

# VICTORIA BATHS

10-  
5PM

MASS  
PARTICIPATION  
&  
COLLABORATION

## FANZINE CONVENTION

GUIDED TOURS ★ WORKSHOPS  
VINTAGE CARAVAN

VICTORIA BATHS  
HATHERSAGE RD  
CHORLTON-ON-MEDLOCK  
MANCHESTER M13 0FE

SATURDAY  
19<sup>TH</sup>  
MAY

Guest  
Speakers

film  
SCREENING

"SELF  
PUBLISHERS  
OF THE WORLD"  
TAKE-OVER

BY  
SALFORD  
ZINE  
LIBRARY



# 1 It seems like everything is getting called a 'zine' - but what are they really all about?

by Jenn Trethewey

THE word 'fanzine' was coined in the 1940s and the term has been used ever since to describe a steadily growing and ever diversifying number of self publications. The first fanzines to be made go some way to explain the name itself, as they were literal 'fan magazines' – amateur, DIY. publications focusing on a particular subject – large proportions of the first fanzines were dedicated to science fiction, football and music.

But that definition (from google) seems a little old fashioned. I mean, there are hundreds of different types of publications with hundreds of types of content getting called 'zines nowadays: personal stories, artists books, comic strips, collections of illustrations, photographs, articles, you just don't know what you could be looking at when you open a 'zine!

I want to find out everything. What is a 'zine about? Who reads one? How does it look? How does it feel? How does it taste?

I decided to do a bit of reading, looking around and asking some people who might be in the know:



Photo: Alex Zamora, Fever Zine, speaker, Victoria Baths Fanzine Convention 2011

## Quotation from 'Whatcha mean, what's a zine?' (seems like an excellent place to start) by Esther Watson & Mark Todd

*"Zines are cheaply made printed forms of expression on any subject. They are like mini-magazines or home-made comic books about favourite bands, funny stories, sub-cultures, personal collections, comix anthologies, diary entries...and anything else. Zines can be by one person or many. They can be any size: half page, rolled up, quarter sized... Zines are read by anyone willing to take a look, from concert-goers and the mail man to people on the train. They are sold at bookstores, thumbled through at zine libraries, exchanged at comic conventions, and mailed off to strangers."*

## What does Teal Triggs (author of 'Fanzines') think?

*"Produced in small quantities, distributed by hand or via independent music or book stores, fanzines were the original medium of super-niche interest groups and the cultural underground... The graphic style of fanzines has a do-it-yourself verve, uninhibited*





by design conventions, which has been widely influential in mainstream, design and popular culture. Many of the most exciting zines have been made with very basic tools: scissors and glue, a photocopier, staples or string."

You can get some pretty good insights from books, but I wanted to dig deeper – I decided to talk to some makers about their own publications, and ask what they thought it was that defined them.



## **Natalie Bradbury: Maker of Shrieking Violet & organiser of this fab 'zine fair!**

**Do you define 'The Shrieking Violet' as a 'zine'?**

"As far as content and motivation, I'd like to think you could call my fanzine either a fanzine or a magazine. The distinctions between fanzines and artists' books and magazines are often a lot less clear than is sometimes made out. I would prefer for the Shrieking Violet to be defined by the content and the quality of the writing inside it rather than how it is delivered. The content and standard of the writing and range of contributors is always the most important thing and not the format it is made in."

## **Marie Berry: Maker of amazing angry fem 'zine KnockBack**

**What do you think a 'zine is?**



"My definition of a 'zine is thus:

A 'zine is...

Not available in newsagents.

Not financed by advertising (and usually not financed at all).

Maybe A5, maybe A4 but definitely not a non-standard paper size (why Vice why?).

Usually subversive.

Usually cool (it's hard to make a shit 'zine because lo-fi doesn't do shit).

There will have been a granny trolley/shopper involved at some point.

They are made by people who do it for love (beer).

Great 'zines will have all the great in them stolen/bought/paid for by Magazines/TV/ Proper things (usually stolen) and the writers/artists/editors will be on Never Mind The Buzzcocks (Josie Long's zine was awesome) before too long (hopefully).

They're independent, self-published and answer to no-one.

They're bankrupt, short lived and largely pointless (which is why I love them so)."



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## **Ben Kither: One quarter of the lovely design zine OWT**



### **What do you think a 'zine is?**

*"A zine normally classifies itself by being below the critical radar, publishing a viewpoint counter to that seen in mainstream publishing. Whether that be punk music or sports fan zines the idea remains the same, providing the reader a narrative that won't be found in mainstream literature. Secondly a zine normally has a certain aesthetic. Photocopied, spelling mistakes, roughly folded and just 'rough' in general. Most authentic zines are/were made by people without a design background; they were just fans, activists, story tellers that were using print as a medium to get their point across and as a result many zines have quite an unconsidered look to them. I think the term zine is now just another way of saying 'small publication'. If you go to a zine fair you'll see everything from small comic books, visual diaries, writing on music and film, photography etc. The idea of a zine being strictly counter culture as they were when they originated is definitely changing."*

### **So what do I make of that?**

What I like about this research is I got different responses from it – people have lots of opinions on what gives a 'zine its 'zine-ness! Whereas some sources felt that a 'zine could look like anything, others still associated a certain aesthetic with them. I can see both points of view – that if we are judging a publication purely on content then anything offering something other than the mainstream could be classed as a 'zine. But equally, regardless of content, if something naturally starts to look and be produced in a certain designed, careful way, it may well fit being sold alongside mainstream magazines however alternative or even radical the inside proves to be. So, I guess it depends what you think – does content or context define what a thing is?

Perhaps 'zines are pretty difficult to define because they're evolving all the time, and always pushing the boundaries of what they are or what they could be – so 'what is a 'zine?' doesn't really have a proper answer yet, and might never have! Personally, I think it's the individual qualities of a 'zine that make it what it is, and that sort of means content. Whether that's coloured-in titles, handwritten text, an issue number on the back or the creases down every photocopied page. Even something perfectly printed and finished – if it contains that handmade touch that means each copy has passed through the producer's hands – it still has that feeling and quality about it that is exactly what I love about 'zines and what for me, right now, defines them.

*Jenn is a Graphic Design graduate from Manchester who loves independent publishing and having ideas and that.*

**<http://reflectinggraphics.blogspot.co.uk>**



**TALK: “Making a noise: An express ride through the world of punk and riot grrrl fanzines and the UK feminist underground, 1977-2012”, Cazz Blase**

Cazz Blase wrote the fanzine *Aggamengmong Moggie* between 1993 and 1999, *Real Girls* in 2001 and *Harlot's Progress* between 2002 and 2006. Along with Holly Combe, she is one of two music review editors at The F-Word website, for which she has written extensively about both women and the UK punk scene and the UK riot grrrl scene. She

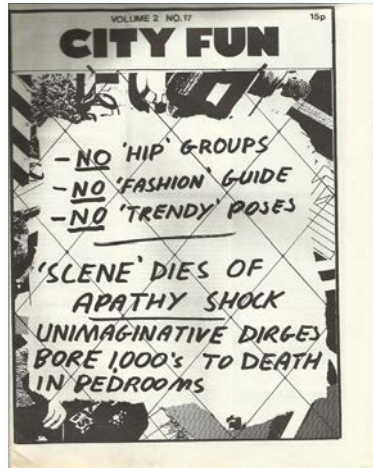
was a contributing author to the book *Riot Grrrl: Revolution Girl Style Now!* (Black Dog Publishing, 2007). Cazz is from Stockport and blogs about Manchester and Greater Manchester at <http://toolateforcake.wordpress.com>. She works as a library assistant at Manchester University.

**Cazz Blase will be speaking in the Committee Room (upstairs in the superintendent's flat) at 3.30pm.**

**TALK: “Pam Ponders Paul Morley's Cat: The Wired and Wonderful World of City Fun”, David Wilkinson**

David Wilkinson is a writer, musician, public librarian and PhD student working on the politics of British post-punk. *City Fun* was a Mancunian countercultural publication founded by Andy Zero in 1978. After Liz Naylor and Cath Carroll joined the editorial team, it became the city's dominant post-punk paper until it folded in 1984.

**David Wilkinson will be speaking in the Committee Room (upstairs in the superintendent's flat) at 2.30pm.**



Look out for David and Cazz's collaborative Stockport-themed zine *Too Late For Cake*, produced especially for the Victoria Baths Fanzine Convention, which will be available on the day!

**TALK: Rotherham Zine Library**

**Find out what a zine library is and how and why people set them up. In the Committee Room (upstairs in the superintendent's flat) at 1.30pm.**



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# Stallholders



## Twigs and Apples (Preston)

*Twigs and Apples* is a North West UK-based zine collective, started in 2009. It operates as an open collective and, as such, has a wide range of content, including art, writing, poetry, illustration, film and music reviews, sports writing, vegan recipes, photography, DIY and craft, philosophy and the odd rant. *Twigs and Apples* is fuelled by biscuits, tea and bicycle rides into the night.  
<http://twigsandapples.tumblr.com>

## Footprint Workers Co-operative (Leeds)

Footprint is small printers based in Leeds. It print booklets, zines, leaflets, stickers, newsletters, fliers, books, CD wallets and that sort of gubbins. It wishes to be straightforward, friendly, responsible and responsive, rather than "aiming to deliver comprehensive multi-platform printing solutions to clients in the voluntary and vocationally-challenged sectors". Footprint does this as ethically as it can, printing on proper recycled papers, powered by a genuine green electricity tariff and using the least environmentally damaging processes it can find. Footprint also gives a percentage of the money it makes to worthy projects. Footprint is a workers co-operative, which means the business is owned by the workers. As they have no bosses they run it as they want, doing interesting jobs for interesting people.

[www.footprinters.co.uk](http://www.footprinters.co.uk)



## Melanie Maddison/Shape & Situate zine (Leeds)



*Shape & Situate* is a zine of posters made by artists and DIY creative folk from within Europe, each poster highlighting the (often hidden) history and lives of radical inspirational women and collectives from Europe, as a way of connecting us with the past and the present through a dynamic cultural (re-)articulation of these women's lives. The zine aims to activate feminist cultural memory, to inspire in the present and to visually bring women's social and political history to life and into view.

<http://remember-who-u-are.blogspot.com>

## zimZalla (Sale)

**ZIMZALLA**  
AVANT OBJECTS

*zimZalla* is a publishing project intermittently releasing avant objects.

Previous releases include a miniature book with accompanying magnifying glass, unique micro texts in medicinal vials and a board game to generate multiple chance readings of a poem text.

<http://zimzalla.co.uk>

## Josh Payne (Southport/Preston)



Josh Payne's zines and books are made to encourage exploration and observation. One zine is called *Journeys* to mark the journey he went through to come up with a concept; the concept ended up being the actual journey he embarked on. The next publication is an expansion on the first journey and ended becoming a book. This is to encourage people to go out, be observant and explore the world around them to make their own work and is in a note book format consisting of subtle journeys that Josh has been through. The

books are called *Notes*.

<http://joshua-payne.tumblr.com>

## Bound (Manchester)

*Bound Collective* is five designers from Manchester who are inspired by design, photography, music, culture and, most importantly, the environment around them, and have created a publication to celebrate this! *Bound* is not your typical city guide. You won't find department stores, over-subscribed club nights or chain restaurants as *Bound* will focus on what makes Manchester unique. *Bound* wants to present the city's residents and visitors with an alternative view, focusing on the vibrant locations and independent businesses that are often overlooked.

<http://boundcollective.tumblr.com>

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## Lynne Shaw (Stoke-on-Trent)

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Lynne Shaw specialises in Artist Books produced using traditional book binding methods, printing and digital imagery.

Her books encompass a wide range of themes, including the chronicling of her past, urban degeneration and football. Light hearted projects include breathing new life into images from old books and using vintage Bunty and Judy annuals.

Artist Books: Conceive, make, share and adore...

<http://fineartartist.tumblr.com>

## Black Dogs (Leeds)



Black Dogs is an art collective formed in 2003 in Leeds. Its output has included formal exhibitions, relational and participatory installations, public events and interventions, publications, video, audio works and records and collaborative learning projects. The membership of the group is notionally fluid and can vary on a project-to-project basis, although in practice the group has a fairly consistent core of ten members currently living and working between Leeds, London, Bradford and Milton Keynes.

[www.black-dogs.org](http://www.black-dogs.org)



## Sugar Paper (Manchester)

*Sugar Paper* is a bi-annual craft zine featuring 20 things to make and do, from knitting to recipes, old school crafts to fun things to do with your gang! All peppered with whatever they're obsessing over at the time!

<http://sugarpapergang.blogspot.com>

## Jo Wilkinson (Leeds)

Jo Wilkinson is a Leeds-based illustrator. She makes zines with ideas born from a variety of sources including tissue paper on tangerines, observational drawing in sketchbooks and imaginary stuff found only in her fluffy head. She loves to use collage, found ephemera, letter stamps, drypoint and pop up mechanisms in her work. Even a 1970s typewriter makes a recurring appearance!

Jo makes prints using techniques like drypoint, relief, mono and intaglio processes. She also uses Chine-colle. She is currently working on a new series entitled 'Noah's Boats'.

<http://jowilkinson.co.uk>



## Crow Versus Crow (Halifax)



*Crow Versus Crow* is an interdisciplinary project based in Halifax, West Yorkshire, presenting, to date, limited physical editions, a community radio show and podcast and live music events exploring the intersection between contemporary DIY and non-mainstream music and visual art culture.

<http://crowversuscrow.blogspot.co.uk>

## Silent V (Norwich)

*Silent V* is an absurdist science fiction saga set in a constantly shifting, illogical universe. Its fifth issue has just been completed, and will be launched at this year's Victoria Baths Fanzine Convention.

<http://gulagcomics.livejournal.com> [www.webcomicsnation.com/bakesale](http://www.webcomicsnation.com/bakesale)



## FAKE Magazine (Leeds)

*FAKE* is a quarterly independent fashion and visual arts magazine. It gives its readers access to the very latest emerging creative talent, featuring insightful photography, innovative fashion, beautiful illustration, funny and thought-provoking articles, independent venues and businesses, fresh talent, creative projects and much more. Everything within the pages of *FAKE* is exclusively commissioned for each issue.

*FAKE* isn't what fake is.

<http://thatfakemagazine.com> <http://thatfakemagazineblog.tumblr.com>



### Vapid Kitten (Manchester)



Feminist duo Vapid Kitten will be constructing issue 8 of their fanzine (published both in print and for Kindle) throughout the day at the Victoria Baths Fanzine Convention. Themed 'Collaboration', it aims to include a big mish-mash of experiences, words, drawings, collage and poems.

Vapid Kitten will provide some arty equipment and suggestions to get you started and would like to get as many people involved as possible. At the end of the day everyone involved will get a free digital copy of the zine.

[www.vapidmedia.co.uk](http://www.vapidmedia.co.uk)



### Karoline Rerrie – Collaborative zines (Birmingham)

Karoline Rerrie is an illustrator who creates images by hand using drawing, painting, silk screen printing and Japanese Gocco printing. She produces a range of printed multiples including zines and artists' books. She also co-ordinates the publication of limited edition postcard books, zines and colouring books featuring her artwork and that of other women illustrators.

<http://menageriebook.blogspot.co.uk>

<http://newmagicbook.blogspot.co.uk>

### Paul Loudon & David Carden (Manchester)

Acclaimed freelance illustrator Paul Loudon presents an exciting and unique introspective of his upcoming girl-centric graphic novel *Bust-Up*. The fanzine includes character profiles, snippets of the action, tips, techniques and curves in all the right places.



Musician and doodler David Carden presents two books inspired by Manchester Art Gallery.

*Adventures In British Painting* is a musical tour of the gallery's 18th and 19th century collections, complete with banjo and ukulele fueled sing-songs. *Pea Soup Of The Dead* is a musical zombie comic book inspired by the paintings of LS Lowry and Adolphe Valette with a *War Of The Worlds*-esque soundtrack to boot. David will also be showcasing other projects which he may or may not get round to actually doing. He is, after all, a very lazy illustrator.

[www.paulloudon.com](http://www.paulloudon.com)



### Nude magazine (Nationwide)

*Nude* magazine is an arts and culture publication which has always been a zine at heart in that the editors, publishers and contributors always without exception wrote about issues and events which were very close to them and which they felt a personal passion for. The publishers, Suzy and Ian, are very happy to watch the resurgence of printed fanzines and hope it's here to stay.

[www.nudemagazine.co.uk](http://www.nudemagazine.co.uk)

### Young Explorer (Manchester)

*Young Explorer* is a brand new zine about stuff and things by Elizabeth Murray Jones and Steve Carlton. The first ever issue has a 'Home and Away' theme and includes bits about being brought up in a rubbish town, day trips, a home appliance-related comic and a couple of bits of enthusiastic waffle about music and that.

<http://youngexplorerzine.blogspot.co.uk>



### Shift Space (Sheffield)

Shift Space fuses art, education and new technology to explore ways of immersing people in the environment around them. Through the application of art and the power of digital technology, Shift Space brings people together regardless of age, background or ability to form connections with each other and their local landscape engaging in the spaces they occupy, real or virtual, in new and imaginative ways. Shift Space's zines are examinations of the world through art, digital and print.

[www.shift-space.co.uk](http://www.shift-space.co.uk)



## MANIFESTO



### Manifesto (Glasgow)

*Manifesto* is an occasional free artists' zine. Founded in 2008, *Manifesto* is resolutely DIY and non-digital. It has an open submissions policy and loves hand drawn/painted images, hand-written texts, Polaroid photos, printmaking, collage or pretty much anything you can fit into a photocopier. *Manifesto* also makes screenprints in a shed.  
[www.manifestoshop.co.uk](http://www.manifestoshop.co.uk)

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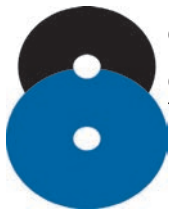


### UHC, MMDC & Textbook Studio (Manchester)

Working in Hotspur House, Ultimate Holding Company, Manchester Municipal Design Corporation and Textbook Studio work on socially engaged art projects, graphic design and education, often together.

Expect a cross section of their hand finished zines, booklets, posters, prints and artist's books, both self initiated and products of other collaborations.

<http://uhc.org.uk> [www.mmdc.org.uk](http://www.mmdc.org.uk) [www.textbookstudio.co.uk](http://www.textbookstudio.co.uk)



### Corridor8 (Manchester)

Corridor8 is an annual international journal of contemporary visual arts and writing based in the North of England.

[www.corridor8.co.uk](http://www.corridor8.co.uk)

### Other Way Up Press (Manchester)

Other Way Up Press is a book arts/fanzine publisher with work in numerous national collections. It will be presenting a selection of its output to date and will be accompanied on the stall by other artists including Cyprus-based artist Natalie Yiaxis and photographer Cherry Styles.

<http://otherwayuppress.wordpress.com>



### Pomona Books (Keighley)

Pomona is an independent publishing company with a roster including Simon Armitage, Barry Hines, Hunter Davies, Ray Gosling, Ian McMillan, Boff Whalley and many more. It was formed by writer Mark Hodgkinson whose acclaimed novel *The Last Mad Surge Of Youth* focuses on the post punk scene of the early 1980s.

[www.pomonauk.com](http://www.pomonauk.com)

### Closed Caption (Sheffield)

Closed Caption aims to make subversive content through appropriation. This new group, which now replaces Rotherham Zine Library, will make zines that twist found content to create new meaning and revel in the absurdity of social norms.

Closed Caption intend to use the zine library as a resource and are looking at how they can add their collection to existing events and places to create interesting new ways to read zines. They also hope to develop the collection by trading zines with others around the world.

<http://aclosedcaption.wordpress.com>



**Closed Caption**



# 9

## Join the Victoria Baths fanzine-making co-operative!



AS A visitor to the Victoria Baths Fanzine Convention, we want your help to make a fanzine all about Victoria Baths! People write fanzines about all different types of things and we think Victoria Baths deserves its own fanzine!

Victoria Baths is known as 'Manchester's water palace' because of its beautiful decorations such as tiles and stained glass windows. It was very luxurious when it opened in 1906! Although the swimming pools don't have water in them anymore, and the building is no longer used for swimming, the Baths is still visited by people who have lots of memories of coming here to swim. The Victoria Baths Archive contains thousands of people's memories of Victoria Baths, as well as photos and other things which help us remember what it was like in the past.

So, we need your help making the Victoria Baths fanzine to celebrate this unique building, and we want you to show us what you like best about this fascinating place.

The workshops taking place all day in the superintendent's flat will help you to make either your own, individual Victoria Baths fanzine or add to a fantastic Bunting Book that will be displayed in Victoria Baths as one big zine for future visitors to see.

1. Start off by visiting Jess to find out more about Victoria Baths and be inspired by pictures and memories from the **Victoria Baths Archive**.

You could also write about your visit today, and what you have seen, found out or enjoyed the most. Feel free to also explore around the building, draw, produce rubbings of any interesting surfaces you find, take pictures and have fun.



2. Move over to Lauren's printing area.

Here, you can explore simple **relief printing** and create unique illustrations and repeatable patterns to adorn your own hand-made zine.

Looking at the decorative interiors of Victoria Baths as inspiration, use traditional lino and easy quickprint foam to make unique tile-sized blocks to print wherever you want.

3. Then head over to Rebecca's table for embroidery and **button binding** of your books.

Discover the stitches to bind and design your book using buttons, thread, soft papers and card. Decorate your book with embroidered stitches inspired by the architecture of Victoria Baths.

**To find out more about co-operatives and how they work, why not go and talk to Footprint, a Leeds-based workers' co-op which prints fanzines, posters and much more, at their stall on the balcony above the sports hall?**



## About Footprint Workers' Co-operative

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FOOTPRINT was set up in 2000 with a business model specifically designed not to make us rich.

We're people with a serious commitment to radical social change and direct action. We wanted a way for activists to get out of the hassle of the benefits system and the soul-sapping drudgery of wage slavery. We wanted time to do our political campaigning and also time to enjoy our lives, so we have a policy against full time work. If the workload starts pushing us that way, it's time to take on someone new. At the moment there are five of us.

We also wanted the campaigns we like and our zinester, musician and other creative mates to have access to friendly, enthusiastic, responsible and – obviously – cheap printing. We're not really the radical end of the print trade, we're more the printing wing of the DIY culture and radical social change activists' movement.

That said, to us any DIY zine or CD has a political element. When people have a head full of ideas and get them out because they can, going for truth over money, choosing their own vision over the compromises that they'd be forced to make by a corporate publisher, we like it. It not only empowers that person but it tells all who see it that there is another worldview than the money-status bullshit, it seems more real, more humane, and says you can do it too. It encourages people to start breaking out of the docile predictable passivity that makes us good consumers, making life a better fit.

We're a worker's co-operative. This means that there is no boss, we set our own hours, pay and policies and everything. We all get paid the same rate irrespective of experience and we give discounts to skint campaigns whose politics we like. Being able to do this, to make your work fit what you believe your life and the world should be, gives the lie to the idea that we've all got to knuckle under and relinquish control to employment tedium.

We're part of Radical Routes, a network of housing and workers' co-operatives committed to social change, which enables us to support other co-ops and help people get their lives out of the rule of profit.

[www.radicalroutes.org.uk](http://www.radicalroutes.org.uk)

Footprint are bringing a Risograph to Victoria Baths. Visit them at their stall around the sports hall balcony to find out how to prepare material for print on a Risograph – learn about page imposition, limits on paper size and margins, two colour work and picture quality for the Risograph digital duplicator with a quick guide to communicating with printers. Footprint will help you get the most of the risograph and make your zines and fliers look better. The Fanzine you are reading was printed by Footprint!

Co-operative working and living is creative, empowering and potentially radically anti-capitalist. Drop by Footprint's stall to find out:

What are co-ops and why should you be in one? Including workers' co-ops, housing co-ops, community co-ops, collective power and common ownership.





# 11

## Have zines, will travel: Caribou caravan

VISITORS to the Victoria Baths Fanzine Convention can step inside one of the country's more unusual zine stores – a zine shop inside a vintage caravan, which will be pulling up outside Victoria Baths for the day.

Nottingham-based artist and zine-maker Annie Atkinson set up Caribou in 2011 as a shop and gallery inside a small vintage caravan to showcase and sell the work of artists, writers and musicians working with an independent and DIY ethic. Annie makes the zine *Flick my Ankle*, as well as other mini-zine boxes such as *Ultra Horse Fags* and an *ET* mini-comic box.

Annie was originally going to open a bookshop in Nottingham selling unique art books, zines and furniture but decided to scale down the project and go back down to an idea she'd had a few years before of opening a teashop in a caravan. She explains: "I saw some other people in Canada, Australia and America were doing a similar thing and I thought it's okay to do it now, because if there are others doing it then I'm not completely insane...so instead of a teashop it's become a travelling art shop! But the potential for tea will never die."

The caravan was acquired after a long hunt. Annie admits: "I wish it was a romantic story but I bought the caravan from a man on Gumtree! I had been looking for ages for the perfect one and this one came along and so we drove across the country to get it."

Caribou is filled with artists' work, records, found mix tapes and a 'listening booth' in the form of a Fisher Price tape player. Annie also has an illustration photo booth, where visitors can sit and, instead of having their picture taken, have a picture of their face hand drawn by Annie. The caravan is kitted out to incorporate seating when the shelves are folded away, so there is room to do small workshops and activities such as zine-making.

As well as stocking fanzines, hand made books, cards, jewellery, mix tapes, records, prints and ceramics, Annie sells reconditioned typewriters that she has lovingly repainted. Among the more unusual items are flexagons: small, illustrated paper pieces that fold in on themselves three times to reveal different images. Annie says: "No-one seems to really get them! I have one with the characters of the Royal Tenenbaums, with different hairstyles in each folded image. You have to see it really to understand what I mean. Come into the caravan and you'll see!"

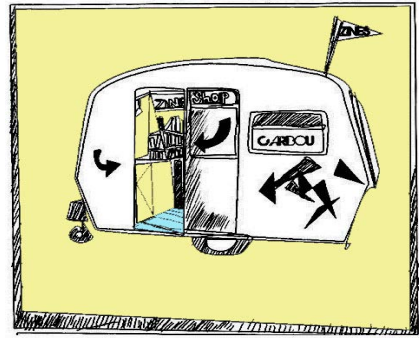
Annie's best seller is the *Plastic Knife* series comprising zines sent from Australia which come with a plastic knife stuck to the front cover. Annie says: "People go wild for them!" Japanese cut and paste zine *Kosho Kosho*, where the reader can cut out and make things like an illustrated paper iPhone, is also popular. Other big sellers are moustache teacups Annie paints herself.

The caravan was based inside Hopkinson Gallery in Nottingham until February, and since then it has been to various locations around Nottingham, including North Sherwood Street on Sundays, where it is open to passers by. Annie says: "We're hoping to take it to more places around the UK, and then hopefully conquer Europe (in a non war sense)!"

Annie describes the experience of running Caribou as "immense". She says: "People have got in touch from all over the world wanting to sell things in the shop, help out with volunteering and get involved in other ways. I've been invited to do talks about the zines at writers' clubs, and I've been invited to book festivals and events. It's been really great and I hope it continues to get people excited!"

Visit Annie's blog at <http://caricaribou.tumblr.com>.

**Find Caribou caravan parked outside Victoria Baths during the Victoria Baths Fanzine Convention!**



# WORKSHOP: Alice in apps land: explore your smart phone and your environment

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SMARTPHONES, history and lo-fi DIY culture might not obviously go hand in hand, but a creative duo who are passionate about both fanzines and smart technology will help visitors to the Victoria Baths Fanzine Convention make the most of their phones at the same time as exploring the environment around them.



The 'Alice in Apps Land' workshop is the brain child of Christopher Watson and Logan Holmes, who invite visitors to discover the local landscape through digital stories while learning more about apps and the functionality of their phones. Each attendee is invited to print out their own, personal map and Chris hopes the workshop will attract participants ready to share their memories of the building and the area. He said: "We'd love it if everyone came along with a memory."

Chris and Logan are visual artists and lecturers at a Further Education college in Rotherham. Alongside their colleague Nigel Rogers, they are part of Shift Space, a collaborative collective with a studio space at Bloc in Sheffield. Both are passionate about new technology and its potential to take learning outside the classroom. Chris explained: "You learn more by doing and going out on trips – learning the environment. We want a space where you are not constrained by things like ticking boxes. Education shouldn't be confined to 9-5 and set learning outcomes. It is good to get people out and doing things."

"We want to help people bring their environment to life through technology. We think we can give people confidence using and understanding technology and make it accessible. It's crossdisciplinary – it can take in literature, the arts and general knowledge. Technology is open to all and it's a wonderful way of breaking down these boundaries."

Technology is central to Shift Space's work, and they're keen to get other people involved. They explain: "We want to engage everyone, right from school-age to retired people. We want to explore how new technologies can facilitate art and help you express yourself through different media. Smartphones are simple notepads that can capture video and audio but they're underused. We have the technology to bring snippets of information together for people to enjoy."

One of Chris's other projects uses the name Visual Think Map, and his work has included compiling creative maps that pinpoint creative activity and facilities in different cities. Chris has been devising an app called Little Gems, which he hopes will be a "hub to answer students' questions". It is a project he sees as being particularly useful to people starting out in the creative industries. He explains: "I took on the thankless task of trying to map the UK's creativity, revealing hidden gems because I had no idea of the creative sector when I was at university – it was all about craft and technique. I started making creative maps with the idea you could tell students how to set up their own practice. The maps help students know the creative landscape – including galleries and craft shops – and facilitate their independent creation of art." The maps could also be a boon to tourists, incorporating a live feed, journey planner and sharing with friends.

Logan visited the 2011 Victoria Baths Fanzine Convention and returned with a pile of fanzines. Along with Chris, he is an enthusiastic zine-maker. Chris explained: "Most of our work is digital but we still try to incorporate the tangible in some way. We like to make things by hand and realise things in print." Logan added: "You've got to have a healthy balance of digital and print. Nobody likes to work solely with a computer screen. People can get frustrated with it. We like the smell of the printing press and the simplicity of fanzines." Logan describes the pair's approach to zine-making as "curating the things we collect", and sees zines as "a way of pooling thought or prompting debate". Chris and Logan have also been working on a zine in the form of a collaborative sketchbook passed back and forwards between the two artists, and collaboration is key to the way they work. As Logan explains: It's easier to do things collectively than as an individual."

**Alice in Apps Land will start in the former superintendent's flat at 11am.**

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## **Interview: Craig John Barr — director, *Self-publishers of the World Take-over***



# SALFORD ZINE LIBRARY



FROM enthusiasts scribbling alone in their bedrooms to professional design collectives, fanzines are made by people of all different interests and backgrounds. A film made by Salford Zine Library, a growing archive of self-published material, brings together the stories of fanzine makers from around the world, showing who they are, what motivates them and how they go about getting their work out into the world.

*Self-publishers of the World Take-over* was conceived a couple of months before an exhibition at Salford Art Gallery and Museum displaying the Library's diverse collection, which ranges from football fanzines and science fiction pamphlets to photocopied free sheets and hardbound artists' books which cost £50 per copy. What all of the material in the library has in common is that it is all independent and self-published – and that it was all donated. The documentary consists of talking heads of the makers behind the collection, aiming to create, says the film's director, illustrator and designer Craig John Barr, a "focus point that tied the exhibition together".

Craig had to find a way of making the film cheaply – and quickly. As well as showing clips of fanzine makers talking about their work, the film needed to go back to basics and act as an introduction to fanzines. Craig explains: "I couldn't really find a film about fanzines that hadn't been shown in Manchester before but lots of the people who went to the exhibition hadn't really seen zines before and they were just there to visit the museum."

The film is constructed around questions about the zine-making process, featuring responses recorded by Craig and cameraman Luca Rudlin around Manchester and Salford, or footage shot on SLRs and webcams by zine-makers in other countries from the United States to Brazil and Australia. Craig and Luca visited several design studios in Manchester, including DR ME and OWT Creative in Hope Mill, Ancoats, and Manchester Municipal Design Corporation, who are based in Hotspur House, as well as zine-makers such as Vapid Kitten and the Shrieking Violet. Craig also made stop motion animations using a webcam gaffa taped to his ceiling.

He explains: "I never, ever thought I would make a film. At first I thought it would be easy – I would just interview people and cut and paste it together – but then I realised it needed to have a structure."

Footage was recorded over a month and then Craig had the job of sifting through around twenty hours of film. Despite the challenges of making a film from scratch – and having to learn new software and enduring a bout of flu during the editing process – Craig says the film "does what it set out to do". He says: "It's satisfying seeing people





watch it and go away knowing what zines are. Some have since gone and bought zines.”

He continued: “I wanted to get as wide a range of people as possible, from professional graphic designers to people making zines in their houses and show the different backgrounds that people who make zines.”

He explains: “Zines aren’t just about design or about counterculture. They can be about anything politically, or they can be completely unpolitical. There was one girl who just made a zine about volcanoes. She has been making it since she was seven and now she’s in her mid-twenties and still getting her parents to photocopy it. Another takes photos of people asleep who she has encountered on her travels.”

*Self-publishers of the World Take-over* has now been shown at a zine fair in Tooting, as well as Leeds Print Fair, and is soon to have its first airing in America. Craig has observed that viewers of the film particularly enjoy the ‘How to make a zine section’. Craig says: “People like the message that you could go away and make a zine yourself quite easily and duplicate it quickly. A lot of people found ways of distributing unrealised projects and sharing things with their friends. Several even went away and made a zine and then sent it to me. A lot of people were also interested in the discussion of online versus digital.”

Craig started Salford Zine Library in January 2010 when he and fellow illustrator and designer Matthew Walkerdine were living in Salford, and the collection was initially housed in the city’s Islington Mill arts venue. Craig and Matthew both made zines and, after contributing to zine libraries in cities such as Los Angeles and Toronto, realised that Manchester and the North West lacked a zine library.

The library has a steady stream of donations, which arrive at the library via Craig’s postbox, and contributions now number around 1,500. Craig explains: “Zines are everywhere – everywhere there is an element of counterculture people are making zines. I get some really odd zines. There are hundreds and hundreds of contributions that come into my mailbox from everywhere. India, Tokyo, Taiwan, Latin America – Chile, Brazil etc. In India, zines are mainly graphic design. In Sao Paulo they’re linked to the punk scenes which goes back decades. People seem really happy I’ve asked them to contribute to the library. They are happy their work is getting seen.” In future, Craig would like to classify the material in the library and create a catalogue.

It’s not uncommon for visitors to turn up at Craig’s flat with boxes full. He said: “People come up to me and say they’ve got a load in the loft and every now and then someone comes and knocks on my door with a box.” One box came from a printers who, every time they were asked to do a print run of a zine, printed one extra and added it to the box.

Salford Zine Library co-founder Matthew has since moved on to Glasgow, where he was a co-founder of Good Press gallery and Craig has been looking for a permanent home for the collection where it can be seen seven days a week, which he has now found at Nexus Art Cafe in Manchester City Centre.

Extracts can be seen on Salford Zine Library’s Youtube channel at [www.youtube.com/user/salfordzinelibrary](http://www.youtube.com/user/salfordzinelibrary). [www.salfordzinelibrary.blogspot.com](http://www.salfordzinelibrary.blogspot.com)

**Self-publishers of the World Take-over will be screened at 12.30pm upstairs in the committee room.**



# 15

## Shape & Situate: Posters of inspirational European women



LEEDS zine maker Melanie Maddison is exhibiting her poster series of inspirational European women around the balcony space overlooking the former female pool during the Fanzine Convention. The series, drawn from Melanie's collaborative zine *Shape & Situate: Posters of Inspirational European Women*, comprises the 75 plus A3 posters that have featured in the zine so far. The posters have been created by women all over Europe, using collage and mixed media, illustration, photography, commix, digital work, hand-sketched drawings, text and everything in between. The Shrieking Violet spoke to Melanie to find out more.

### SV: What is Shape & Situate, and how long have you been making it?

MM: *Shape & Situate: Posters Of Inspirational Women* zine has been going for three years, and three issues. Each issue has contained around 25 A5 original posters made by artists and DIY creative people from within Europe. The posters feature artwork and information on an inspirational or radical European women of the poster maker's choosing. The aim has been to highlight the (often hidden) history and lives of radical inspirational women and collectives from Europe, as a way of connecting us with the past and the present through a cultural (re-)articulation of these women's lives.

There's no life that does not contribute to our collective history, yet conventional history books show us that it's rare for women's lives to be documented as readily as men's, especially women in more underground, domestic, or radical spheres. I hate to think that in years to come it'll only be the 'elite' people on the top of the pile who're remembered, creating a void and mass forgetting of the great work and lives of so many people within our social, cultural and political makeup, communities, and lives. Women such as those who are collected in the zine (and many, many more besides) are important to our collective history, women who have helped shape and situate our lives whether we know it or not. I wanted to try and make a zine to honour and celebrate and inform others on some of these women.

The zine aims to activate feminist cultural memory, to inspire in the present, and to visually bring women's social and political history to life and into view.

### SV: Have you made other zines?

MM: *Shape & Situate* is the only zine I've got the time to make at the moment, but I've made many zines before these ones. My favourite zine to work on, and the one that I was probably most proud of, was *Colouring Outside The Lines*. *Colouring Outside The Lines* collected together interviews I did with a huge selection of seriously amazing contemporary female artists from all over the world. It ran for five issues between 2005 to 2009, and is a project that I plan on going back to at some point. I miss making that one but it sure was time consuming to fit in the 70 plus interviews!

I also edited the zine *Reassess Your Weapons*, and have made other zines, such as: *Taking Cultural Production Into Our Own Hands*, *With Arms Outstretched*, *UK Ladyfest Artwork Zine*, and *I'm Not Waiting: Doing It Yrself Now*. Plus I've had a hand in many other collective zines.

### SV: Why did you start Shape & Situate, and what made you decide to do a participatory project?

MM: I started the zine as I have a huge amount of love and respect for poster projects hailing from the US such as *Celebrate People's History*, *Inspired Agitators* and *Firebrands: Portraits of the Americas*. I love what these poster makers were creating and sharing, and how they were educating with their work. I got to thinking though that I'd love to see a more European perspective, and a wider selection of female subjects, and from there *Shape & Situate* was born. I've since shared the zines with those involved with some of the projects I mention that had inspired the zine, which was a great way to start to complete the circle. My respect for the enormous amount of creative social history projects that are being made across the world is why I include such a big list of further reading in the intro to the zine, in a hope of directing readers towards projects beyond *Shape & Situate* alone.

I don't think this zine could have been anything other than collaborative (plus sometimes I think it's the only way I like to approach making zines – who wants to only hear their own voice and ideas? I know I don't!). It had to be collaborative as I wanted to bring together ideas of who contributors from across Europe found inspirational. To collaborate is to situate yourself within the community that you're working with and sharing with. I wanted to learn myself about inspirational women myself, not just dictate a huge bunch of posters on who I already knew that I found inspirational myself. I learned a great deal from putting this zine together; many of the women in this zine were unknown to me before I was approached by contributors with their ideas. And, this is all part of the point really, to share knowledge and experience of women who have been hidden from mainstream history. I couldn't have made the zine without the knowledge and desire from the contributors to tell the lives and tell the story of these women's lives, women who had individually

and uniquely shaped and situated them.

**SV: How do you find contributors for *Shape & Situate*?**

MM: The zine has been open to anybody from Europe who wanted to make a poster. To start with the first issue was made up of friends and friends-of-friends who I approached with my initial idea and people ran with that idea. I'm lucky to know a huge amount of crazily talented and creative people (not only conventional 'artists', but also cultural producers who approach and make 'art' in a more DIY way and would never refer to themselves as 'artists' even when in their own ways they are), and I'm thrilled to be able to work with as many of them as I have on this project. After the first issue came out word spread a little, and I was lucky enough to have people approach me to be involved too, which worked out great.

Finding people I'd love to contribute is the easy bit (I am a huge admirer of people's creative talents and am always on the look out for folks I'd love to work with on one thing or the other); twisting their arm into making a poster when I know that these people have 101 more pressing things to do, and ample projects of their own to be working on, is the tough bit! Which is why I'm so grateful every time a zine actually comes together and is filled with so much great work. I'm in awe of my contributors and have a lot to thank them for!

**SV: What type of women are featured? Are a lot of them lesser-known?**

MM: It's the poster makers that decided to feature them, not me. There's a mixture of lesser-known, and more well-known women. The original brief was to focus on lesser-known women, but it's hard to draw that distinction when it would have been unfair to omit some of the more well-known women in a project that looks at inspirational women. I didn't want to enter into some distorted 'popularity contest' and refuse contributions on women who are already well-documented just because of that fact, because clearly all of these women are inspirational, and thus worth being part of this project.

The women featured come from all sorts of social, cultural and political backgrounds, and include authors and writers, scientists, teachers, sports women, political and social activists, visual artists, musicians, zinesters, performance artists, globetrotters, cartoonists, architects, aviators, actresses, film makers, strike leaders, comedians and organisers and reformers. Amongst others!

**SV: *Shape & Situate* has previously been exhibited at the Women's Library in London. How did that come about and how did it go?**

MM: My dear friend Red Chidgey organised the 2011 Zinefest! at The Women's Library in London and asked me if I'd like to be involved again. I proposed to get posters made up from *Shape & Situate* (there were only two issues at the time) and put them on the walls. It was as simple as that! Ever since I first started getting submissions for issue 1 of the zine I knew that I'd love to see the posters in a larger format than the A5 zine alone, so when Red asked me if there was any way I'd like to contribute to the Zinefest I knew exactly what I'd like to see happen. The fine folk at Footprint, Leeds, did a great job at laser printing A3 posters of each page of the zines for me.

I'd been involved in the 2009 and 2008 Zinefests at The Women's Library, again, due to Red's organisational skills and vision. In 2009 I curated an exhibition of Comix Zines made by UK female creators. It was such a great project to work on. There was a huge amount of work on the walls (and hung from the ceiling!) in that exhibition and it was really well received, hence, in part why I think Red asked me to be involved again in 2011. I'm so grateful for what Red, and the staff at the Women's Library have allowed me to get away with doing in that building!

Incidentally, please sign the petition to save The Women's Library from closure.

**SV: Are you going to keep adding to the poster series and making more *Shape & Situate* zines? Do you plan to exhibit the posters in more places?**

MM: I've genuinely no idea. I'm one of those people who can't really think into the future (I'm perpetually petrified of the future), and am usually just driven by ideas that come to me at 3am instead of planning anything out properly. Maybe there'll be a fourth issue of the zine, and even more posters to add to the exhibition, I'll wait and see how well received issue 3 is first, and wait to see if I get any offers of contributions to another issue – I hate badgering people into contributing. At the moment though I'm trying to focus on hopefully getting the exhibition shown in as many places as I can this year; I'd love for more people to be able to see all the great work that's been made for this project, and also to spread the word about all the subjects that this project has managed to give voice to.

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# 17

## Friends of Victoria Baths swimming trips



AS the once-magnificent swimming pools at Victoria Baths lay empty and drained of water, swimming fans involved with the building have to find other pools in which to take a dip. For the past six years, a group of Friends of Victoria Baths have been swimming their way around other historic pools – which Mark Watson, who co-ordinates the trips, defines as “pools with a bit of style”, or those that were built before world war two. Recent trips have included visits to neighbourhood pool Heely Baths in Sheffield, church-like Wood’s Baths in Glossop, which is surrounded by a park and is flooded with light when the sun shines, tiny Brinscall Baths near Chorley, Crompton Pool in Shaw, Oldham and art deco Haslingden Baths in Pennine Lancashire.

The trips tend to attract people interested in the history of pools rather than serious swimmers. Mark explained: “People appreciate the grandeur and civic pride of these buildings.”

Swimming pools, wash houses and slipper baths were once common facilities, especially in towns and cities with vast areas of terraced housing, as people didn’t have baths at home. Mark said: “There was a splattering of baths all over Manchester. You only need to look at where they were to see they were where the working force of the world’s greatest industrial city lived. The city was also absolutely covered in Turkish Baths and the first one in England was in the area. All these Baths were built at the height of Manchester’s wealth. It did very well for public facilities. The baths movement really went downhill when slum clearances took place as people were given grants for indoor toilets and baths in two up two downs.” Sometimes, Baths were built at the same time as other amenities, such as new libraries in a similar style – as in Chorlton, south Manchester.

While some Baths remain and are used for their original purpose, there is a growing trend today to knock down historic swimming baths and replace them with new, multi-purpose buildings – as is planned for Chorlton. Mark is on the northern buildings committee of the Victorian Society, which is concerned about the rate at which Victorian and Edwardian swimming pools are being closed and knocked down, despite their architectural and social significance. Part of the problem is that they have not been looked after. Mark explains: “After the war old baths were badly treated and not maintained. Pool halls were painted blue to make them look new and old boilers were replaced with new ones which went wrong a lot.”

He continued: “Councils spend money on demolishing baths but perfectly good baths could be restored. Local authorities like the idea of building a shiny new baths cum library cum gym cum civic facility because they need fewer staff for multi-purpose buildings that are not spread over different sites, but they’re generally done on the cheap. Councils build brand new buildings but they don’t want to maintain them. There are plenty of sixties baths that have been and gone. It’s telling that baths like Victoria Baths have lasted 100 years without the type of maintenance the people who built them would have expected them to get.” Most Baths Victorian and Edwardian pools were well built in the first place, and used good quality materials. For instance, Mark describes the period between 1880 and WWII as the ‘great terracotta and tile era’, saying “they were very decorative, hygienic and easy to keep clean”.

Sometimes, the Friends have to rush to a baths before it closes, and some have even been demolished since trips took place, including Middleton Baths. Mark swam in Reddish Baths in Stockport on the last day before it shut down and also visited Manningham Baths, Bradford, which is now lying empty. He enjoyed swimming at Manningham because it is “small, and not grand, but very typical because it was built by the local corporation for the amenity of the people”.

There are still lots of baths to visit. Mark is keen to see Tyledsley Baths, because it is in a former 1930s cinema, as well as Baths built for miners in the Yorkshire coalfields. He also hopes to arrange visits to lidos for some open air swimming during the summer.

**Find out about trips by becoming a Friend of Victoria Baths at [www.victoriabaths.org.uk/support-us/friends](http://www.victoriabaths.org.uk/support-us/friends), and looking out for trips in the Friends’ newsletter.**

**Alternatively, email Barry Johnson at [hraca@tiscali.co.uk](mailto:hraca@tiscali.co.uk) to receive email reminders.**



## Triple layer chocolate brownie cake

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I HAVE been dreaming up this cake for a while and am really pleased with how it turned out. It isn't difficult to make, just a bit of effort and time to make the three layers! This would make a great cake for a birthday or any special occasion!

Bottom layer:

Half a pack of silken tofu. I use the Mori Nu brand as it is the smoothest I have discovered so far.

1/4 cup of soya or non dairy milk

1/2 cup of flavourless oil such as sunflower or canola

1 cup of non-bone char sugar

1 cup flour

1/2 cup of cocoa powder

1 tbsp of cornflour

1/2 tsp of baking powder

1/2 teaspoon salt

1/2 cup of chocolate chips



In a bowl whisk up the tofu, milk and oil. Then add the sugar and mix well to get rid off any lumps. Then add the flour, cocoa powder, cornflour, baking powder and salt. Then finally stir in the chocolate chips. Spread this into a greased 8x8 tin or you can do a couple of 4" round tins like I did to make it look more special. The 8x8 inch will be just as great and will show off the layers when you cut it into squares, so don't panic or rush out and buy a round tin just for this! Save your money and invest in some good quality chocolate for the recipe instead! Make sure though it is a fairly high sided tin to be able to get the other two layers in! Then pop them in the oven at 200c for 15 mins for two small 4" tins or, if you are doing one 8x8 tin, check after 18 mins. Please do not over cook it! You want it to have a crust on top (not wet) and when pressed you want it to feel a little squidgy and springy underneath. Like if you were to press your finger in it, it would be gooey. The brownie will also be coming away from the edge of the tin slightly. If yours is like this it's done! If not pop it back in for another 5 mins. It will firm up when cool and one of the many great things about vegan cooking is you can't get ill from it if it is a little under done unlike the eggy version!

Leave to cool while you get going with the rest of the layers!

Middle Layer:

The other half packet of tofu

1/2 cup of chocolate chips

1 tbsp of non-bone char icing sugar

<http://deerlybelovedbakery.blogspot.com>

In a food processor whizz up the tofu and icing sugar until smooth. In a bain marie melt the chocolate chips. Then mix the two together to form a wonderful chocolate mousse! Set this in the fridge to cool. You want both the brownie cake and the mousse to be cold before you can assemble the layers. I waited about half an hour, but you can check by placing your hands on top of the brownie to see if it is cool. In the mean time the third layer is just coconut cream which is my new favourite coconut ingredient. It is light but creamy and great in place of cream. It is the consistency of single cream but so much healthier!

Top layer:

Coconut cream. I use the Blue Dragon coconut cream.

And a whisk!

Whisk the coconut cream gently for a minute or two and then place it in the fridge to firm up a little. Right now it's just layering it up! While it is still in the tin/tray spread a layer of the chocolate mousse onto the completely cool brownie, then gently spoon on the coconut cream. Place back in the fridge for 15 mins or until needed. Use a pallet knife and gently run it round the edge of the cake to release it. Add seasonal berries to the top and serve!

**Deerly Beloved Bakery is visiting all the way from Norwich to sell some delicious vegan food!**



## About this fanzine

This fanzine was put together as a special souvenir edition from the Victoria Baths Fanzine Convention by *The Shrieking Violet*, a blog and free, semi-regular printed fanzine edited by Manchester-based writer (and swimming fan!) Natalie Bradbury. *The Shrieking Violet* is an alternative guide to Manchester that aims to introduce you to people and places you haven't come across or thought about before. *The Shrieking Violet* recommends making your own fun rather than being told what to do and believes that culture should focus on creating, not consuming. Copies are left in various locations around the city to be stumbled upon, hopefully inspiring adventures in those who find them. Each cover is designed by a different artist. The poster on the front of this edition was designed by Kate Prior. To get involved email [Natalie.rose.bradbury@googlemail.com](mailto:Natalie.rose.bradbury@googlemail.com) or visit *The Shrieking Violet* Facebook group.

Thanks to Alison Kershaw from Pool Arts for her support and everyone at Victoria Baths who made this event possible, especially Barry Johnson, Gill Wright and Martin Connor.