

# SNAPLINE



ALISON  
KUBBOS

LEPUS  
TOWNSENDII

MEDIA  
LETTERPRESS RELIEF

IMAGE SIZES  
7.5" X 11.25"

## SPRING NEWSLETTER PRINTS

I couldn't typeset the words White-Tailed Jackrabbit. Cobbled together as a name for a living thing, they seem simultaneously vulgar, obvious, and inaccurate. The creature in the picture needed some sort of address, though, so I whispered it in italics, and in Latin: the language of bygone numen, scholarship, and cladistics, even if the words I set simply mean "hare, discovered by someone called Townsend". Still undignified, perhaps, but with a touch more mystery. In any case, my subject remains ultimately oblivious to any appellation, descriptive or possessive, my own species might want to apply to him.

A jackrabbit is a true hare, not a rabbit. I have always been fascinated by hares, and was thrilled, upon emigrating here three years ago, to find that they are ubiquitous Albertan prairie citizens. Solitary creatures, they live exposed and burrowless. For all of their louche confidence in their own fleetness of foot, they are still never at ease: always alert for trouble, a hare would seldom lie down in the manner that I have depicted. The image illustrates a very delicate space between waking and sleeping, of great vulnerability, maybe even of surrender.

Human beings cannot help but to anthropomorphize. I am no different. My work has always teetered along an awkward threshold between the human and the non-human realms; I would sincerely hope that I have avoided twee mawkishness. Perpetually baffled and spellbound by the infinitely various physical manifestations of the inscrutable, unstoppable force called Life, I try to draw attention to the samenesses between the human and non-human, while also reveling in differences. Eschewing simple allegory in favour of archetype, I render the animal form in order, perhaps, to remember and preserve things that we have lost, and will continue to lose, the further we distance ourselves from the non-human



world; drawing and carving these things, for me, is a sort of prayer made of forgotten gestures and memories. This particular prayer concerned the winter that wasn't, grass lying dry and brown since last October, hares, turned white, with nowhere to hide, and my own exhaustion. (It was most gratifying that while I printed this very image at SNAP, snow finally fell fat and silent outside for the first time this year).

The medium of linocut, too, has its own ritualistic aspect. It is unforgiving, and thus honest: if your blade slips, you cannot cover over the resulting gouge. It is about hard edges and definite decisions. But it is also about bringing light out of darkness; working in reverse, one releases an image from a block of dense, mute black with the tip of a knife. I would hope that the resulting catharsis can be felt as strongly by the observer as by the artist.



## SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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*The Society of Northern Alberta Print-artists is a non-profit artist-run centre. The society was formed to provide facilities for the creation of print-based art, to promote the art of printmaking, and to provide a supportive, engaged community of creative individuals. This newsletter is published quarterly. Your contribution in word or image is welcome.*

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## SNAP NEWS

A busy winter led into a bustling spring at SNAP. Numerous exciting events, new faces and exhibitions have kept the organization educating and engaging the public. The new season brings more events, more exhibitions and new horizons for SNAP.

SNAP started off the year ready to celebrate 30 years as one of Canada's premier centres for research and innovation in printmaking. Thus we looked to our founders for a yearlong celebration of our history, starting with an exhibition of recent works from Marc Siegner and Robin Smith-Peck. The opening reception brought together old faces with new and re-established the importance of SNAP in Canada's arts community. The innovative exhibitions didn't stop there, with work from Todd Stewart and Ron Wigglesworth, followed by the future of printmaking in the annual University of Alberta Senior & Masters Student Print Exhibition, Walking on Walls.

Currently, the gallery is hosting the work of Montreal artists Allison Moore and Arthur Desmarteaux, who've created Micropolis 2.0, a hustling city landscape. In the Community Gallery, a recent addition to SNAP's gallery space is artist in residence Kelsey Stephenson's exhibition, Adrift.

In mid May we brought on two Summer Students, Tess Hawkins and Paul Holowack who are working on SNAP summer events and exhibitions. SNAP also welcomes the winners of this year's Student Scholarships, Amanda McKenzie, Megan Stein and Eva Schneider, who will all have an opportunity to exhibit next year in the Community Gallery.

This spring we're bringing the community into SNAP with several past and upcoming events. This year for Mothers day, we once again held Silkscreen Your Mom a Scarf event. Moms and children came in numbers to be creative together,

or to print a unique hand made scarf. We also held our Annual Fundraiser, Love Those Clothes You Wear 2012 - "Te Encanta Esa Ropa". The party was held in the printshop this year, with DJ's the Urban Monks and Mexican flair.

This summer SNAP is planning a series of Exhibitions and community events including Print!, a series of Open Studio BBQ's; exhibition by Jason Blower, The Sunny Side of Edmonton, a show curated by summer student Tess Hawkins drawing upon prints from SNAP's archives; and of course, SNAP's 30th Anniversary Celebration and Exhibition opening August 18th which presents work from SNAP artists, past and present.

As part of our yearlong celebration of SNAP's 30th anniversary is an Anniversary portfolio with 30 artists who have contributed to the organization and made it such a success since 1982. Editions of the portfolio have been on display in New Orleans and Houston and are available for purchase through SNAP as individual prints or in sets of 10, 20 or 30.

Spring and Summer 2012 is looking to be an exciting time at SNAP. Check our website for further information on events, exhibitions and to purchase prints from our 30th Anniversary portfolio.



## EDUCATION PROGRAMMING FOR FALL 2012

SNAP'S FALL CLASS LINE UP THIS YEAR INCLUDES:

SILKSCREEN (8 WEEKS)

ETCHING (6 WEEKS)

LINOCUT RELIEF(4 WEEKS)

PHOTO PROCESSING (4 WEEKS)

INTRODUCTION TO LETTERPRESS (WEEKEND)

LITHOGRAPHY (6 WEEKS)

## IN THE PRINT STUDIO

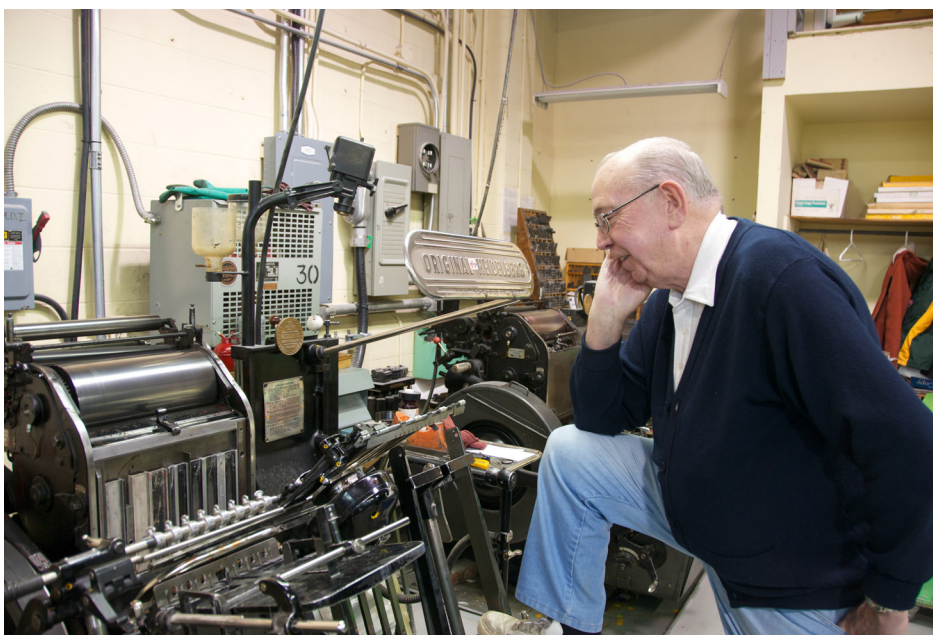
### THE NEW CHALLENGE LETTERPRESS, JIM EDGAR AND PIONEER PRESS

In late 2011, Jim Edgar of Pioneer Press generously donated a Challenge cylinder letterpress to SNAP, along with a variety of furniture, galley rack, composing table, quoins and a key, and other letterpress equipment. SNAP is extremely grateful to Jim Edgar, Glenn Chomin and everyone at Pioneer Press.

Pioneer Press's Challenge Letterpress is an entree into a fascinating piece of Alberta history, beginning before Alberta was even a province. As S.D. (Jim) Edgar tells it, he holds the longest temporary job in history. In November of 1950, Jim was hired by Cody McDonald of Pioneer Press for a two week job, and then offered more employment in 1951 on an as-needed basis. Jim later became the co-owner in 1963, along with friend and partner George McEwen, and continues to work there.

Pioneer Press was begun in September of 1894, nine years before Alberta was declared a province, by young R.P. Pettapiece, who named the business the South Edmonton News. He sold the business two years later to two brothers, J. McDonald and Robert Hamilton, who re-named the paper the Alberta Plaindealer and christened the fledgling job printing shop Pioneer Press. The name honoured their father, Alexander McDonald, a Baptist missionary nicknamed Pioneer for his work in the early west.

The newspaper arm of the business changed names over the years, but Pioneer Press remained. Following J. McDonald Hamilton's death in 1922, his son Cody McDonald took over the company. Cody was named for a relative of the family, Buffalo Bill Cody, and a buffalo has long been the company's symbol.



1

Employees Jim Edgar and George McEwen purchased the company from Cody McDonald in 1963. The business occupied prominent real estate in Strathcona, at the Pioneer building at 81 Avenue and 103 Street, and then the larger facility at 103A Street and 56 Ave.

Over the years, the company increased its employees 10-fold from the original two pressmen, and acquired other businesses over the years in a rapidly changing graphic arts industry. The press focussed on straight letterpress work until the 1960s, to offset printing, and finally today's digital technology. Jim remarked that computers and digitization are the directions of the future, but there's always a place for printing. Offset and letterpress remain cheaper for long runs, while digital is cheaper in short

runs. Currently much metallic foil work is mechanical, and while that might change, die cutting will always be mechanical.

And what of the Challenge letterpress now gracing SNAP's printshop? This press was purchased in 1963 as a proofing press for film and aluminum plates used for things such as cut and paste artwork. One task for the press was posters for polling stations, where 6 or so were printed for each numbered polling station - a perfect job for such a press. The press fell out of use at Pioneer Press by 1974 and was essentially unused until late 2011, when SNAP letterpress classes and Letterpress Club members began turning out prints using hand-set type and linocut images. We like to think the press is happy to be inked up again.

Thank you Jim Edgar and Pioneer Press!





## SNAP MEMBERSHIP

Become a member of SNAP's vital and exciting printmaking community and take part in classes, hear about upcoming exhibitions, receive discounts on printmaking supplies, qualify to use the studio, and collaborate with other SNAP members. As well, your membership supports SNAP ensuring that the organization can carry out its long-standing commitment to promote and preserve printmaking through courses, lectures, workshops and exhibitions. By volunteering your time, becoming a member or making a donation, you are actively helping SNAP promote, facilitate and communicate printmaking as an art form.

### LEVELS OF MEMBERSHIP

#### SPONSOR

\$150 \* receive 4 newsletter prints a year!

#### FRIEND/INDIVIDUAL

\$40

#### STUDENT/SENIOR

\$20

### MEMBERSHIP BENEFITS

30% off your purchase at Art Placement

10-50% off any selected item at Colours Art Supplies and Framing

15% off at the Big Pixel Inc

15% discount on SNAP courses

10% off at the Paint Spot

10% off at Delta Art & Drafting

10% off at Carousel Photo imaging

Industry discounts at wMcBain Camera

  
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SNAP LOVES ALL THE VOLUNTEERS, MEMBERS, SUPPORTERS AND FUNDERS THAT MAKE OUR ORGANIZATION NOT JUST POSSIBLE BUT ALSO A THRIVING ART COMMUNITY. A SPECIAL THANKS TO OUR FUNDERS & SUPPORTERS.