

Columbus, Ohio, DIY Punk Flyer Archive (2002-2014)

Description: 631 items, mostly show flyers, collected in-person by James Payne, largely contemporaneous to their time of production.

History: The flyers in the archive were displayed from 2007-2011 on the upstairs walls of the Monster House. Then the flyers were organized and stored in two flat-file cabinets built to hold photo slides that were acquired from the Department of History of Art at Ohio State University via the artist Michelle Maguire. These two flat-file cabinets were available for public viewing at Skylab Gallery from 2011-2014. The archive was then accepted on loan by Leslie Jankowski, director of library services of Columbus College of Art and Design's Packard Library, from 2014-2023. The archive is now scheduled to be transferred to OSU's Rare Books and Manuscripts Library on May 24, 2023, acquired by Curator of Modern Literature and Manuscripts Jolie Braun on a donation basis.

Collection Narrative: The flyers in this archive represent one aspect of the visual production of an anticapitalist music movement during a specific time period (2002-2014, but especially 2005-2012) and a specific place (Columbus, Ohio, but especially Ohio State Campus and Downtown). The vast majority of the archive is dedicated to flyers for musical performances that occurred in private residences that had been turned into public spaces by their inhabitants: house shows at punk houses. While 79 of the 631 flyers advertise shows held at commercial bars, and 92 of the flyers are for events at non-profit spaces such as art galleries, churches, and colleges, these flyers were often made by DIY punks or featured DIY punk bands who were normally active in the house-show circuit. I [James Payne] did not collect flyers that I saw as wholly separate to DIY punk either in their ethos or their end effect on culture and society.

I began collecting show flyers during high school on trips to OSU's campus from my mother's house in Galloway, Ohio, when I was on campus to skateboard or attend shows. The earliest flyer in the collection (2002) is for a Social Distortion concert I attended at the Newport as a sophomore. I had played my first show in a band the previous year in the backyard of my friend Andi Atwood's house for her birthday. In 2003 I started booking shows for other bands and making flyers for them. I have booked over 250 events and paid rent in spaces that held hundreds more while I lived in them. I lived from 2005-2014 in punk houses and art spaces that held events. At first I collected flyers for their ostensible function, as reminders of dates, times, and places for shows I wanted to attend, though their aesthetic dimension didn't escape me. Later I collected them as reference for my own flyer-making: I generally made elaborate paper collages that I would Xerox and then hand-color with highlighters. While I was never obsessive about hunting down each DIY flyer that was made, I came to think of these flyers as a collection whose value I saw in the aggregate from an art historical perspective. And as such, in later years I was as completist as I could be about collecting without being weird. My good friend and roommate at the Monster House, Austin Eilbeck, also donated 30 or so flyers to my collection in 2011, which are marked "AE" on their versos.

What I didn't know when I started collecting flyers was that Columbus, for a host of structural reasons, is one of the oases of DIY punk culture in the US. Because Columbus is within five hours of Pittsburgh, Cleveland, Cincinnati, Louisville, Lexington, Buffalo, Indianapolis, Toledo, Dayton, Bloomington, Detroit, Ann Arbor, Charleston, and Wheeling, and because Columbus is located between Chicago and New York, nearly every touring DIY punk band plays Columbus, or will if you ask them. Cutting down the distance between shows, and therefore gas cost, is the key imperative in scheduling a DIY punk tour. And because there are 60,000 students at OSU, there is always a captive audience. Happiest of all, during the time this archive documents, rent was dirt cheap. At the Monster House I paid \$175 for a large room. We paid \$1,230 at Skylab for the entire floor. And the only positive thing I can say about the Columbus Division of Police is that shutting down parties on OSU's campus is not high on their to-do list. The entire time I hosted shows, I was only fined for noise violations twice, and never for fire-code violations, or hosting underage drinkers, or for any number of the other illegalities imposed by capital to keep people from congregating outside of commercial spaces. I cannot say the same for most cities; Boston, for instance, where many of my friends at the time lived, shut down DIY spaces nearly as soon as they printed their first flyer.

DIY punk show flyer design is a vernacular artform nearly always made by people who are unpaid. The products are nearly always free to acquire: the designers literally hand them out. Outside of DIY punk, music flyers are seen as a cost taken on to increase the take at the door. Inside DIY punk, they become a medium for the ongoing discourse of a small counterculture of adherents; they are instantiations of aesthetic, ethical, and historical values and meaning, that speak a private language in public. During the period this archive documents, that became doubly true. With the rise of social media in the form of Myspace (2003), Facebook (2004), and YouTube (2005), making a flyer was no longer a necessary step in promoting events. Suddenly, there was little difference to the turnout of a show if a physical flyer were made and distributed for it, as long as it had Facebook event page. Each flyer produced after 2005 took on an added dimension of fetishism, an insistence on the moral rightness of physical flyers, that they were somehow inherent to what being punk meant, even if, or especially if, their ostensible function had been rendered obsolete by Big Tech.

And there was a right way to make a DIY punk flyer: with a Xerox machine, ideally for free with a stolen machine code, the copies then taken by bike and dropped off at every known punk house and place of meeting, with some visible public spots hit for good measure, stapled, taped up, or pinned to the wall. Design in the period of this archive was rarely digital. And the more it could be expressly not-digital, the better. The rejection of digital design was an unfortunate choice shown to be unfortunate by the flyers later designed by Jack Ramunni and Alix Ross for Skylab from 2011-14 that are included in this collection. Ramunni and Ross were art students too young at the time to be affected by the residual resentment toward new tech of the older punks at the time. But the confines of Xerox were comfy and there were rooms and rooms left to find in its mansion if one refused Photoshop as a guide.

The best designers were easy to pick out: Phonzie Davis, Elijah Funk, Andy Hinton, John Malta, Jack Ramunni, Alix Ross, and Martin Weiland all had idiosyncratic visual voices that transcended the strictures of the flyer format. Some went on to major success in design-related fields. The flyers of Chad Brunk, Brian Deller, Austin and Ryan Eilbeck, and Jimmy Turri also channeled the visual history of punk aesthetics toward their own uses admirably. But as for the majority of the flyers here: I have no idea who made them. I didn't know then, and I don't know now, even as someone who cares about knowing who made what and how. However, I find that the mass of these anonymous flyers still speaks the same truths the masses themselves do. Otherwise, I do know these flyers were made in Columbus. I know they were made by someone who lived in Columbus. And I know that person was a punk.

INVENTORY

15 DRAWERS

This inventory starts from the top-left drawer of the left flat-file cabinet and goes down to the bottom-right drawer of the right cabinet. The pre-existing labels on the flat-file cabinets were written in 2011, so indicators like "present" on them should be understood to have been correct as of 2011, and not now, in 2023.

DRAWER 1:

Pre-existing label: 15th House: 369 E 15th (2003-present) [Actually ended around 2012.]

Inventory: 38 flyers, 3 repeats, 9 of which are 11 x 17, 19 of which are 8.5 x 11, 10 of which are in miscellaneous sizes from 5.5 x 4 to 13 x 11 in.

Designers Included: Brian Deller, Scott Lanski, Chad Brunk, Austin Eilbeck, Troy Allen, James Payne, et al.

People Who Lived at Venue: Brian Deller, Chad Brunk, Mickey Mocnik, Ben Bennett, Derek, Michael, et al.

Venue Info: The 15th House existed for a long period, and notably was one of the first venues where Defiance, Ohio, an influential folk-punk band from Columbus, Ohio, played. The shows happened in the basement, which one could access from the house or a door to the backyard, which also featured a back porch, so shows at the 15th House tended to have an outdoor party feel, not unlike a BBQ. Sometimes an illegal bar ran by Brian Deller was present. Basement itself was concrete, unfinished. The 15th House and later the Nude Ranch, which had several of the same inhabitants, tended to be where the “Region Rock” bands played, and some of the larger and more established punk bands. But the programming was ultimately eclectic and included hardcore, folk-punk, pop-punk, grindcore, power violence, singer-songwriter, etc.

DRAWER 2:

Pre-existing label: Columbus Sucks Because You Suck (2006-Present) [I'm not sure if or when it ended.]

Inventory: 37 flyers, 2 repeats with differing versions, 30 of which are 11 x 17, 7 of which 9 x 14, many of these are double-sided.

Designers Included: Ana Human Leather, Brian Deller, Samm Nagy, Becca Fredin, Max Caldwell, James Payne, Eric Sweazy, Austin Eilbeck, Kathleen Schott, Martin Weiland, Chad Brunk, Constance Taylor, Michelle Grillo, Jenna Hardesty, Aaron Hibbs, John Bennett, Kyle Good, Kari Jorgensen, Andy Hinton, Ross Caliendo, et al.

Calendar Info: Columbus Sucks Because You Suck or CSBYS grew out of a message board moderated by Jimmy Turri, who lived at the Legion of Doom and was well-known for making one-inch pins for bands across the country under the moniker “Jimmy Buttons.” In 2005/2006, a group of the following: Chad Brunk, Pat Crann, Brian Deller, Austin and Ryan Eilbeck, Ahmed Gallab, James Payne, Jimmy Turri, and Jesse Withers, met in the attic of the Legion of Doom in an effort to better co-ordinate the DIY booking in the city so that fewer shows would occur on the same nights, and there would be some combined publicizing of shows across different venue audiences. The group decided to organize and produce a monthly calendar which would list all of the shows for the month, with revolving designers. Frequently the back of the calendar would be a poster. To be asked to design that month's CSBYS was seen to be an auspicious event as it was printed in high quantities and distributed to everyone in the scene. In addition to the flyer, a magazine named *CSBYS Monthly* was published for at least a year. *CSBYS Monthly* collected journalism, humor, polemics, and cartoons, from Brian Deller, Martin Weiland, Bret Leibendorfer, James Payne, and many others. At least in the beginning, Brian Deller co-ordinated the printing and distribution of the CSBYS flyer, for which he would use a free printing code at Kinko's and distribute copies to each DIY venue and other affiliated spaces in the city. I believe Max Wheeler later took over this responsibility.

DRAWER 3:

Pre-existing label: Legion of Doom (1579 Indianola Ave., ????-Present) [ca. 1995(?).]

Inventory: 57 flyers, 11 of which are 11 x 17, 25 are 8.5 x 11, and 20 of various sizes.

Designers Included: Max Caldwell, Jimmy Turri, Andy Hinton, Austin Eilbeck, James Payne, Elijah Funk, Ryan Eilbeck, Whitney Bentley, Brian Deller, Chad Brunk, Joe Biel, Bert Bergen, et al.

People Who Lived at Venue: Jimmy Turri, Ana Human Leather, Tucker, Patrick Matanie, Randi, Ahmed Gallab, et al.

Venue Info: The Legion of Doom, or LOD, is the longest-running DIY venue in Columbus, Ohio, dating back at least to the mid-1990s, if not earlier. During the period this archive represents, the LOD was a straight-edge venue, meaning one was not supposed to drink or do drugs there. The shows happened in the basement,

the walls of which were a palimpsest of graffiti and band-name stickers that had accreted across time. There was a tiny, perhaps four-inch stage there, not unlike the stage at Bernie's Distillery. The LOD in this period mainly hosted hardcore shows. Many of these flyers were designed by Andy Hinton, who later fronted the Youth Attack band Vile Gash; Martin Weiland, who was the singer of Weedsteeler and the lead designer for Homage among other retail fashion companies; and Jimmy Turri, who lived at the Legion. One flyer included here is likely one of the earliest flyers by Elijah Funk, who, with Alix Ross, went on to create Online Ceramics, a popular fashion brand written about in the New Yorker and other legacy media.

DRAWER 4:

Pre-existing label: Miscellaneous Bars (Bernie's Distillery, Café Bourbon Street, Carabar, Circus, Hal & Al's, High Five, Little Brother's, Newport, Skully's, The Summit, et al.)

Inventory: 79 flyers including 23 Carabar flyers, 2 Andyman's Treehouse, 23 Café Bourbon Street / The Summit, 6 Bernie's Distillery, 3 Skully's Music Diner, 4 Circus / High Five, 8 Ace of Cups, 10 miscellaneous.

Designers Included: Michelle Girillo, Jeff Fernengel, John Malta, Grant LaValley, Ryan Eilbeck, Matt Bush, Andy Hinton, Tall Rob, James Payne, Phonzie Davis, Chris Lutzsko, Evan Wolff, Pat Crann, Martin Weiland, David Leighty, et al.

Venue Info: While this archive focuses on DIY punk, and therefore on DIY punk house venues, some bleed over with commercial bar venues in terms of show-bookers, bands, and designers, is inevitable. This was especially true from 2010-onward. Carabar had all ages shows and free admission and guaranteed payment for touring bands, so many punk show bookers had no issue working with them. Café Bourbon Street employed many punks, and was the site of the Shitgaze scene around Times New Viking, Pink Reason, and Psychedelic Horseshit, all bands that DIY punks were into as well. DIY show bookers like Jeff Kleinman of Nervosas, which began as a DIY punk band, turned to working with these bars as they aged, for instance, Kleinman became the main booking agent at Café Bourbon Street for a stretch in the 2010s. Due to this turn toward bar booking, a dimming of the house show network in Columbus was palpable. Bernie's, which was where Target stands now on High Street, was an important punk venue in the 1990s for the Datapanik and Anyway Records scene featuring bands like New Bomb Turks and Gaunt. Bernie's was the first venue I went to shows at in high school, but the bar fell off dramatically by the mid-2000s and into gutter-punk glue-sniffing dysfunction. The High Five and Circus were at the same address, and Café Bourbon Street and The Summit were adjoined. Marcy Mays from the band Scrawl started Ace of Cups in 2012, which also drew more punks into the bar space and away from house shows.

DRAWER 5:

Pre-existing label: Miscellaneous Houses (24/7 House, Crack House, Drunk Dungeon, Hunter House, Last House on the Left, Pigpen, Pink House, Punk Porch, Rice House, Scoliosis House, Traphouse, Ursa Minor, Vietcong Schoolhouse, et al. [Also: Ville Villa Kula, The Citadel, Gnargate, Worm Zone, Punk Porch.]

Inventory: 34 flyers of varying sizes.

Designers Included: Scott Lanski, Chad Brunk, Joel Waster, James Payne, Austin Eilbeck, Ryan Eilbeck, Evan Wolff, et al.

Venue Info: A few of these venues were long-running: Villa Ville Kula was the first all-women-ran DIY space of the era in Columbus, Ohio, which was forward-thinking in terms of trends to come in regard to gender politics in the DIY community and then mainstream society. They held shows for a number of years and were the force behind the Make Waves Festival. Villa Ville Kula, and subsequently the Monster House, were the first venues to put "safe space" signs on their front doors. "Punk Porch" was the name for shows that took place on the bridge over Olentangy River on 5th using a generator. The Crack House was where the Abigail

condos are now on CCAD's campus; its name is exemplary of the casual "edgy" hipster racism of the Vice period and the difference in viewpoint between the Crack House's art school context and that of the OSU-area punks. The rest of the venues were sporadic or fly-by-night.

DRAWER 6:

Pre-existing label: Miscellaneous Spaces [Do not have the text of the rest of the label.]

Inventory: 92 flyers of various sizes, including 10 leftist political flyers from OSU's campus area, 34 art flyers that are generally for exhibitions that involved people from the punk scene, and 46 flyers from shows and bike races at different spaces which were neither commercial bars nor DIY house venues, such as non-profit art spaces, colleges, churches, and the like. It might be useful to separate the art flyers and the politics flyers from the rest.

Designers Included: Thom Lessner, Elijah Funk, Jack Ramunni, Dan Olsen, et al.

DRAWER 7:

Pre-existing label: Monster House (115 W. 10th Ave 2007-2012)

Inventory: 64 flyers including 35 8.5 x 11, 5 11 x 1, and 24 of various sizes.

Designers Included: Amanda Bartley, Ryan Eilbeck, Pat Crann, Austin Eilbeck, Andy Hinton, Kristina Markey, Aaron Hibbs, David Leighty, and several national tour posters.

People Who Lived at Venue: James Payne, Pat Crann, Amanda Bartley, Austin Eilbeck, Ryan Eilbeck, Matt O'Conke, Ryan Starinsky, Dylan Taylor-Lehman, Jeff Love, Joe Scarbro, Maryn Jones, Cassandra Troyan, David Leighty, Andy Gardner, Rose Wehrenberg, Kristina Markey, Marlena Bowen, Zac Little, Steve Ciolek, Chelsea Dirck, Olivia Dawson, Lotta Mattila, et al.

Venue Info: The Monster House was a 3-story 8-bedroom campus house directly across 10th from the southern edge of OSU's campus. The Monster House held over 300 shows in its half-decade of existence. The rent was \$1600. The shows were held in the basement, which was unfinished. There was also a large garage building behind the house where Pat Crann ran Shout Out Loud Prints and a number of use started Monster House Press, which, mostly under Rose Wehrenberg's stewardship, went on to publish over 20 books, as well as zines, broadsides, and a monthly print issue. Members of the following bands lived at the Monster House, and many of these bands practiced there: Lose the Tude, Delay, Saintsenecca, Lightning Ying Yang, All Dogs, Potty Mouth, Slugging Percentage, The Sidekicks, Bohemian Grove, Heath Deadger, Wolves, What's Wrong With Us?, Young People, Amelia, Pheramones, Yikes, Tin Armor, Letters to the Moon, Blue Friction, Ryan J., Dorm Life Sucks, Tokyo Little League, Nasty Habit, et al.

DRAWER 8:

Pre-existing label: Nude Ranch (376 E. 14th 2007-2009)

Inventory: 13 flyers.

Designers Included: Chad Brunk, et al., and a national touring poster.

People Who Lived at Venue: Chad Brunk, Brian Deller, et al.

Venue Info: This was the punk house that the crowd around Defiance, Ohio's early years moved into after they left the 15th House. Chad Brunk was the author of the long-running Cometbus-esque zine *Scrag*, while

Brian Deller was the author of the zine *Griot*, as well as a member of one of the best DIY punk bands at the time, which was from Bloomington, Indiana, named Bitter Homes and Gardens.

DRAWER 9 (1st on second cabinet):

Pre-existing label: Screamer House (84 McMillen Ave. 2005-2007)

Inventory: 17 flyers including 4 11 x 17, 3 8.5 x 11.

Designers Included: John Malta, Paul Baribeau, James Payne, Austin Eilbeck, Scott Lanski, Matt O'Conke, Ryan Eilbeck, and 4 national tour posters.

People Who Lived at Venue: Dylan Taylor-Lehman, Lisa Dorazewski, Pat Crann, James Payne, Austin and Ryan Eilbeck, Matt O'Conke, et al.

Venue Info: The Screamer House was a slumlord hovel by OSU campus where shows happened in the living room and typically featured folk-punk and pop-punk bands. It was the forerunner to the Monster House. Members of Delay, Bohemian Grove, Tin Armor, Letters to the Moon, and Yikes lived at the Screamer House but these bands generally practiced at the Stink House.

DRAWER 10:

Pre-existing label: Skylab / The Shelf / Full Force Gallery / Bat Chapters (57 E. Gay St. 5th, 4th, 3rd floors and 56 E. Lynn St. 1998(?)-Present) [Skylab Drawer 1 of 3.]

Inventory: 40 flyers including a number of national tour flyers and screen-prints (Skylab had a screen-printing press on site) and a screen-print on wood. 14 11 x 17, 11 8.5 x 11. Several of these items are not flyers as such, but band listings made to stick on the ground-floor door of Skylab on the night of the show. Also included are several pieces of artwork found in the space which were not flyers.

Designers Included: Alix Ross, Ben Bennett, James Payne, Jack Ramunni, Dan Olsen, Matt Bush, John Also Bennett, John Malta, Roger Beebe, et al.

People Who Lived at Venue: Some people who have lived at Skylab, its lower levels, and Bat Chapters over the years include: James Payne, Eric Sweazy, Aaron Hibbs, Doug Johnston, Grant LaValley, Jenna Hardesty, Jessica Riley, Jack Ramunni, Alix Ross, Elijah Funk, Shawn McBride, Greg Ponchak, Paige Fruchtnicht, Chris Frey, Max Caldwell, Jon Stommel, Andrea Broudeau, Laura Bradigan, Chad Shepard, Aaron Klamut, Nathan Snell, Dan Olsen, Ania Urbanski, Cathleen Eldridge, Evan Eisel, Maryn Jones, AJ Fusco, Alex Mussawir, Matt Bush, John Also Bennett, Glenn Cox, Tatyana Kagamas, April Kitchen, Ross Caliendo, Adam Johnson, Joe Scarbro, Lotta Mattila, Aidan Koch, Theresa Touma, Jessica Langley, Nick Boso, and many others.

Venue Info: Skylab is a long-running DIY art and experimental music space that started in the late 1990s and continues to this day (2023) in different permutations. Skylab proper is the 5th floor of 57 E. Gay St. but over the years events have also occurred on the 4th and 3rd floors under different names such as The Shelf and Full Force Gallery. Skylab has a full, finished art gallery inside of it, which also doubles as the show space. For some of the time it has been around, Skylab also hosted a GCAC-funded artist-in-residency program with visiting artists from out of town like Aidan Koch, Jessica Langley, and Lotta Mattila. The building directly behind Skylab which adjoins 57 E. Gay is 56 Lynn St., where Martin Weiland lived, and which later became the event space Bat Chapters. One can walk out of the back window of Bat Chapters and onto the 3rd floor "porch" of 57 E. Gay and up the ladder to Skylab. I (James Payne) lived at Skylab from 2011-2014 but many of these posters pre-date that era and I found them in the space and rolled them into my collection.

DRAWER 11:

Pre-existing label: Sporeprint Infoshop (172 E. 5th Ave 2007-Present) [Likely ended around 2012, I am not sure.]

Inventory: 20 flyers, 1 newsletter zine, 7 11 x 17 flyers including calendars, 5 8.5 x 11, 10 of various sizes.

Designers Included: Austin Eilbeck, Kristina Markey, Ryan Eilbeck, Rebecca Nagle, Joe Biel, et al.

Venue Info: Sporeprint Infoshop was form by a non-hierarchal consensus-based collective that included Nick Crane, Nikki Skrinak, Austin Eilbeck, James Payne, Kenton, Sarah Demetroff, and others. It was a community space where activist meetings were held. It had a lending library, zine library, and a gallery wall meant for art exhibitions, among other things.

DRAWER 12:

Pre-existing label: Stink House (244 King Ave. (2004-2008))

Inventory: 14 flyers, 3 11 x 17, 4 8.5 x 11, 7 of various sizes including a national touring poster from Lemuria.

Designers Included: Joe Scarbro, Dave Ensinger, Pat Crann, Chad Brunk, Austin Eilbeck, Natasha Wheeler, James Payne, et al.

People Who Lived at Venue: Paul Gabor, Matt Gerish, Jesse Withers, Libby Zay, Matt Golightly, and Alan Ringle, Andy Cook, et al.

Venue Info: The Stink House was a pop-punk DIY show space that was considered the “sister house” to the Screamer, and then the Monster House. Stink House partied a bit harder but was the same group of friends. Members of the bands Hot Iron, Delay, Yikes, Tin Armor, All Dogs, and Lose the Tude, lived there.

DRAWER 13:

Pre-existing label: [Blank]. Skylab / The Shelf / Full Force Gallery / Bat Chapters (57 E. Gay St. 5th, 4th, 3rd floors and 56 E. Lynn St. 1998(?)-Present) [Skylab Drawer 2 of 3.]

Inventory: 81 flyers, 4 photographs, 1 news clipping, 1 button. 23 11 x 17, 26 8.5 x 11, 6 oversize screen-prints.

Designers Included: Sasha Wiseman, Jack Ramunni, Daniro Elle Brown, Berry van Boekel, John Malta, James Payne, Lotta Mattila, Joanna Hammer, Carlos Gonzales, Alix Ross, Max Caldwell, Ben Scarbro, Bruce McClure, Alana Bailey Brand, John Also Bennett, Eva Ball, Joel Walter, Scott Lanski, Elijah Funk, Martin Weiland, et al.

People Who Lived at Venue: Some people who have lived at Skylab, its lower levels, and Bat Chapters over the years include: James Payne, Eric Sweazy, Aaron Hibbs, Doug Johnston, Grant LaValley, Jenna Hardesty, Jessica Riley, Jack Ramunni, Alix Ross, Elijah Funk, Shawn McBride, Greg Ponchak, Paige Fruchtnicht, Chris Frey, Max Caldwell, Jon Stommel, Andrea Broudeau, Laura Bradigan, Chad Shepard, Aaron Klamut, Nathan Snell, Dan Olsen, Ania Urbanski, Cathleen Eldridge, Evan Eisel, Maryn Jones, AJ Fusco, Alex Mussawir, Matt Bush, John Also Bennett, Glenn Cox, Tatyana Kagamas, April Kitchen, Ross Caliendo, Adam Johnson, Joe Scarbro, Lotta Mattila, Aidan Koch, Theresa Touma, Jessica Langley, Nick Boso, and many others.

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DRAWER 14:

Pre-existing label: [Blank]. Skylab / The Shelf / Full Force Gallery / Bat Chapters (57 E. Gay St. 5th, 4th, 3rd floors and 56 E. Lynn St. 1998(?)-Present) [Skylab Drawer 3 of 3.]

Inventory: Includes miscellaneous art and other ephemeral objects collected from Skylab. 38 items: 6 11 x 17 flyers, 13 8.5 x 11 flyers, thank you notes, art pieces, and 19 other items including a paper bag goodbye note from roommate Jenna Hardesty, two zines from roommate Jack Ramunni’s *One Hour Publications* series, and other miscellaneous prints.

Designers Included: Justin Clifford Rhody, Jack Ramunni, Ryan Agnew, Steven Benjamin, Everything is Terrible, Matt Bush, Martin Weiland, Evan Wolff, Luis Purras, John Also Bennett, Chad Brunk, Pictureplane a.k.a. Travis Egedy, et al.

People Who Lived at Venue: Some people who have lived at Skylab, its lower levels, and Bat Chapters over the years include: James Payne, Eric Sweazy, Aaron Hibbs, Doug Johnston, Grant LaValley, Jenna Hardesty, Jessica Riley, Jack Ramunni, Alix Ross, Elijah Funk, Shawn McBride, Greg Ponchak, Paige Fruchtnicht, Chris Frey, Max Caldwell, Jon Stommel, Andrea Broudeau, Laura Bradigan, Chad Shepard, Aaron Klamut, Nathan Snell, Dan Olsen, Ania Urbanski, Cathleen Eldridge, Evan Eisel, Maryn Jones, AJ Fusco, Alex Mussawir, Matt Bush, John Also Bennett, Glenn Cox, Tatyana Kagamas, April Kitchen, Ross Caliendo, Adam Johnson, Joe Scarbro, Lotta Mattila, Aidan Koch, Theresa Touma, Jessica Langley, Nick Boso, and many others.

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Addendum:

This is the original text and photos of the archive in situ at Skylab Gallery that I used to announce the creation of the archive on my blog, *Banalization*, posted on 11.21.11. Jack Ramunni assisted in the creation of the labels and Tatyana Kagamas assisted with transporting the archive and its initial sorting:

“The flyer archive at Skylab Gallery is a new project started to preserve paper ephemera produced by the DIY music scene in Columbus, Ohio. The archive is housed in two flat files that Michelle Maguire generously earmarked for Skylab during the Ohio State University’s History of Art Department’s summer reorganization.

The flat files currently hold more than 500 flyers that were taken from my personal collection. We’ve organized these flyers according to venue, giving long-running spaces like the Legion of Doom, the 15th House, or Skylab their own sections, and categorizing fly-by-night spaces by the type of venue they represent – whether it’s a house, an art gallery, or a record store. If possible, we’ve written the designer’s name and the year the flyer was made in pencil on the back of each flyer.

As a community archive we’re eager to expand the collection through donations from people involved in the Columbus DIY scene. We’re interested in any and all flyers that represent DIY events in Columbus from any time period. If you wish to donate but you’re unsure about giving your flyers away, please consider making a temporary loan to the flyer archive.

In addition to serving as a historical record, we envision the flyer archive being used for research purposes, design inspiration, and, most of all, entertainment. The archive is open by appointment to all. Make an appointment or schedule a donation by emailing Skylabartspace@gmail.com or by calling 614.323.9306.”



