

THIS
zine

*IS NOT SUPPOSED
TO SELL*



gia ngân, kitty

*Note: all the @handles are
Instagram usernames. Let me
know if I missed something.*

*Font used: Inter and Adobe Calson
Pro. Designed in Figma becuz I'm
traveling and didn't bring papers.*

September 2025
Edinburgh

WHAT IS A ZINE?!

I first got into zines because I could not properly design and write a book.

Both books and posts that got shared on Instagram seemed professional and out of reach. Worse, I had a good taste in authors and the luck to have many capable artists / designers as friends. Since I never thought of myself in those terms, I intuitively made quick zines to say certain things I wanted.

The first long zine I made was on the bus from Copenhagen to Stockholm, which I then sent to my professor.

ZINE STER

Qualifications:



zero skills



zero experience



motivated by self-expression



not for profit

In the zine *This is fake diy* (2019), Holly Casio wrote...

But I truly believe that zines can't be separated from their history. The intent of zines, the whole idea of making something quickly, cheaply, and with no skill, is so important to disseminate them as cheaply as possible. Self-publishing is radical, but zines to me are not a trend, it's community, and anti-capitalist, and

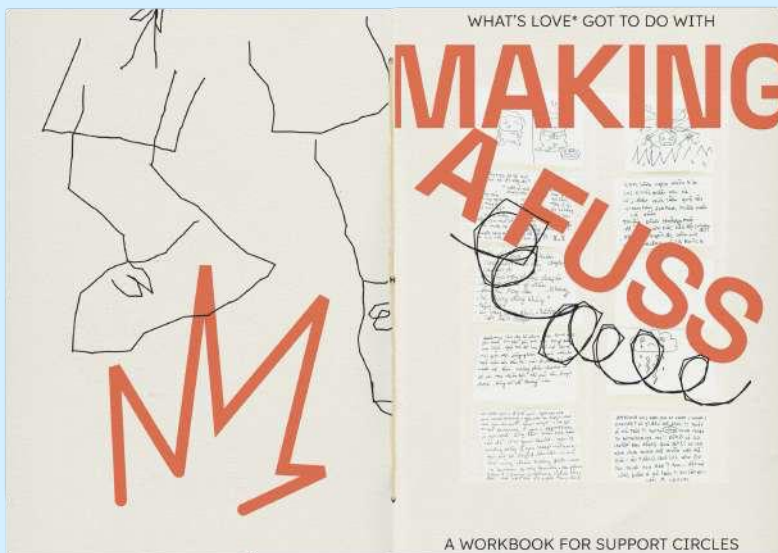


*photo from Space
Station Sixty-Five*

rated from their radical and political
a behind them was to create
kill whatsoever and most
ly as possible. It's true that all
are lo-fi and diy. And diy isn't a
and cheap, and requires zero skill.

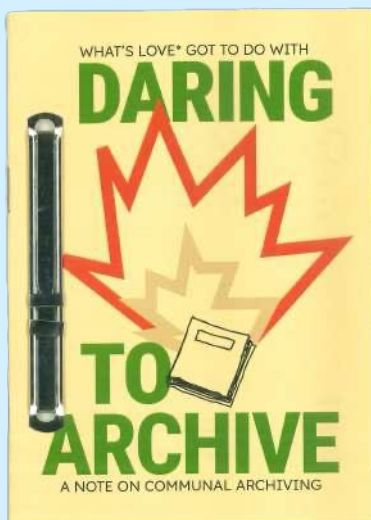
DIY isn't a trend, it's community, anti-
capitalist, cheap, and requires zero skill.

In June 2024, I made *FUSS* because I was upset by the lack of space to talk about injustice—like the genocide in Gaza—in my own circles. And because *neutrality* was mistaken as kindness!



Within a week, I transcribed dialogues, edited written sharing, and included actual prompts I worked through with friends.

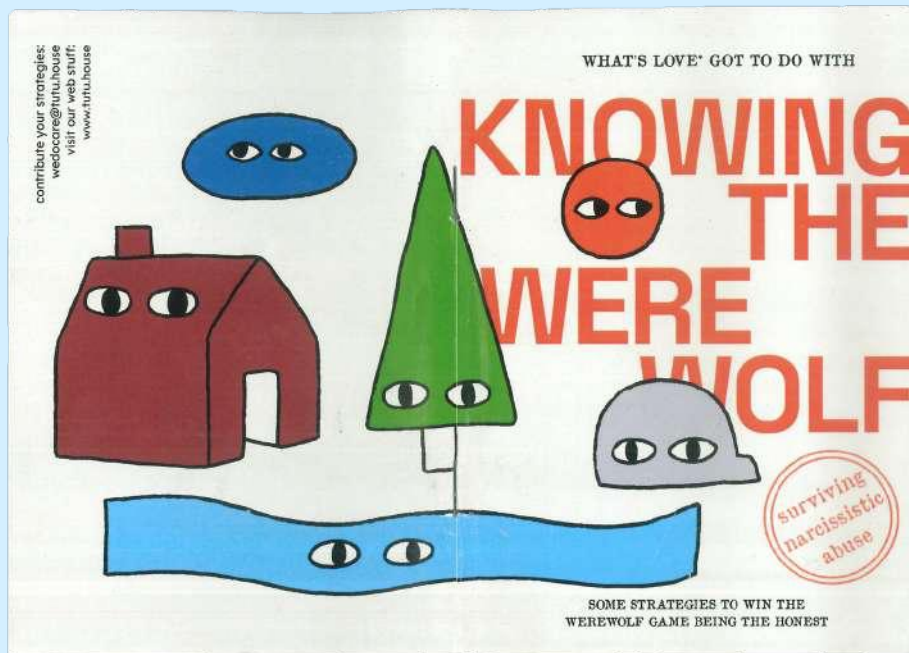
ARCHIVE was made in a day or three, I think?!



The photo shows someone reading it at a zine fair in Saigon.

WEREWOLF was made *during* that same zine fair. I finished it on day 2, @conpof helped print and displayed it immediately lol.

I made it out of my own obsession to find solace while navigating abusive relationships.



I traced a drawing from Jon Klassen for the cover :^D

tracing, remixing, collaging and borrowing are common practices in zine culture

HUG was first made as a Substack blog. Friends loved it so I had it printed.



This is a 30-second long video of 2 humans practiced hugging after reading HUG zine:



—sent to me by [@asiangayfriend](#) literally this morning.

[@nem.space](#)

[@readingcabin.vn](#)

[@rawberrycakes](#)

[@klartbookfair](#)

[@chiemlaytier](#)

[@son.studio](#)

Because they mean something to us, friends in Vietnam wanted to share the zines here and there in cafes, school, fairs, stores... And maybe elsewhere cuz somehow Asia Art Archive in Hong Kong reached out—they came across the zines in the Malaysia Design Archive!

[@conpof](#)

[@itschaukayy](#)

[@averagetea_](#)

[@uyo_hyo](#)

Once shared, all of the zines I know have gone on to have unexpected lives of their own.

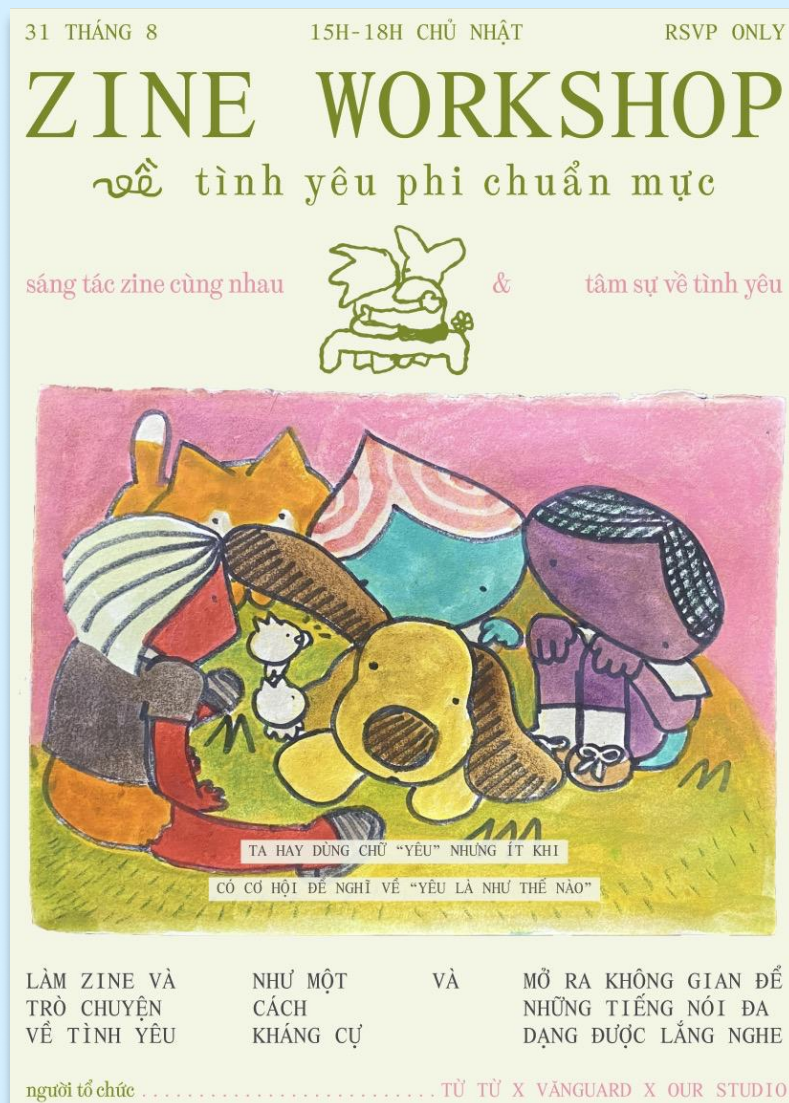
The point is that they are so LOW-KEY, CHEAP, and portable. You don't know where they will end up but in my opinion, they yearn to be shared with your own community because it means something TO YOU. It's a technology that carries friendship.

ZINES ARE DONE FOR LOVE

- ☆ LOVE OF EXPRESSION
- ☆ LOVE OF SHARING
- ☆ LOVE OF COMMUNICATION
- ☆ LOVE AND RAGE
(IN A CULTURE THAT DOESN'T REWARD ACTS OF LOVE)

A screenshot of Meg-John Baker's *Zine-Maker: A Zine about Zining* (highly recommend you look it up).

I am in the U.K. right now partly because I want to start making a book this year...and I need access to materials outside of Vietnam's censorship. Though, with the support of many friends, a zine-making workshop was held the night before I flew out (T_T<3).



poster designed by @uyo_hyo
& hachul.com, photos by
hachul.com, workshop
organised by @hatrangtraan,
led by @kittyologie

Poster translation: "Making zines together and talking about love as a form of resistance—opening space for diverse voices to be heard."

Some topics that we wanted to talk about:



Us—the co-zinesters—gathered to talk about our queer yearnings and relations. This sample page is made by Hà-Lan:



I'm so wowed by all the pages that I feel guilty choosing just one sample to showcase. Please go read the full version online.



Thank you—Huy, Ngọc Trinh, Liên, Giang, Babel, Hạ-Lan, Hoàng Châu, Vân Anh, Hồng Vân, Yến-Vi Đình, Cỏ, Thuy Vy Vũ, alexis kit, Khánh Linh & Tam, Hà Trang, Hachul, and perhaps many more—for your brave, kind becomings.

Another sample page from the workshop by Hồng Vân:



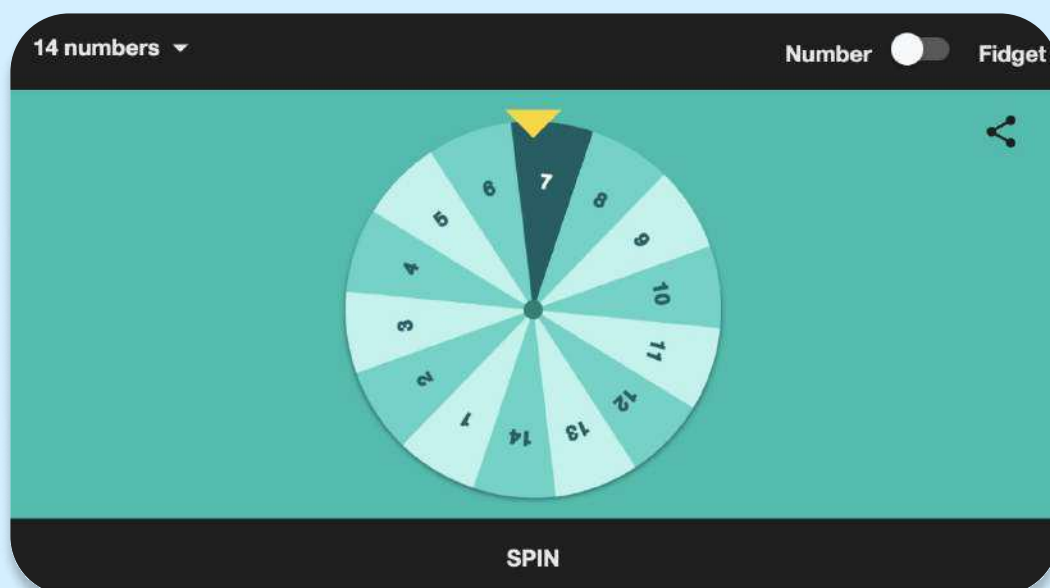
Hoàng Châu:



Vân Anh:



These are NOT chosen because they are aesthetic! I just ran a random number generator to pick them lol.



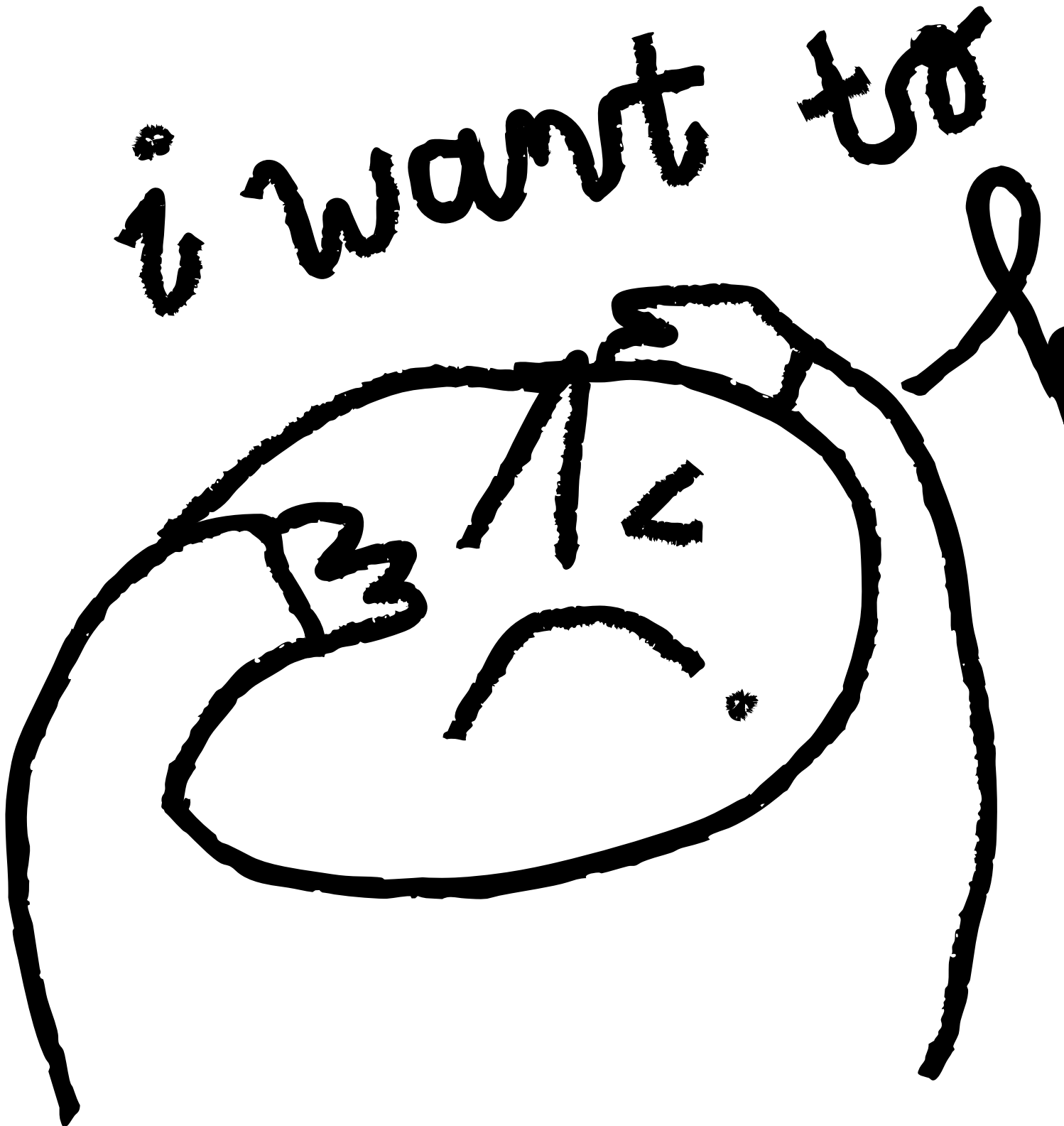
In this gathering, we came to share about *ourselves*—not our jobs and lofty dreams but a kind of vulnerability and honesty we didn't think there was a space for. To me, that's the ancestral spirit of zines.

Not only for us, but zines have been a way for marginalised voices—often denied recognition, visibility, and social legitimacy—to create and speak on their own terms.

and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid

So it is better to speak
remembering
we were never meant to survive.

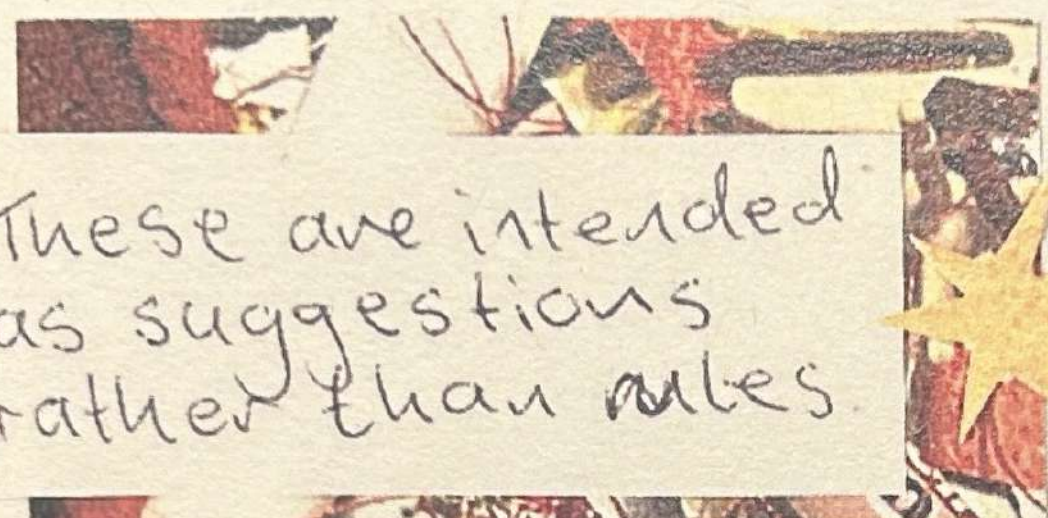

But zines have become a hip thing in certain places, promoted as a way to be “in-touch” while making money or a name... They are taught in art schools and design studios to dress in complicated bindings and printing techniques.



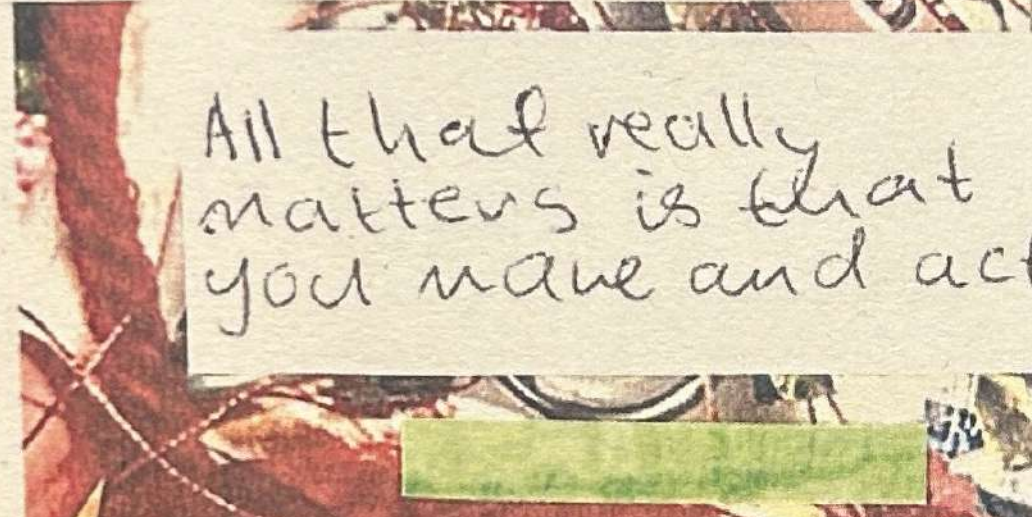

Echoing Holly Casio, I don't mind myself and others making money, or making art, or designing books, but I think we should NOT call those creations ZINES because this practice *excludes* newcomers, hobbyists, or zinesters from making zines.

near the
SHY
voices

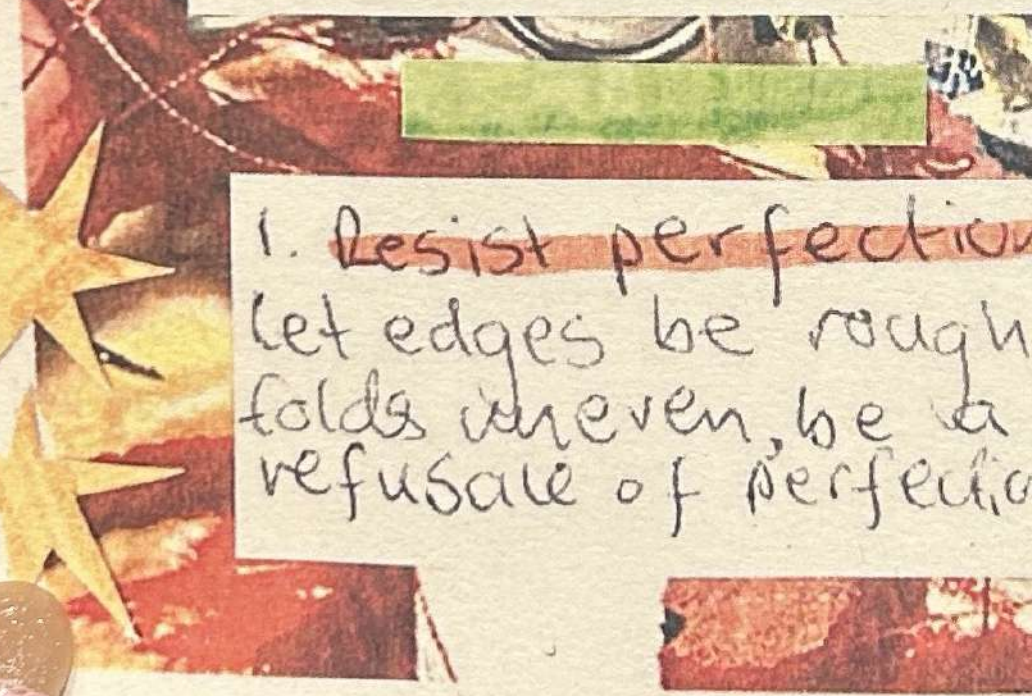


To end this zine—which is starting to hurt my eyeballs from staring at the laptop—I'd like to transition sharply to a short list of guidance for making zines in the following pages. :^D



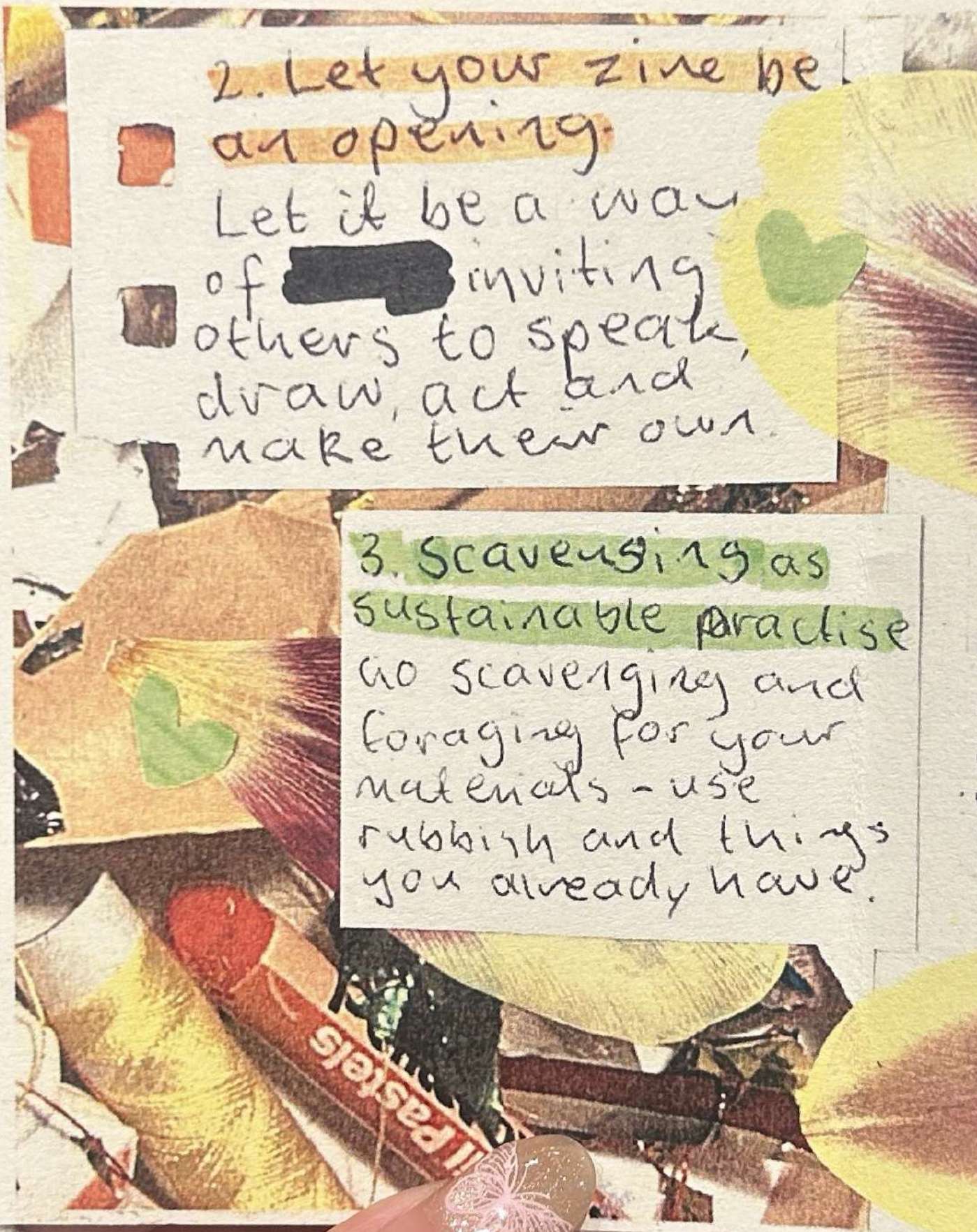
These are intended
as suggestions
rather than rules.




All that really
matters is that
you make and act.



1. Resist perfection.
let edges be rough,
folds uneven, be a
refusal of perfection.



2. Let your zine be
an opening.

Let it be a way
of  inviting
others to speak,
draw, act and
make their own.

3. Scavenging as
sustainable practise
no scavenging and
foraging for your
materials - use
rubbish and things
you already have.

④

*F*CK*

AESTHETICS!

credit @duonggiahieu who I
first heard this phrase from

I am seeing so many beautiful zines being made by creative agencies in Vietnam. I know that visual styling is part of the message, but if there is NO MESSAGE, REALLY, then a beautiful zine becomes just another showcase of exclusivity, gatekeeping, visual prowess, and a tool to spread the agendas of capital.



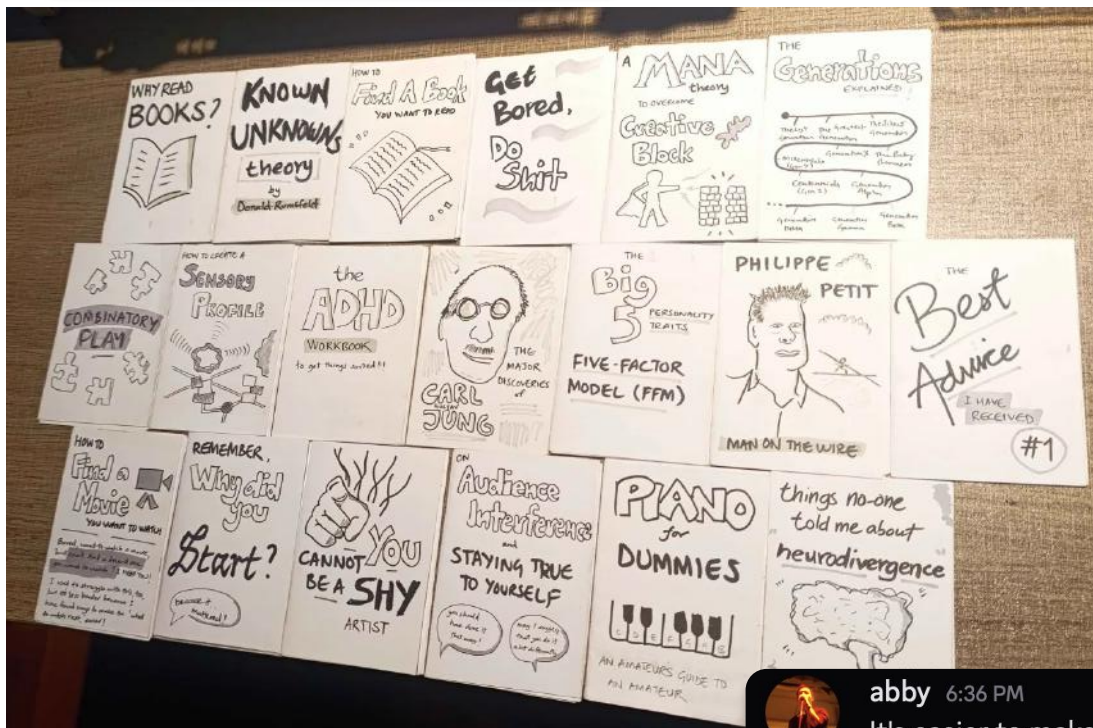
GUYS, STOP
MAKING *PERFECT*,
BEAUTIFUL BUT
MEANINGLESS
THINGS >:(

MAKE WHAT ACTUALLY MEANS SOMETHING TO YOU PERSONALLY.

If you make in this way, instead of intimidating others, you invite more to come, dialogue, and (co-)create. This is honesty, friendship, and resistance.

Got so many, haha

Look what monster you created? 🐼



— zines made by Abish from Nepal @trulycentral after seeing a zine I drew about cats (??) out of boredom 3 years ago



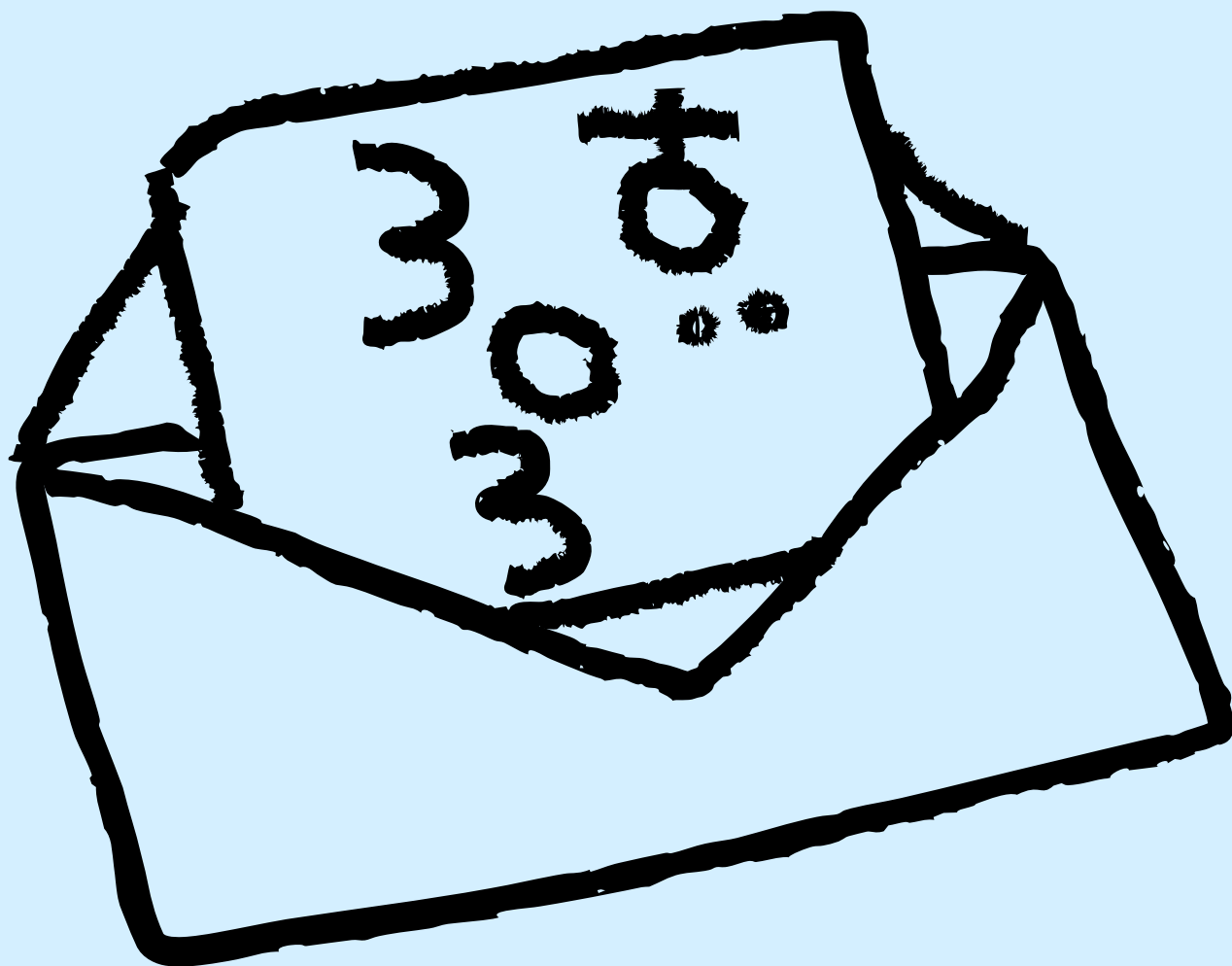
abby 6:36 PM

It's easier to make original stuff cause they come right out of the heart



1





*This zine is first published in ptp.voyage
as part of my zine series called
What's Love* Got To Do With It?!*

*BTW I am collecting zines that talk
about love and intimacy. I would be so
happy to receive yours.*

This zine is gathered from many existing zines and zinesters who had impacted how I think and feel about DIY culture and anti-capitalistic social change.



*Gia Ngân, Kitty
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tutu.house*