



in our own

worlds:

A Storytelling Game

About Trading Zines

By Olivia Montoya

Introduction:

This is a game about making zines, trading zines, character development and worldbuilding, as well as a lesson on how to make a simple zine, all in one package. It's a love letter to zine culture, friendships across the distance, snail mail, and parallel universes.

If you are not familiar with the concept of zines, they are DIY self-published booklets with their own underground subculture devoted to making, selling (though usually not for much), and trading them. Zines culture has traditionally been a space where people from marginalized identities and subcultures can get their voice out there without being censored. Zine culture has punks, queer people, anarchists, people of color, working class folks, feminists, teen girls, neurodivergent people, lowbrow artists, poets and more. Zines are weird, wild, wonderful, and can contain just about anything that can be made out of paper, ink, and staples. And the best part is, whether your zine is mundane, niche, strange, or incomprehensible, there's an audience for it in the zine community (unless you're a nazi, abuser or bigot, in which case you can get the hell out of zine spaces).

Zines bring people together too, even if they live on opposite sides of the world. Zine culture is about community and leveling the creative playing field so that creators and readers of zines are equally important. Zine culture teaches us that every person has something important to contribute creatively, no matter whether it's "marketable", no matter how much the creator has "accomplished". Everyone's voice is valuable, and everyone's creativity is important. You don't have to be "good" at writing or drawing to make a zine. In fact, the imperfect nature of zines is part of the charm. Just like with zines in general, this game has no win condition, and it isn't something you can be good or bad at. The point is to have fun, and to create your own little worlds and share them with others.

This game is about a specific subgenre of zines known as "perzines". A perzine is a personal zine, where the "zinester" writes (and sometimes draws) about their own life experiences, identities, interests, and thoughts. Perzines are perhaps the type of zine most likely to be traded by mail, as well as the most likely to foster friendships across distances. It's like being pen pals, but also sort of like letting someone read your diary.

In this game you'll be playing as a character in a parallel universe. It may be very similar to our own world, or very, very different. But no matter what this world looks like, you'll be making zines as your character and trading them with another player character who will be making their own. Ideally, you'll send the zines through the mail, but this isn't absolutely necessary.

Over the course of trading zines, you'll develop your own characters and worlds, starting from basics and expanding over the course of creating and trading several zines. According to the mechanics detailed within this zine, features of the zines you receive from the other player will influence your character and gradually strengthen your characters' friendship with each other. The goal for the game is to both develop your characters and universes and collaboratively shape a narrative. While the game is designed to tell a complete story, you can keep playing as long as you'd like, though after the third zine you will eventually have to start re-using themes.

What You Need:

- d6, d8, d10, d4, d20
- Universe Sheet and Zinester Sheet
- Zine-making supplies
- Access to a printer or copier

Safety and Asynchronous Play:

Before you begin playing, you should take the time to work through safety concerns for your campaign. Since this game is played asynchronously and new material will come in bursts, some alterations have to be made to common safety mechanics. Since players won't be in the same room, you won't be able to tap an X card or call out "Cut!"

For the purposes of this game, I've adapted the safety tool known as "lines and veils."

Lines are things that you have a hard line against including in a game and veils are things that you want glossed over and not described in great detail. In addition to lines and veils, which are commonly used, I'm introducing "guarantees," which can be either broad or specific things that you want to happen in game that players will ensure happens during the campaign.

For the purposes of this game, the two players should make a list of their lines and veils first, perhaps using a list of common triggers to help you consider what things you would rather not interact with. Keep your list in a commonly accessible document, such as a Google Doc. Go into as much detail as you need.

Then, once you've finished, make a commonly accessible checklist for guarantees. I'll explain how to use this checklist later on, with character creation.

This game involves exchanging zines in three rounds. If at any time you encounter content that you find upsetting and don't want to interact with, reach out to your play partner using a non-mail communication method and tell them what section of their zine you want to disregard in future play, and discuss potential replacements for that content if necessary for continuation of play.

At any point during play, you can add new things to the lines and veils sheet, as well as the guarantees checklist. After the first and second round, you should look over these documents again and go over any changes made to them.

To learn more about safety tools for TTRPGs, check out The TTRPG Safety Toolkit: <http://bit.ly/ttrpgsafetytoolkit>

Also keep in mind that zine-making can take a long time and can take a lot out of you! It will likely take longer than you expect, and you may need to take breaks. If you have any expectations for how fast you want to play through the campaign, keep in mind that your plans may change. Expect the possibility that you'll have to change your plans.

Necessary Assumptions:

Before you begin to play, you and your play partner should discuss the necessary assumptions that you are making in order for your characters to even interact in the first place.

One such assumption you have to make is that the characters will be able to understand each others' writing. Perhaps they speak the same language and use the same alphabet, or perhaps some sort of technology or magic allows the zines to be intelligible to their readers.

Another assumption is that the characters are somehow able to exchange zines across universes, and that zines are a medium that exists in each universe.

Don't go into too much detail at this stage, as you haven't developed your worlds yet.

Seeding Your Universes:

Before you begin developing your universes, you need to answer the Seed Questions on your Universe Sheet. The first is unique to each player. The other two should be roughly the same answers for both players, so you should agree on the answers. These questions are:

What is your universe's history with zines? - Keep this vague, for the most part. This question is mainly to determine whether zines as a medium arose in each universe independently or was influenced by other universes. Feel free to add details to this answer as you continue playing.

How do the zines travel between universes? - Come up with some reason for why the zines travel between universes. This could be anything from technology to magic to external powers. It doesn't matter what you choose if the force is external to your universes, though if you choose for it to be something within one of your universes, state this to be your desire and elaborate when it makes sense to do so.

Can people travel between the universes? - This should be a simple yes or no answer, but it will likely have a huge impact on your campaign.

Growing Your Universes:

First of all, choose a name for your universe and write it down under "Universe Name" on your Universe Sheet.

Next, you will address the natures of your universe. There are three of these tables on your Universe Sheet: Broad Nature, Regional Nature, and Local Nature.

Broad Nature refers to the wider or "universal" nature of your universe. This section is about how your universe ticks and its essential traits that are true throughout it.

Regional Nature refers to the area of the universe that your character lives in, a fraction of it with some sort of shared traits, but not the individual community where your character resides. This will likely be a large spatial area or landmass, such as a planet, a

continent, a country, or a plane of existence within a universe. This section deals with commonalities between long stretches of space and time.

Local Nature refers to the individual community within a region where your character lives. This section deals with concrete things your character will interact with on a day to day basis.

Each Nature section has a Fundamental Trait which exists along a "slider" (spectrum) from 1 to 6, which has a darker gray background as opposed to the white background of the other traits in each section. Fundamental Traits are what you start with, and say something about the overall "feel" of your universe at the Broad, Regional, and Local levels before you get a chance to expand on those "feels" with individual traits.

Take out your d6. First, you want to roll for Congruence, the Fundamental Trait for Broad Nature, which refers to how similar your new universe is to our own, real universe in regards to its own Broad Nature. The lower the number, the more different it is from our universe. Write down your roll. This number will potentially have an impact on other traits, but you don't need to worry about this yet.

Next, you want to roll for Grit, the Fundamental Trait for Regional Nature, which refers to how "gritty" the region your character lives in, or how difficult and unpleasant it is for people who live there. The lower the number, the easier it is for people in the region to live happy lives. Write down your roll. This number will potentially have an impact on other traits, but you don't need to worry about this yet.

Next, you want to roll for Situation, the Fundamental Trait for Local Nature, which refers to your character's specific life situation. The lower the number, the harder a life your character has. Write down your roll. This number will potentially have an impact on other traits, but you don't need to worry about this yet.

Each Nature section of the Universe Sheet has a different number of non-Fundamental traits along sliders from 1 to 6. Broad Nature has 6, Regional Nature has 8, and Local Nature has 10. For each zine you make, you'll be addressing more and more of these traits. But first you'll need to roll a d6 for each trait and record its roll plus any modifiers. Here's some more information about what each trait means.

Broad Nature:

Quantization - This trait refers to how easy it is to break down the parts of your universe into fundamental components. A universe with a high quantization would have incredibly tiny fundamental parts, while a universe with low quantization would have relatively large fundamental parts, such as a universe where each object has a single nature that can't be broken down into component parts. If Congruence is 5-6, +1 to Quantization with a max of 6. If Congruence is 1-2, -1 to Quantization with a min of 1.

Orderliness - This trait refers to how much your universe follows patterns that are persistent over time. A universe with a low orderliness might have shifting laws of physics or have chaotic celestial motions. A universe with a high orderliness would generally have a static set of laws. If Congruence is 5-6, +1 to Orderliness with a max of 6. If Congruence is 1-2, -1 to Orderliness with a min of 1.

Vastness - This trait refers to the size of your universe. Small numbers refer to a very small universe, perhaps with only a single solar system or even a single planet or plane. Large numbers refer to very large universes, or even infinite universes. If Congruence is 5-6, +1 to Vastness with a max of 6. If Congruence is 1-2, -1 to Vastness with a min of 1.

Entropy - This trait refers to whether your universe tends towards losing energy over time or whether it can go on and on forever in a similar form. A universe with low entropy may go on infinitely in time, whereas a universe with high entropy may be moving quickly towards heat death. If Congruence is 5-6 and you roll 5-6, -1 to Entropy. If Congruence is 1-2 and you roll 1-2, +1 to Entropy.

Miracles - This trait refers to how often things happen in your universe that don't conform to the usual laws of nature. In other words, how common is magic? The higher the number, the more magical your world is. If Congruence is 5-6 and you roll 5-6, -1 to Miracles. If Congruence is 1-2 and you roll 1-2, +1 to Miracles.

Complexity - This trait refers to how difficult it is for people to understand your world's nature. Low numbers mean that nearly anyone can come to understand your world's nature. High numbers mean that almost no one can understand your world's nature without some sort of special training or education. If Congruence is 5-6, +1 to Complexity with a max of 6. If Congruence is 1-2, -1 to Complexity with a min of 1.

Regional Nature:

Government - This trait refers to how much government exists within the region your character lives in. A region with a low government number might have a small government or some form of anarchy, while a region with a high government number would have a strong, large government. No modifiers.

Xtopia - This trait refers to whether the region your character lives in is generally dystopic, utopic, or somewhere in between. The lower your region's xtopia, the more dystopic it is, and the higher the xtopia, the more utopic it is. If your Grit is 5-6, -1 to Xtopia with a min of 1. If your Grit is 1-2, +1 to Xtopia with a max of 6.

Water - This trait refers to whether the region your character lives in has a lot of water or not. A low water score means your region has little water, perhaps due to drought or being a desert. A high water score means your region has a lot of water, perhaps a region made up of islands. If your Grit is 5-6 and you roll a 1-4, -1 from Water with a min of 1.

Topography - This trait refers to whether the region your character lives in is generally flat or mountainous. A region with a low topography score would be flat, while a region with a high topography score would be mountainous. If your Grit is 1-2, +1 to Topography if you roll 1-3 or -1 from Topography if you roll 4-6. If your Grit is 5-6, -1 to Topography with a min of 1 if you roll 1-3 or +1 from Topography with a max of 6 if you roll 4-6.

Climate - This trait refers to whether your region has a relatively cold or hot climate. A region with a low climate score would be generally cold, while a region with a high climate score would generally be hot. If your Grit is 1-2, +1 to Climate if you roll 1-3 or -1 from Climate if you roll 4-6. If your Grit is 5-6, -1 to Climate with a min of 1 if you roll 1-3 or +1 from Climate with a max of 6 if you roll 4-6.

Industry - This trait refers to how industrially developed your character's region is. A region with a low industry score has little industrial activity, while a region with a high industry score would likely have lots of factories or some other way of producing goods. No modifiers.

Spatial Heterogeneity - This trait refers to how similar your region is to surrounding regions. A region with a low spatial heterogeneity would be very similar to surrounding regions. For example, an inhabited planet surrounded by other habitable planets. A region with a high spatial heterogeneity would be very different from surrounding regions. No modifiers.

Population Heterogeneity - This trait refers to how physically and culturally diverse the inhabitants of your character's region are. A region with a low population heterogeneity would have a fairly uniform population. A region with a high population heterogeneity would have a lot of different cultures or even species of people. No modifiers.

Local Nature:

Weather - This trait refers to whether your character's local community deals with a lot of extreme weather events, where low means few such events and high means many such events. If Situation is 1-2, +1 to Weather with a max of 6. If Situation is 5-6, -1 to Weather with a min of 1.

Community - This trait refers to how closely connected your character's local community is to each other, where low means that there is less of a community-wide bond, and high means a strong community-wide bond. If Situation is 5-6, +1 to Community with a max of 6. If Situation is 1-2, -1 to Community with a min of 1.

Resources - This trait refers to your character's community's access to resources they need to survive, where low means limited access and high means easy access. If Situation is 5-6, +1 to Resources with a max of 6. If Situation is 1-2, -1 to Resources with a min of 1.

Conflict - This trait refers to how much conflict exists in your character's local community, both inside it and with other communities, where low means a low amount of conflict and high means a high amount of conflict. If Situation is 1-2, +1 to Conflict with a max of 6. If Situation is 5-6, -1 to Conflict with a min of 1.

Population - This trait refers to how large the population is in your character's local community, where a low population would indicate a rural area or small town and a high population would indicate some sort of city. No modifier.

Isolation - This trait refers to how well people in your character's local community are able to interact with each other, physically or emotionally, where low isolation indicates people who can easily interact with each other and high isolation indicates people who can only interact with great difficulty. If Situation is 1-2, +1 to Isolation with a max of 6. If Situation is 5-6, -1 to Isolation with a min of 1.

Creation - This trait refers to whether people in your character's local community generally create new things to be used by other people (covering everything from consumer goods to art and writing), where low creation refers to people generally acting as consumer of things produced outside the community and high creation refers to people who generally create a lot of what they use. If Situation is 5-6 and you roll a 1-2, +2 to Creation.

Awareness - This trait refers to whether the people in your character's local community have a strong awareness of the world around them, where low awareness would correspond with a world where people might have a low level of education or have information about the world suppressed somehow, and high awareness would indicate a world where information is freely available and accepted. If Situation is 5-6, +1 to Awareness with a max of 6. If Situation is 1-2, -1 to Awareness with a min of 1.

Equity - This trait refers to whether the people in your character's local community generally experience social equity, where low equity refers to more social stratification and injustice and high equity refers to low social stratification and less injustice. If Situation is 5-6, +1 to Equity with a max of 6. If Situation is 1-2, -1 to Equity with a min of 1.

Grime - This trait refers to how dirty your character's local community generally is, where low refers to a community that is kept very clean and high refers to a community that is dirty or "grimy" with a low level of upkeep. If Situation is 1-2, +1 to Grime with a max of 6. If Situation is 5-6, -1 to Grime with a min of 1.

Character Creation:

Before you can begin making zines, you have to create a character. To start, come up with your zinester's name, pronouns, age, and the name of their zine. There is also a space on the Zinester Sheet for you to draw a portrait of your character.

The rest of your Zinester Sheet is mostly taken up by a list of 20 themes, many of which will be explored in your zines. Begin by choosing a collaborative theme with your play partner that you want both of your characters to explore during play. Put a star in that checkbox space. You can randomize this by rolling a d20.

At this point, you'll want to return to the guarantees checklist you created earlier. If there's anything you want to make sure happens during the game, make a checkbox for it, which you should check off as it is fulfilled during play. Make sure that every guarantee is checked by the time you finish the final zine. You can add things to the checklist at any time, though you should get your partner's approval if your guarantee involves their character.

The First Zine:

It's time to make your first zine! Before attempting this, you should read the second half of this zine on how to make a zine (unless you already know how to make 1/8, 1/4 and 1/2 size zines).

First, choose whether you want to make a 1/8, 1/4 or 1/2 size zine. This is important, because it will help determine the number of pages your zine will be, depending on what you roll during the next step.

Next, roll a d4. This will give you the number of "pieces" your zine should have. A piece is a section of your zine, each with a different theme. It could be a life story, a recipe, a comic, a series of art, or something else, as long as it fulfills the theme. Look at your Zinester Sheet and check that number of themes to explore, one per piece, for your first zine. You can randomize this by using a d20 until you roll that many different (and not already checked) themes.

Here is a chart to estimate how many pages your zine should have, depending on what you rolled using the d4 and what zine size you chose. If your square is blacked out, I recommend choosing another zine size.

Roll	1/8 Size	1/4 Size	1/2 Size
1	16 pages	8 pages	8 pages
2	16 pages	8 pages	12 pages
3		16 pages	12 pages
4		16 pages	16 pages

Next, you'll determine what universe traits you will be exploring in your first zine. You will be addressing 1 Broad Nature trait, 2 Regional Nature trait, and 3 Local Nature traits. You can pick these yourself or roll a die for each section until you have the necessary number of traits. You'd use a d6 for Broad Nature, a d8 for Regional Nature, and a d10 for Local Nature. When you write your zine, make sure to elaborate on each of those traits in some way. When you are done with each one, make sure to mark that you have completed that trait in some way, such as by circling its name.

This zine is the first zine your characters will be exchanging. You should begin it with an introduction where your characters introduce themselves. This zine is written before your characters interact, so don't mention anything about your play partner's character yet. Following this will be the "pieces", each of which focuses on a different Zinester Theme.

You should mention a desire to explore the collaborative theme you chose with your play partner, and perhaps detail your character's initial solitary exploration of that theme.

You should finish the zine with a conclusion of some sort, including a desire to connect with other zinesters.

When you have completed and produced at least one copy of the finished zine, send it to your play partner when they have indicated to you that they are also done with their zine. Preferably do this by mail! It will feel more authentic, and you can decorate the envelopes! Then check off the first box on your Zinester Sheet after "Zines Sent."

After you have received your first zine, check the first box after "Got Zines." Take the time to read your play partner's zine in character, keeping in mind how the zines travel between universes. Come up with the way that your character received this specific zine. Did they send their zine to a zine trading service and get this one back? Did they place their zine in the hollow of a dead tree and find another in its place?

The Second Zine:

Before beginning to work on a new zine, you should go over your lines and veils sheet with your partner in case anything has changed. Also, go over any changes to the guarantees checklist.

This will be the first zine you make after having connected with your play partner through a zine trade. You now have a basic understanding of who they are, and are interested in connecting further. First, roll your d4 again to determine how many pieces your next zine will have, and determine what themes you want to explore using the same method as with the first zine. Choose again what size of zine you want to make.

Then, you'll need to determine what new universe traits you will be exploring in your second zine. You will be addressing the same combination of traits: 1 Broad Nature trait, 2 Regional Nature trait, and 3 Local Nature traits. Use the same method to select these as with the first zine. Make sure they are traits you haven't yet explored. This may require re-rolling your dice.

This zine is the second zine your characters will be exchanging. You should begin it with an introduction, but this time you should use it to talk about how you met a cool new zinester through trading. Following this will be the "pieces", each of which focuses on a different Zinester Theme. At least one of these pieces should comment on something you learned in the zine you received from your partner.

You should further explore the collaborative theme you chose with your play partner, and comment on how the other zinester is also addressing this theme.

In this zine, you should also include a "Zine Review" for your partner's zine, in which you summarize its contents briefly and add some of your character's thoughts about it. Feel free to throw in some other fake zine reviews.

You should finish the zine with a conclusion of some sort, including a desire to continue connecting with your partner's character through zines.

When you have completed and produced at least one copy of the finished zine, send it to your play partner when they have indicated to you that they are also done with their second zine. Then check off the second box on your Zinester Sheet after "Zines Sent."

After you have received your second zine, check the second box after "Got Zines." Take the time to read your play partner's zine in character.

The Third Zine:

Before beginning to work on a new zine, you should go over your lines and veils sheet with your partner in case anything has changed. Also, go over any changes to the guarantees checklist.

This last zine will be your character's reaction to their partner talking about them in their zine. The focus of the zine will be on how that connection strengthens. First, roll your d4 again to determine how many pieces your next zine will have, and determine what themes you want to explore using the same method as with the first zine. Choose again what size of zine you want to make.

in our own worlds universe sheet

Universe Name: _____

Broad Nature

#	Slider	Roll
	Congruence	
1	Quantization	
2	Orderliness	
3	Vastness	
4	Entropy	
5	Miracles	
6	Complexity	

Regional Nature

#	Slider	Roll
	Grit	
1	Government	
2	Xtopia	
3	Water	
4	Topography	
5	Climate	
6	Industry	
7	Spatial Heterogeneity	
8	Population Heterogeneity	

Seed Questions

What is your universe's history with zines? _____

How do the zines travel between universes? _____

Can people travel between the universes? _____

Local Nature

#	Slider	Roll
	Situation	
1	Weather	
2	Community	
3	Resources	
4	Conflict	
5	Population	
6	Isolation	
7	Creation	
8	Awareness	
9	Equity	
10	Grime	

in our own zinester sheet worlds

Zinester Name: _____

Pronouns: _____

Age: _____

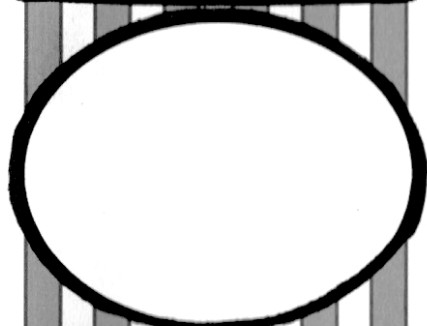
Zine Name: _____

Zines Sent: ☐ ☐ ☐

Got Zines: ☐ ☐ ☐

Zinester Themes

Zinester Appearance



Theme ✓

1 Negativity +
confusion

2 Social/Societal
issues

3 Quest/
Adventure

4 Daily life

5 Discovering
identity

6 Creativity

7 Connection with
environment

8 Healing +
growing

9 Close
relationships/
family

10 Learning/
education

Theme ✓

11 (Acting on)
belief

12 Health +
wellbeing

13 Singular event

14 Loss + isolation

15 Competition

16 Communication

17 Culture

18 Connecting with
people

19 Possessions

20 Life transition

Making a Zine:

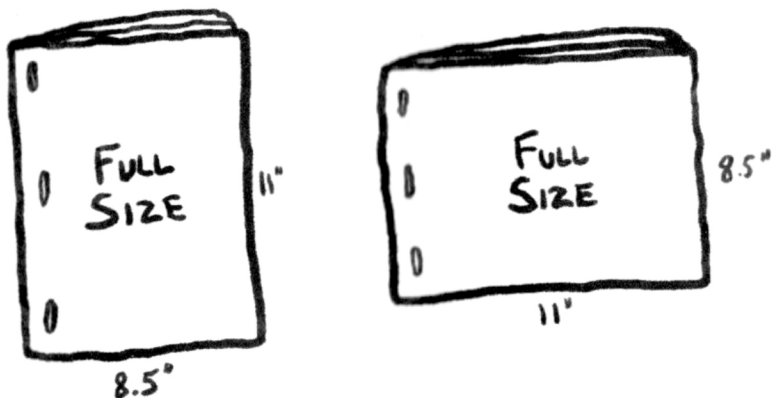
This section will teach you the basics you'll need to know to create a zine for the purposes of the game. Don't feel the need to follow these instructions exactly. Look at them more like suggestions and guidelines. If you want to learn more about zines and how to make them, check out other resources I've created here:

<http://oliviareadszines.wordpress.com/freebies>

Standard Zine Sizes

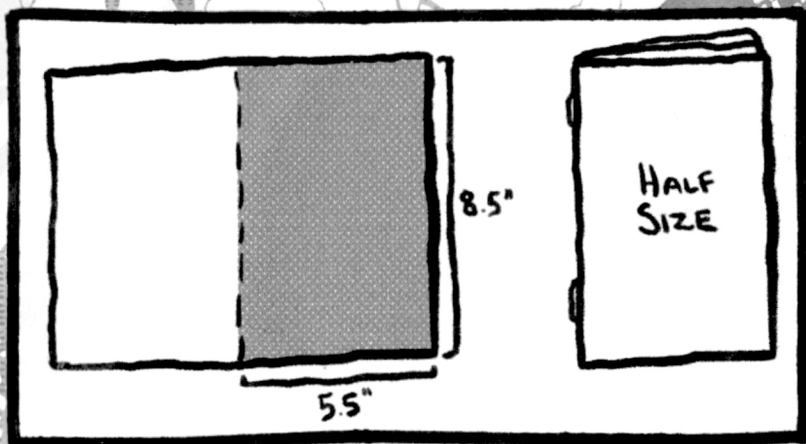
If you're in the United States, you'll probably be making zines with either letter or legal size paper. All the standard zine sizes are made by subdividing these types of paper, though some people make zines in non-standard sizes. We won't be covering that here, though.

First, I'll cover zine sizes made from letter sized paper. Letter sized paper is 8.5" x 11". Probably the simplest zine you can make out of those size of paper is a full size zine, also known as a standard size zine. These can be made by stapling letter size paper printed on both sides along the long or short edge.

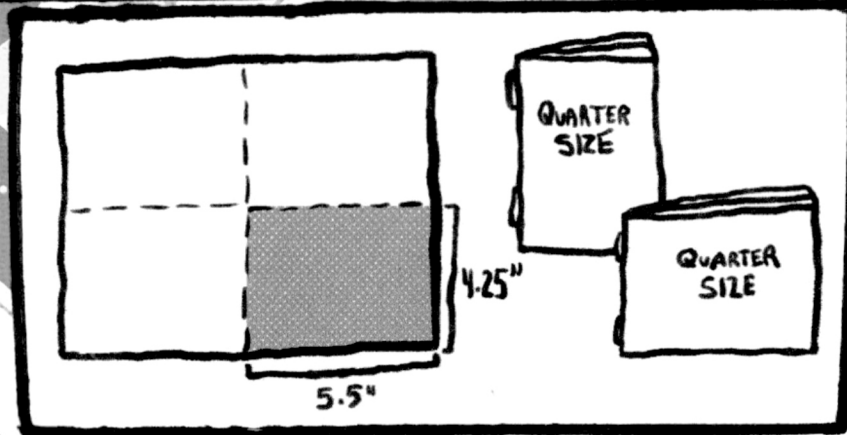


You can also make a zine of this size out of 11" x 14" paper folded in half. You can follow the instructions for a half size zine in the "Laying Out Pages" section to create a zine like this, just with 11" x 14" paper.

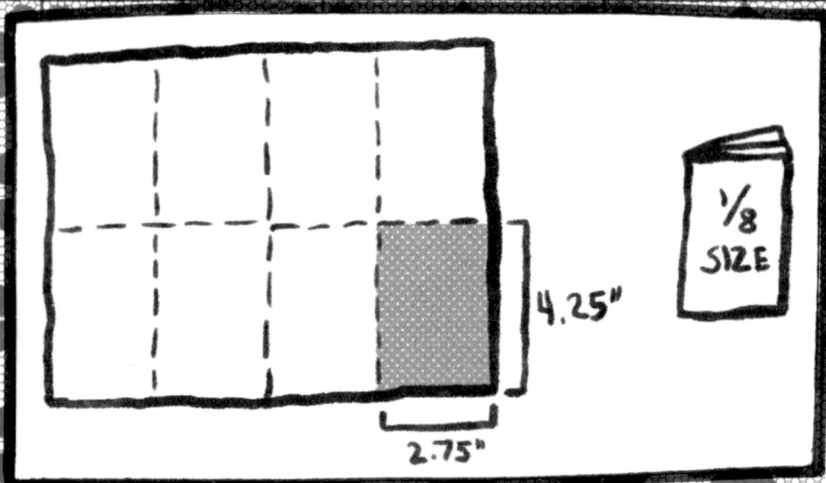
Perhaps the most common size of zine nowadays is the half size zine, or "digest" size. It is 5.5" x 8.5", the size of a letter sheet of paper folded in half. Later in this guide you'll learn how to lay out and assemble a 12 page half size zine.



The next size down in standard sizes is the quarter size zine. A quarter size zine is 4.25" x 5.5", the size of a letter sheet of paper folded in half twice. Later in this guide you'll learn how to lay out and assemble an 8 and 16 page quarter size zine in "portrait" and "landscape".



Even smaller than that is the eighth size zine, or "mini" zine (though this term usually is used to refer to 8 page, one sheet zines). An eighth size zine is 2.75" x 4.25", or the size of a sheet of letter paper folded in half three times. Later in this guide you'll learn how to lay out and assemble a 16 page eighth size zine. Some people also make eighth size zines in "landscape" or sixteenth size zines, but this is pretty rare, and those will not be covered in this guide.



Zines are often also made with legal size paper, which is 8.5" x 14", using the techniques for the other zine sizes, just without letter paper. The most common sizes seen are half legal (7" x 8.5"), quarter legal (4.25" x 7"), and eighth legal (3.5" x 4.25").

Paper sizes are different outside of the US, but the techniques described in this guide can be translated to UK/Euro paper sizes pretty easily. Here's some rough translations:

- Full size zines are roughly analogous to A4, or A3 folded in half.
- Half size zines are roughly analogous to A5, or A4 folded in half.
- Quarter size zines are roughly analogous to A6, or A4 folded in half twice.
- Eighth size zines are roughly analogous to A7, or A4 folded in half three times.

Materials

The only materials you really need to make a perzine are paper, a writing implement, a stapler or needle and thread, a means of copying, and a cutting implement. But here's what I recommend you get a hold of:

- A variety of printing paper of different colors
- A variety of patterned paper or collage paper
- Blank sticker paper
- Long arm stapler
- Scissors
- Pens and pencils and markers
- Glue sticks. Lots of them
- Ruler/straightedge
- X-Acto knife
- Access to a copier
- Computer with a word processor
- Printer and scanner
- Paper cutter that can handle multiple sheets
- Stickers and washi tape



Image and Background Sources

You have a lot of options for images to use in your perzines. You could take your own photos, find freely available images online, collage things together from magazines, draw your own images, etc. But you're going to want to make sure you're not violating someone else's copyright on an image. Make sure that images you use are made by you, in the public domain, or released under a license that allows you to use them. No one will probably notice or care if you cut something out of a magazine for use in making a perzine for In Our Own Wor(l)ds, but unless you're commenting on it in a transformative way (fair use), you'll probably want to avoid blatant copyright violation in a zine you plan on distributing widely.

Here's some places you can get public domain or Creative Commons licensed images online:

- <http://www.unsplash.com/>
- <http://commons.wikimedia.org/>
- <http://www.pixabay.com/>
- <http://www.pexels.com/public-domain-images/>
- <http://www.publicdomainimages.net/>

It's pretty common and popular for perzine makers to use old vintage images in their zines. You can find lots of these images here:

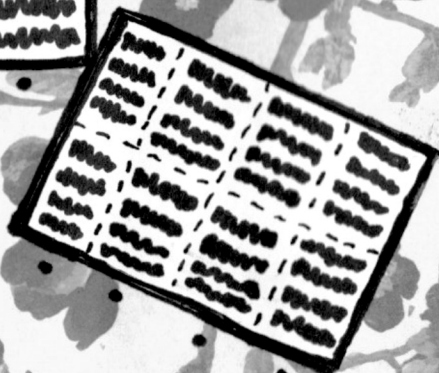
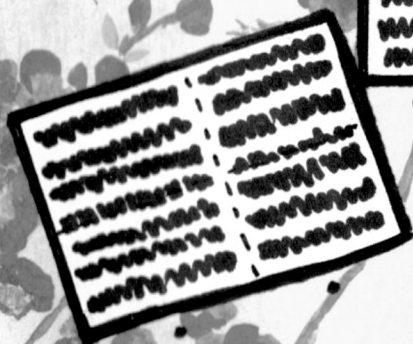
- <http://www.thegraphicsfairy.com/>
- <http://www.antiqueclipart.com/>
- <http://www.grandmagraphics.com/>
- <http://thevintagemoth.blogspot.com/>
- <http://www.oldbookillustrations.com/>
- <http://www.freevintageillustrations.com/>
- <http://www.olddesignshop.com/>

Laying Out Pages

A great trick to making a zine is to make pages individually first. First calculate the number of pages your zine is going to be, then cut out that many rectangles of paper to the size of page you want, depending on the intended zine size. Plain white is fine, but you can go wild with patterned paper as a background for text. These can be sheets of paper you write on directly, or you could paste text onto them. Make sure you allocate two rectangles for the front and back cover out of the total. Make sure text doesn't get too close to the edges of pages, or it may get cut off when copied.

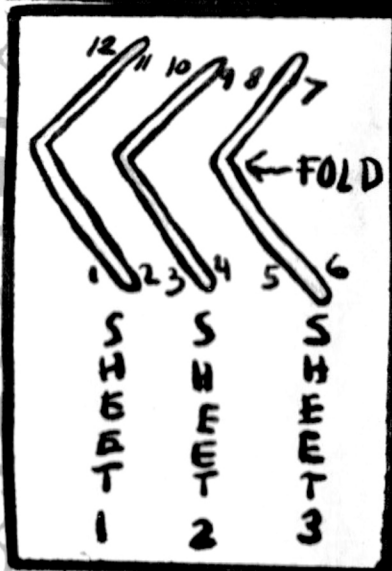
If you're using a word processor to lay out text for the zine and want to make sure it fits on your page when you print and cut it out, follow these guidelines:

- Half Size: Landscape page with two columns of text
- Quarter Size: Potrait page with two columns of text
- Eighth Size: Landscape page with four columns of text



Placing Pages

Next you want to put the pages of your zine in the right order. Make a stack of them in the order you want. Then it's time to glue the pages down onto the master sheets.

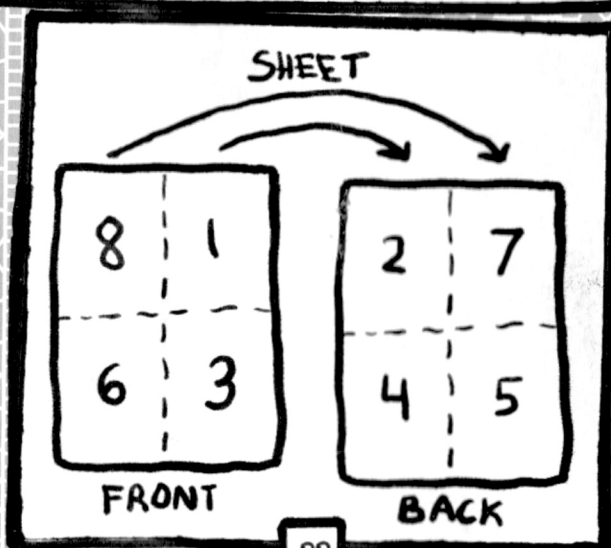


Half Size Zine

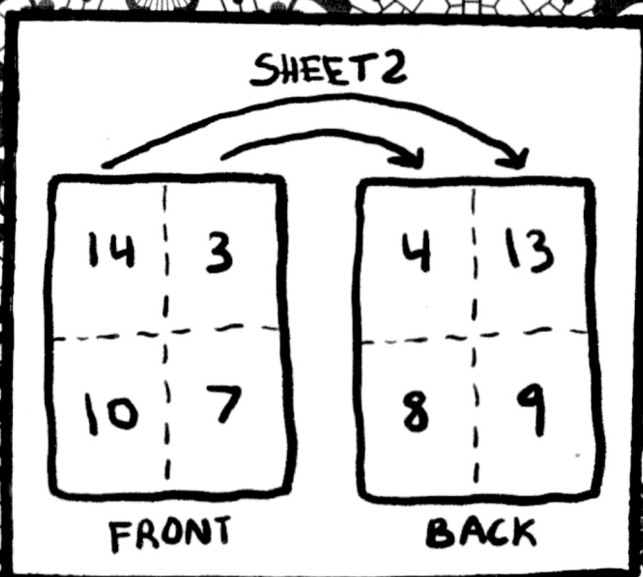
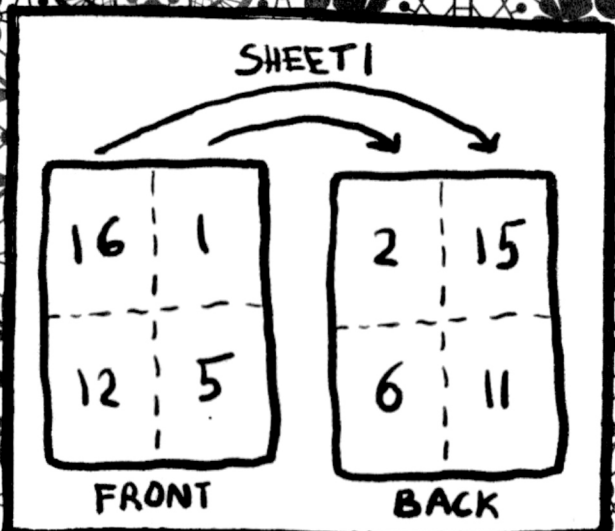
For a half size zine of 12 pages, using three sheets of paper, follow this guide to where to glue down pages on to the master sheets.

Quarter Size Zines

For a quarter size zine of 8 pages, using one sheet of paper, use this guide to gluing down the pages on the master sheet.



For a quarter size zine of 16 pages, using two sheets of paper, use this other guide to gluing down the pages on the master sheet.



Eighth Size Zines

For an eighth size zine of 16 pages, using one sheet of paper, use this guide to gluing down the pages on the master sheet.

FRONT

13	11	5	12
16	1	8	9

15	2	7	10
14	3	6	11

BACK

Scanning

After gluing down all the pages onto their master sheets, you may choose to scan the master sheets and make a pdf to print. This guide won't cover the details of scanning, but make sure that all the sides are scanned such that all the pages have the same direction as up.

Making Copies

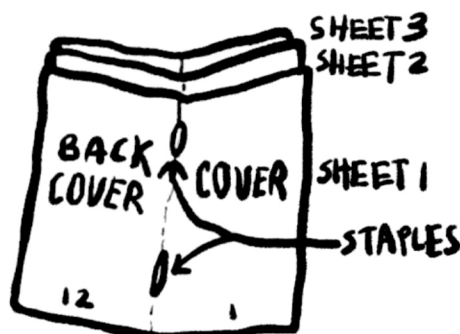
Now you can make a bunch of copies of your zine! Just make sure that when you make a copy, either by using a copier or printing from pdf (especially that last one) that you print double-sided at 100% of the page's size. Print the sheets such that each page has the same direction as up.

Zine Assembly

Time to assemble the zines you made! Each size of zine has a different method of assembly. Here's a guide for each size.

Half Size Zine

Step One: Make sure all the pages are lined up properly, then fold the stack of pages in half. Staple along the crease.



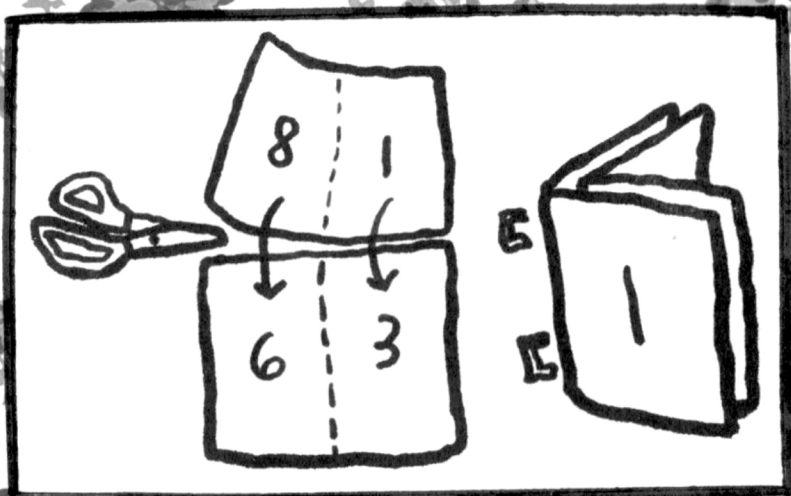
Quarter Size Zines

For a one sheet zine of 8 pages:

Step One: Cut the page in half as the diagram shows.

Step Two: Put the top half on top of the bottom half.

Step Three: Fold the stack in half, then staple along the crease.



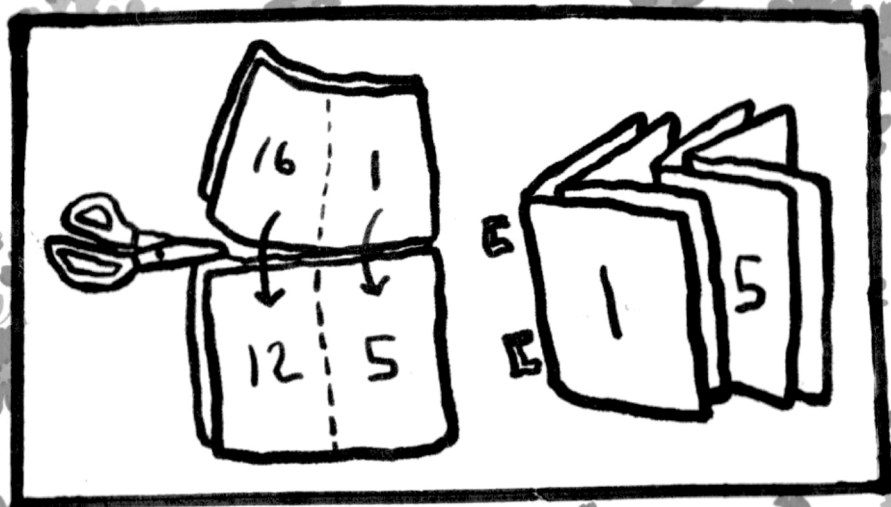
For a two sheet zine of 16 pages:

Step One: Make sure the pages are stacked so the page numbers line up properly.

Step Two: Cut the stack in half as the diagram shows.

Step Three: Put the top stack on top of the bottom stack.

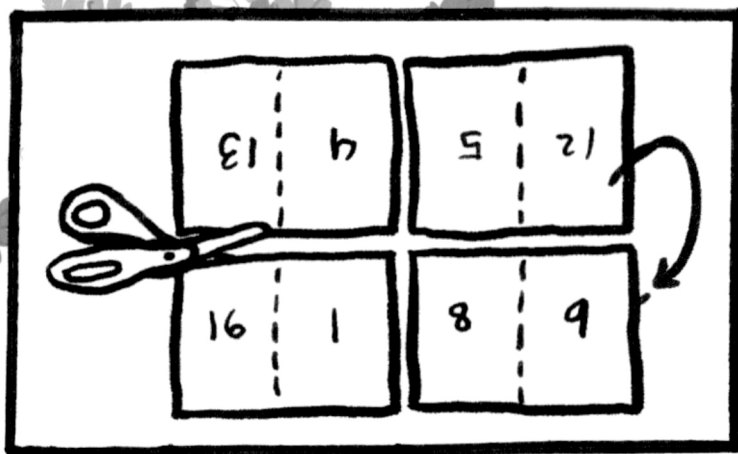
Step Four: Fold the full stack in half, then staple along the crease.



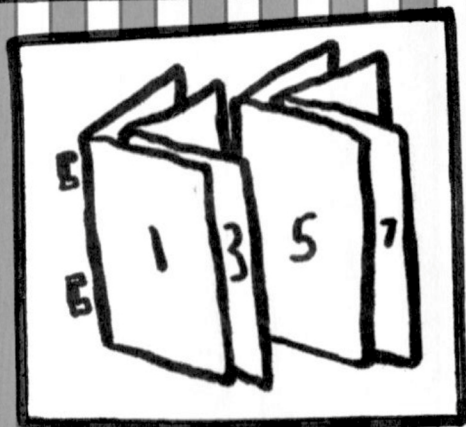
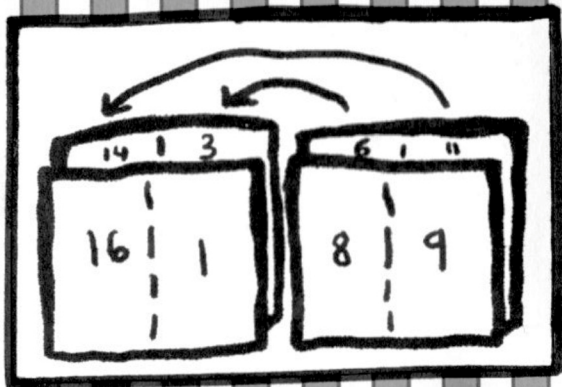
Eighth Size Zines

For a one sheet zine of 16 pages:

Step 1: Cut the sheet in half horizontally and vertically.



Step 2: Line up the page numbers and staple.



Mailing Zines

Now that you've got your zines, you can mail them out to your partner! It's pretty common in perzine trading culture to write a nice note and include things like flyers, stickers, or other ephemera in your envelope. Decorating envelopes is also nice!

As a note, it's generally cheaper to ship quarter size zines when they are flattened down so the stapled crease is in the middle and they are the size of a half size zine. There are envelopes that these zines (and half size zines) fit in perfectly!





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<http://metaparadox.itch.io/>

<http://paradoxnowcreations.etsy.com/>