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DAILY  
About papers and magazines  
Risto Kalmre

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### These are regular papers

THAT ARE published in Estonia. I probably wouldn't read them in Estonia, because it's so normal there. Here I could read them online, but I don't do it. But since my father sends me all these kinds of newspapers — I didn't even ask, but he just sends me — I read them. He works at this big newspaper called 'Postimees' (Postman), he used to be a chief editor and now he's kind of a strange thing; half in design, but also in this kind of directing. It's the biggest newspaper in Estonia, but then again it owns all these little newspapers and magazines, it's a big co-operation. He just sends me all these papers all the time. I think he wants me to be aware what's going on there. I'm not saying that I don't care, obviously I care, but I don't care that much, I don't have time for it basically, but he sends me all this stuff and then I have it on my table. It's so comfortable to read Estonian for a change, that's why I read it when I have breakfast or something.

### He sends me

HIS OWN paper, but also other, random things. The funny thing is — the design is horrible, you have to accept that — this newspaper, the 'Tartu Postimees', is from Tartu, the city where I was born. It's an insert, a little newspaper in a big newspaper. This is like super local stuff. I'm reading what's going on in the university, what's going to be the new street or something. It's just so funny to read this kind of thing. It doesn't have anything to do with my work, it's more like a break from everything else.

### He also always sends me

THIS weekly paper, it's a cultural addition to this daily paper, he never sends me the outer bit. That's also something from parents, or what other people think you're interested in. He kind of figured out maybe that I'm interested in this, that I read this more than other things.

### He also sends me

THIS one, the 'Eesti Päevaleht' (Estonian daily newspaper), which is actually in competition with the other one, it's the second biggest daily newspaper. I have a strange connection to that one, actually I have more a connection with that one, because I did a magazine that they sponsored. They paid for everything and they didn't want anything for it, they only dealt with the ads, they weren't even mentioned, maybe very small in the colophon.

### I started it in 2003

LIKE three years ago, before I studied graphic design. I obviously developed and when I look back at it, some issues look terrible for me now, but the concept or whatever is still there and it still has potential. It was quite a proper thing, full colour, 80 pages, 3000 copies. It's called 'Sahtel' (Drawer). I did it together with some friends. The starting point was because I rode BMX bikes (a special kind of bicycles with small wheels) and one of my friends skateboarded. Here of course, in bigger places and countries, you can do very specific magazines, about one thing, but since Estonia is so small we just did one together and that worked really nicely. We were kind of in charge of how the magazine looked like, and there was two photographers, also my friends. It was more like a friends-project. That's what it was and then of course we asked a lot of contributions text wise.

### We didn't only write

ABOUT skateboarding and bikes, we wrote about many things there, about music, art and design. It was about what interested us, so it's connected for us, but maybe not necessarily for other people. We did interviews with bands and with music groups that we knew, or we knew people who knew them. That was actually quite nice because we ended up doing interviews with people who really weren't known anywhere, but then they actually became known a month later or so. So we kind of

introduced them, and then later the bigger magazines and papers had interviews with them.

### Of course it's way easier

TO DO a really known magazine in Estonia, because there isn't so much going on, but in a way it became quite established after a while. It's still published, but I'm not so much connected anymore, I'm still in a way publisher, but I'm not doing anything for a while now.

### It's nice to make a magazine

IN A self-learned way. Since you don't have knowledge of some things, quite nice things actually come out of it. You don't really care about the rules, because you actually don't know them. But of course you can do it here now as well, when you know about the rules you can also ignore them.

### After doing this magazine

FOR SUCH a different context and really like a self-learned thing, it was quite nice to do GRAY magazine (Risto did the Gerit Rietveld Academic magazine together with Clare and Lane).

### I think

THE THINGS I'm interested in are mostly connected to the really contemporary things, things that are published now, with which you can get an insight of what happens now. Like blogs, they kind of disappear in this big net thing, of course the content will be there, but if you don't read it, you can't find it anymore. It's even more the case with newspapers, of course you can go to an archive, but you only do that when you look for something specific. Normally I don't deal with things like that, I don't search for anything specific or read a book from A to Z, I just pick things that are nice.

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USEFUL  
On second-hand books  
Robin Gadde

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It's called *Kreatief zijn thuis*. I found it in the Juttersdok, a second-hand shop. I'm going quite often there, just to look, to hang out, not knowing if I will come out with a book. I cannot explain so well why I like a book, I just have to see it and then I like it, maybe it's a strange picture, maybe it's a strange construction, maybe it's a strange material. But not really because this guy did an amazing, fantastic job in typography for example. I'm more interested in the content.

When I saw this book I thought: 'Many subjects that you maybe can use'. There are a lot of different techniques in here (biezentrekken, pottenbakken, pijpen maken, plastic buisconstructies, schuim-plastic meubilair etc.). It's always nice to have some construction books, I would say. The second thing I was thinking was: 'How much is it?' And then I looked: 'Okay 50 cents, nothing wrong', and then I took it.

It almost looks awful, but I like it. It's from the seventies, and actually a lot of books I have are from the seventies. I once found a box of books from the library that was completely about wood work, so I took it home. These were all old books, so this is why I have so many books from the seventies. Most of these books are quite creative, they're not so much designed, they're just useful. That's what I like about them. And they're not meant to be a joke, it's serious. I also use ideas from these kinds of books. Me and my girlfriend made out of pipes a kind of thing where you can hang your clothes, so we worked with this pipes idea, which is nice because it's not expensive to do.

At the second-hand shop you also have to discover the shop yourself, it's not as organized as a professional bookshop. There they have ordered the books according to specific subjects. You immediately know which kind of book you're looking

for, and you immediately go to the nature part, or the design part. You don't really wander around, or at least in my case. I don't give the other subjects a chance at all, I immediately walk to one corner. I like that it's mixed in a second-hand shop, or flea market. Then you can find a lot of things by accident, things you never thought about. These accidents are a nice affect.

I'm not this kind of person who's reading a lot, my interests are not really in books. So for me books are more things I find in between other stuff. I have to find it by accident or somebody has to tell me about it. What a person tells me about the books has to take my interest, then I will go to a bookshop, otherwise not.

In the normal bookshop you can buy a book for around twenty euro. But 99 percent of most of the books is not completely good, not every page is really fantastic. So there's one article, or one picture that is great. In the second-hand shop you can find a book with one article you really like and the rest you don't like at all, you don't care because it's only fifty cents. In a regular shop you would never do that.

I actually like magazines more than books. If you for instance compare books about graphic design with magazines about graphic design, then I would always choose for the magazines, like: *Frame* and *Wallpaper*, all these kinds of magazines. They deal with more subjects, they are richer. I lately discovered *ELLE Wonen*, about the arrangement of your house. You see pictures of rooms with interviews. The interview is about why they choose to design this room like this. I like the way of showing things in this magazine. To look at these arranged rooms is inspiring for my project (Robin is making the end exam exhibition for graphic design). And it's also inspiring on the technical side. There's no explanation of how they did things, but you just see pictures, and there you can see exactly how they did it.

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ABSTRACT  
On fanzines

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Matthias Kreutzer

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I don't buy fanzines so often anymore, but that's somehow how I came to like printed stuff. Fanzines were the first printed matter that was really close to me. Then it was more about the things that were written in it and not so much how they looked like. It was all connected to music, they were mostly filled with reviews of concerts and interviews and some of them were also full of little jokes about politics, small crappy cartoons or also these really angry articles. I always liked this when I was sixteen or seventeen, because I've been pissed about things and there I could find that back.

In Germany I have a whole collection, here I don't have any. There's one fanzine from Amsterdam, *RE/fuse*, that some friends of mine are doing, that's the only one that I sometimes have here. It's not such a 'real' fanzine. It has the form of a newspaper, it's really properly designed and somehow there's this clash between the content and the form that doesn't work for me. Obviously they have a designer involved, and then you have some articles which are written by non-professionals, they're quite crappy, which is nice, but together with the form it

doesn't feel right.

The ones that I was reading before were mostly these copy-and-paste-put-together kind of fanzines. There was one called *Plot*, which was my favourite. I always used to buy or order it, mostly at concerts.

That's the way they were distributed: they were released in small editions, like a hundred or two hundred, and then there were people who had so-called 'distros' at concerts; they ordered records from small labels, always one for themselves and then five more, and the same with all kinds of stuff, like t-shirts and fanzines.

*Plot* was a German fanzine, which was connected to one of the oldest German punk labels: *X-mist records*. They were in the eighties in Germany one of the earliest labels releasing punk records. They still exist and they always tried to release things that weren't popular. People from the label were also involved in the fanzine. Of course they were writing about bands from the label, but there wasn't an obvious connection. That's also something that I like about fanzines: that it is really about the music, and not so much about a purpose like selling something.

I guess a fanzine is something people do because they're really interested in some things and they want to spend their time with that. For instance going to lots of shows every weekend and seeing bands and writing reviews of these shows. That was always a big part of *Plot*, like 6 or 7 pages. But it wasn't divided in different concerts or different bands, it was more a long story of a couple of months where one person wrote the story of going to shows. And then quite small parts were actually about the concerts themselves. It was showing the music connected to life, to things you do and not only focusing on a band playing.

It was also a kind of a cynical, or rather ironical fanzine. In the way they used language, the way they wrote. That's maybe somehow how it influenced my work. Not that I'm such an ironical person. It's difficult to explain, it of course also has to do with a political attitude. I think when you talk about something you don't agree with, you don't analyze it and make it really understandable for other people, but you comment on it in a way that maybe some people wouldn't understand because they don't talk a certain kind of language.

That's also something I'm sometimes a bit trapped with. For instance with the *Yogurt Release* (Matthias made an anti-yogurt fanzine as part of a recipe book) I really didn't care if what I was doing was reaching the people I gave it to. It was a little bit cryptic, because it was somehow all built on things I believe