. Actually let's look back here. I bet I can fit two things on one page. I'm going to tear this up. I don't even mind because that tear is going to be covered. This is really scrappy and that's totally fine. That will go there. This will go here. You won't even see that it's messy. All right, I'm going to go photocopy this front and back and then we'll add it into the zine. With that last additional page, I'm ready to take all of my 8 1/2 x 11's that have been folded in half. And we're going to put them together using a simple pamphlet stitch. And for that you're going to need waxed linen thread or some kind of strong twine that doesn't stretch or break when you tie a knot and cause some tension. A book binding needle is really the best thing to use, but you could also use an embroidery needle, whatever has a large enough eye for you to put your twine through. And in my case because I have as many pages as I do, I'm going to use an awl, which is optional, but an awl is really handy. It's kind of like a needle on a stick in a way. It allows me to poke a really clean hole, and in this case three really clean holes. You want to eyeball anywhere from a half inch to three-quarters of an inch from each edge. And we're going to poke a hole there. And we're also going to poke a hole right in the center. So you want to make sure that you've knocked up your pages as best you can, and we're going to poke right through the seam " " right through the center fold rather. Do the same on the top. And then right through the center. Be careful not to put your hand here because you'll poke yourself. You're going to cut a length of your twine about three times the length of the spine. That gives you enough to loop through everything and tie off a nice clean

knot. If you start in the middle then your knot will be in the middle. If you start on the outside then your knot will be on the outside. It doesn't matter as far as the binding goes. It's just your preference. I'm going to start in the center middle so my knot will be in the middle on the inside. I want to leave a tail about 3 or 4 inches. Come through this hole. We're going to skip that center hole. Make sure that this is taut, so give it a little tug. That's why you don't want something that stretches as far as your cord. Go to your bottom hole. We're going to go back in through that center hole. If you are using a sharp needle you want to make sure that you don't split your thread when you come back in through the center hole. And you want to just make sure everything is nice and taut. And then I like to have these tails going on either side of this center cord. And we're just going to do a simple double knot. And I'll trim these. Great, there you go. You've got a really clean binding that's super simple and a finished zine. Here are some zines that are from my collection and they come together in a similar way. They're not all sewn with a pamphlet stitch, but they are a single signature. So one single collection of pages bound in the middle. Here's one that has been sewn down the middle using a slightly different technique. But a lot of people just use staples, and that's fine too. You can see that there are staples on that. Here as well. This is just a little collection of patterns which could easily be taken from a sketch book stapled together. Here's another re-sew print style. It's a collection of pages as well. I think this one's really fun. This is a zine by Esther Pearl Watson, who actually wrote a book on making zines which I'm going to show you in just a minute. And she uses a really simple structure here, but it looks like a house. Again just stapled. Just super, super fun. Here's an idea where it's a bunch of 8" x 11's folded slightly off center. And they're all stapled together and they fold out like this. This is a zine that I made with my friend Alicia. So it's kind of a random format. We just made this up. I'm sure other people have used it but it doesn't really have a name that I know of. But again simple but effective. This is the zine culture. Here is a little accordion, but it's been glued in. The front and back pages have been glued into a little cover. So it's an accordion zine. Here's part of an accordion zine I was working on that's just copies of my single ladies paintings. Here's a hardcover book that's an accordion. The front and the back have content. It's like a little sampler book. Here's an accordion where just one side has been glued down and the rest is free. Also in a little case. And then as far as other ideas, this book "Whatcha Mean, What's a Zine?" is an awesome book if you want to explore further into the zine-making scene. This is by a husband and wife team Mark Todd and Esther Pearl Watson. They're both artists and they do a lot of really interesting limited edition artistic zines, and they've got a "this book is full of content from different artists as well, which is pretty fun. And then another Esther's "Esther K. Smith. She is a book binder and she has a few books on different simple-to-complex book binding structures, some of which would be great for zines. This one is called "Magic Books and Paper Toys," and this one is called "How to Make Books." You could see that I've used this book extensively in teaching and showing examples of single pages and other simple binding techniques that would be great for making zines. If you've never made zines before or you've been making them for years, I think the single page format is something that's really fun to explore for beginners and for seasoned artists. You can push it to the limits. You can sew in signatures. You can add covers. Starting with a single page is the best way to get your artwork out there in a new format, trade with friends, and share your work with the world.