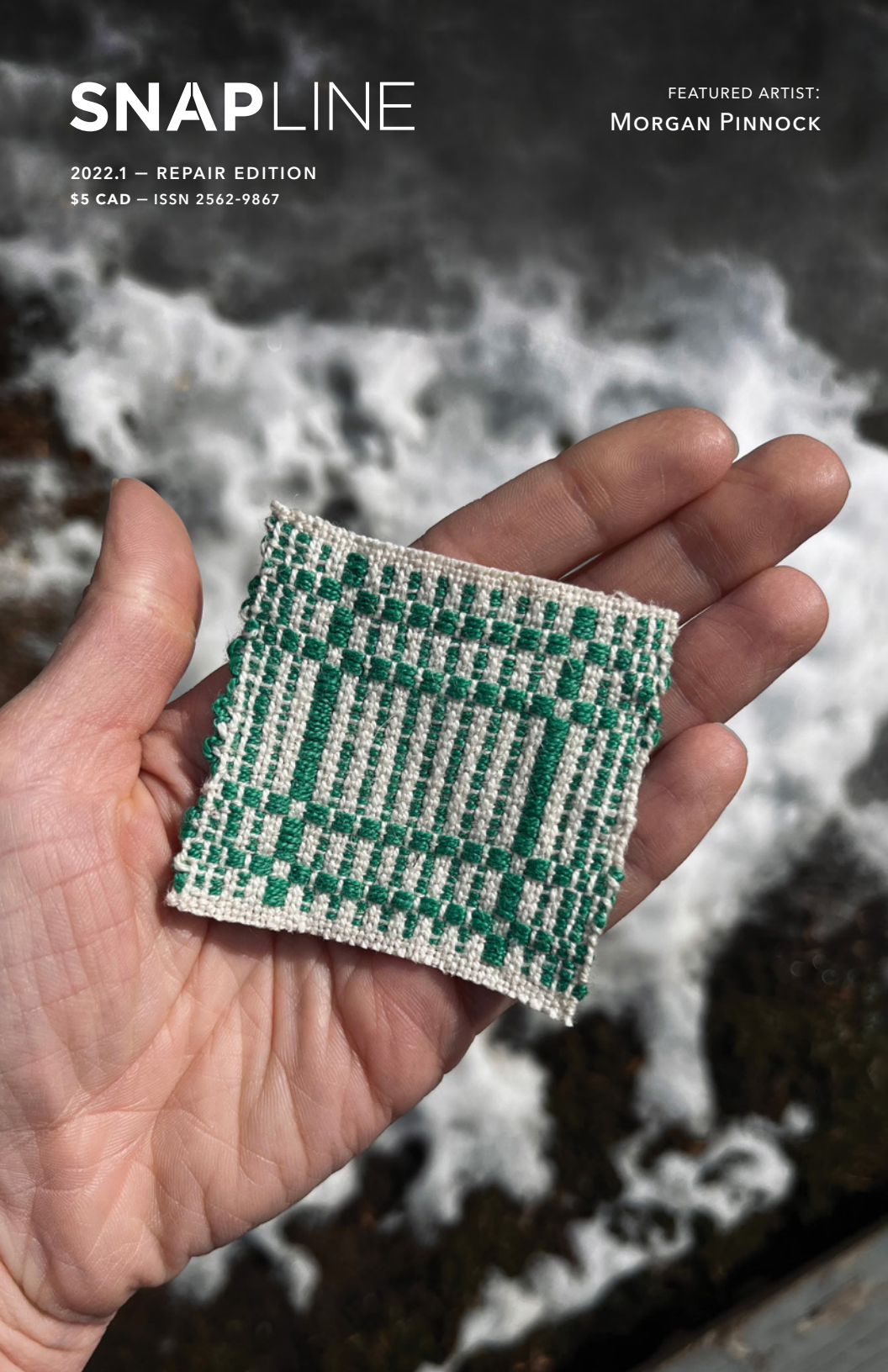
SNAPLINE

FEATURED ARTIST:
MORGAN PINNOCK

2022.1 — REPAIR EDITION
$5 CAD — ISSN 2562-9867



SNAP
SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS
10572 115 Street, Edmonton, Alberta, Canada, T5H 3K6
780.423.1492 | snap@snapartists.com | snapartists.com

BOARD OF DIRECTORS
board@snapartists.com

PRESIDENT
Andrew Benson

VICE PRESIDENT
Chelsey Campbell

TREASURER
Elliot Kerr

DIRECTORS
Fren Mah
Deltra Powney
Kerri-Lynn Reeves
Dani Rice
Marc Siegner
Matt Whitson
Lynda Vang
Kevin Wong

SNAPLINE COMMITTEE
Cindy Couldwell
Charlie Crittenden
Carolyn Jervis
Alex Keays
Sergio Serrano

STAFF

COMMUNICATIONS COORDINATOR
Ashna Jacob
communications@snapartists.com

INTERIM PRINTSHOP & PROGRAMS COORDINATOR
Luke Johnson
printshop@snapartists.com

EXHIBITIONS AND SPECIAL PROJECTS COORDINATOR
Jenna Jaikaran
jenna@snapartists.com

INTERIM ADMINISTRATIVE COORDINATOR
April Dean
april@snapartists.com

MESSAGE FROM THE SNAPLINE COMMITTEE

The theme of this edition of *SNAPline* comes at the right time: as winter melts away into spring, the season of renewal. The Featured Artist Morgan Pinnock has created a set of two beautiful prints. The first is a rendering of a person cocooned in their home, repairing what seems to be a piece of garment, surrounded by colourful, bold yet comforting patterned fabrics and quilts. The serenity and sense of purpose in the subject's face as they bring new life to a beloved object is the energy we are channelling into this edition of *SNAPline*. The second print is very different visually but puts these feelings into words. The print holds a poem that calls to attention the act before repair — intense love and familiarity that results in wear and tear — and offers a bandage, a woven patch, that the viewer can use to repair it.

As you turn the pages of this issue you will find these ideas echoing in each piece. In "A Decade of Damaged Things: Experiments in Book Repair", Risa de Rege takes us through various books she has repaired during her time at a library at the University of Toronto, and the secrets between the aging covers. In "DIY toolmaking, in conversation with Carley Mullally", Liuba Gonzalez De Armas explores a do-it-yourself approach to artmaking tools with textile artist and researcher Carley Mullally. Rocio Graham approaches repair through a series of cyanotypes, chronicling her developing friendships with migrant workers from Mexico and her own journey of mending her relationship with her homeland. In "Sewing Yarrow Flowers", Lindsey Bond contextualizes her textile piece of the same name through the meaning behind yarrow flowers and how it ties to her family's old farm in a colonial context.

This issue was a pleasure to put together, and we hope these tales of repair resonate with our readers this spring.

Ashna Jacob
Communications Coordinator

FUNDERS

Canada Council for the Arts | Conseil des arts du Canada | Alberta Foundation for the Arts | edmonton arts council | Edmonton

SNAPLINE SPONSOR: Burke

ISSN 2562-9867 (Print)
ISSN 2562-9875 (Online)

OPPOSITE PAGE: detail from print by Morgan Pinnock, 2022. **THIS PAGE:** Ashna Jacob's photo by Adam Waldron-Blain.

Contributors

Lindsey Bond (she/her) is an intermedia artist-mother born in amiskwacîwâskahikan (Beaver Hills House) or Edmonton, where kisiskâciwanisîpiy / North Saskatchewan River flows across Treaty Six Territory. Lindsey uses slow textile and intermedia processes to intervene in her white-settler family archive. Conversational threads offer a way to think through her responsibility as mother and settler descendant to acknowledge colonial harms and sew relationships. Lindsey is currently facilitating the Collab Quilt Collective and recently defended her MFA thesis *Ecosystems of Inheritance* in Intermedia at The University of Alberta. You are welcome to join the Conversational Quilt project and visit her website: www.lindseybond.ca.

Risa de Rege is a Toronto-based writer, artist, and library professional. She works at the University of Toronto, where she is also a graduate student at the Faculty of Information. Her research currently focuses on the material culture of the book and learning through making, unmaking, and remaking.

Rocio Graham is a Mexican-Canadian multidisciplinary artist based in Western Canada. Her writing musings have found homes in Luma Quarterly, Photo Ed magazine, WSG and Rungh. Arriving at the intersection between art , equity and science, her art practice is influenced by her cultural heritage, ancestral ways of knowing, botany and interests in ecological and social justice. She is currently working with migrant workers exploring the connection to the land from the Mexican diaspora perspective.

Liuba González de Armas is a queer brown woman and cultural worker with roots in Ciudad Nuclear, Cuba and amiskwaciwaskahikan/ Edmonton, now living in K'jipuktuk/ Halifax. Her training is in Art History (MA, McGill University, 2020 and BA, University of Alberta, 2018) with a focus on contemporary Latin American and Caribbean art, particularly state-commissioned Cuban posters of the 1960s and 70s. She served as inaugural Halifax's Young Curator at the art galleries of Dalhousie, Mount Saint Vincent, and St. Mary's universities (2020-21) and has worked and interned at the Smithsonian American Art Museum, the Art Gallery of Alberta, and the National Museum of American History.

IMAGE CREDIT: Morgan Pinnock, 2022.

SNAPLINE FEATURED ARTIST

Morgan Pinnock

Morgan Pinnock is an artist and weaver based in Edmonton, Alberta (Treaty 6 Territory). She works primarily on the letterpress making reduction linocut prints, and on a small floor loom making handwoven textiles.

Morgan attended the Alberta College of Art and Design (AUArts), and holds a Diploma in Arts and Cultural Management from MacEwan University.

ARTIST STATEMENT

Connecting my rural upbringing with the history of genre painting, my prints depict scenes of everyday life, often portraying people or makers in the home consumed by domestic work.

Using romanticized and autobiographical subject matter, I build up and carve away layers to reveal vivid colours, decorative patterns, and a longing for the ordinary, tedious moments of daily life.

In the work I've created for this issue of SNAPline, I look at repair as an act of love and necessity. Printed on the reliable and well-maintained letterpresses in SNAP's printshop, I have merged my print and fibre practices to create two pieces that speak to the functionality of repair, importance of preservation, and the emotional benefits of caring for the objects we love.

Centered around textile consumption and sustainability, this work will challenge you to think about not only your relationship to the objects in your life, but to people and the environment. ■

THIS SPREAD AND COVERS: Morgan Pinnock, 2022.

A Decade of Damaged Things:

Experiments in Book Repair

written by
Risa de Rege

See Fig. 1.
"Book is Falling Apart"

I HAVE WORKED AT LIBRARIES FOR OVER A DECADE, bearing constant witness to book damage. At one point I was a technical services clerk at a library at the University of Toronto. I was responsible for processing, but when the opportunity to learn mending and repair came up I was eager to experiment. My desk became the intensive care unit for anything needing special treatment: books from other libraries joining our collections for a second life; volumes of journals to be consolidated; and, primarily, books that were wounded.

Books are both hardy and fragile objects; anything can damage them. Neighbouring volumes on a shelf can warp them or leave imprints of rot or size. Their material makeups are picky and climate-sensitive. Pages tear, covers crack, leather rots. Inherent vice. The act of using or even touching a book causes harm.

Any library user has seen books in need of care. These signs of the ways violence is inflicted on non-personal items, intentionally or not, are as common and varied as the titles themselves. Few of us are free of sin: as a teenager I cut out pictures from popular magazines borrowed from the public library. (I did not seek out this career path as a form of atonement.) I am here to mend, not to judge or apologize.

I do appreciate these signs of use. My official stance on book damage, as a library professional, aside, I love exploring what they suggest. Like a crime scene investigator, one can create a profile of the perpetrator and assess the damage. The natural aging process breaks a spine. A stressed student vividly highlights a page. Humid storage facilities beget mould. For ten years, damaged things crossed my path and I served only as an observer of their suffering. Now, with some basic training and the freedom to learn, I was to become their mender.

Surrounded by shelves of books from all around the library in need of help and prepared with tools of the trade, I was immersed in the ER. Scalpels. Bone folders. Glue. Countless types of book tape. I might have spent as much time going through supply catalogs as I did mending. This was an experiment, and I wanted to have all the necessary supplies.

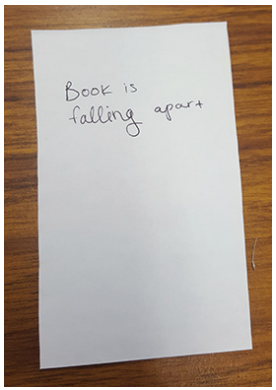
See Fig. 2.
"Tools of the trade"

One of my first projects was a 1864 volume of Italian poet Francesco Berni with a dislocated spine, a common problem for books of a certain age as the material covering the joint weakens over time.

See Fig. 3.
"The Berni with the broken back"

Uncovering is an intrinsic part of building. Like a ruin found under a construction site, a plague pit below busy streets, the spine revealed a secret in the

1.



2.

3.

4.

backing material when it fell off. Known as binding waste, scrap paper is often repurposed and recycled to reenforce bindings or act as infill. This fragment has a drawing on it, but many have text. What little it offers in meaning or provenance is made up by character and awe: I could have been the only person to see this in-person since it was bound over 150 years ago. What a beautiful connection to share with a book I cannot even read.

See Fig. 4.
"Uncovered art"

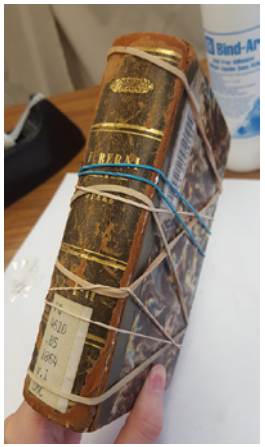
5.

But what healing uncovers, it often re-covers. To make this book useable again, the spine needed to be reaffixed: rebuilt, glued, and bandaged over with tape so that it would stay on. While the book would be back on the stacks in no time, nobody will ever see the drawing again.

Acid-free glue was applied to both sides and spread liberally (subsequent training in bookbinding has taught me that I may use entirely too much glue for these projects). After a moment it becomes tacky, and the two parts are stuck together. I learned the hard way that using elastics to hold everything together while it dries is essential; my apologies to the uneven covers that sacrificed themselves for this lesson.

See Fig. 5.
"Gluing the spine back"

6.



See Fig. 6.
"Holding it together with elastics while the glue dries"

See Fig. 7.
"Adding a transparent cover"

After the glue has dried, a reinforcing tape cover is added to hold everything in place. Various colours and materials are available: this one was clear, because the spine was in good enough condition to show off. After extensive bone foldering to ensure everything is smooth and connected (a vital step, I have learned, in most mending and binding processes), the book was ready to rejoin the society of the stacks. It was not what it once was, but it made the book useable again and introduced me to some best practices.

See Fig. 8.
"Years after mending it, I revisited this book in the stacks while writing this article. It's doing well."

As I did more of this work, I started to see some regular issues come up. The more I tried things out, the more I learned and developed processes specific to the type of damage and material. As in medicine, I would always start by cleaning the wound and removing any injured flesh, using a scalpel, canned air, or a paintbrush. Leather bindings, for example, are subject to red rot and require a lot of dusting before tape or glue will have much hold. Once cleared, the problems can be better assessed.

See Fig. 9.
"Clean-up."

Dislocated spines were common, especially among the older bound volumes. Enough was missing from this book to reveal another example of the

7.

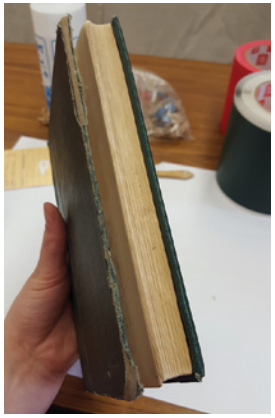
8.

9.

10.

11.

12.



treasures of wastepaper used as backing material. The metal spinal cord here is tattle tape, a magnetic security strip used to prevent theft.

See Fig. 10.
"Hanging by a thread."

Some books came to me with fully dislocated covers. I found these harder to attach than spines, but I eventually got the hang of reforming joints and hinges. Overall, this was a simple wound to set right.

See Fig. 11.
"A dislocated front cover."

Another frequent problem was the fraying of cloth-bound cover material, especially along the edges. The solution was a bit hard to figure out; at first I experimented by using glue to solidify everything and prevent more fraying, but glue is fickle and created a mess more than once. Eventually I found the best way was to simply re-cover the edges with book tape, sealing the damage and potential away forever.

See Fig. 12.
"Frayed (left) and covered edges."

Most repairs I made were to the covers and spines. As the exterior, they are subject to more wear and tear with every passing year, and while they are made to last nothing is forever. But a particularly interesting triage case was the victim of a bite. I started by assessing the damage: the corners of both covers would need to be rebuilt. To prepare for reconstructive surgery, I modified a prosthetic to fit by measuring and cutting small triangles of cardboard, which were then attached with layers of various book tape to hold it steady until it felt solid. While most books were merely old and worn, this one was hurt.

See Fig. 13.
"Creating a prosthetic corner."

Everything suffers the inherent violence of existence. Like our bodies, objects age and face harm; like library books, we are passive receptors of the damage done by our environments, peers, and circumstances. We succumb to rot and mould and acid; our skin is torn and scarred. We are bandaged and rebuilt.

Much has happened in the years since I worked as an ad-hoc book medic. I moved to a different department of the library, away from the operating theatre. I began my master's degree, specializing in book history with a focus on material culture. Desperate to get my hands dirty again, I started letterpress printing and bookbinding, learning the "proper" ways to do things. But as I expand my formal and academic training, I am grateful for the improvisation that previous positions offered. It is only through experimentation that we learn how to mend, of course. Every medical treatment was new and uncertain at some point. Experimentation is the basis of the scientific method, and I cannot understate its value: messing up is the best way to learn. When your mother tells you not to do something, she knows full well you're going to do it anyways, because you could never learn from her mistakes. You have to make them yourself. ■

PHOTO CREDITS:
Risa de Rege, 2019–2022.

13.

Sewing Yarrow Flowers

written by
Lindsey Bond

Sewing Yarrow Flowers is a four-minute video that features the creation of yarrow flowers as a textile piece. Wâpanewask / yarrow / achillea millefolium is a circumpolar herb with fern-like leaves, tiny white flower clusters and deep root system. The hand-stitched textile piece calls attention to the agency of yarrow’s return to untended land where my relatives settled and left approximately 70 years later. In my family’s absence, yarrow took root and began repairing and regenerating the land my family previously cultivated. In the video (with audio), I sew and participate in an online conversation with my aunts, father and sister who consider connections between our family’s absence and the yarrow flowers’ growth.

In 2018, I visited my Grandmother Reynold’s farmhouse for the first time. My father and I contacted the current steward and asked to visit the rural Saskatchewan farm. As I walked through very tall grass a patch of white yarrow caught my attention. I was reminded instantly of the twinkle in my Grandmother’s eye and reflected on the process of ancestral healing through plants.

At home, I began to machine sew and embroider material layers of stems, flowers and roots to begin my repair work. I worked with hand-me-down sheets and thread gifted from my elderly Aunts. As I sewed, I thought about my family’s relationship with this plant and acknowledged my relatives’ part in uprooting yarrow in this place, Treaty 6 Territory. I began the seed of a conversation by asking my Aunts if they recognized the yarrow flower from the photograph I took on the old farm. My family didn’t recognize the yarrow flower from where they grew up. My Aunt Carol said:

> “I really don’t recall this flower all over the place. Not at all. The field... was totally plowed, like we planted potatoes... It was tilled and worked every year.” (Aunt Carol 2021).

During the conversation, I contemplated the lack of knowledge transfer about yarrow from our ancestors in Europe, where it also grows. There were moments where my family equated “taking care” of the land as it being “cultivated and looked after”. They vent their frustrations that the current farmer / steward leaves the land to disrepair. Their understanding of “taking care” recalled images of perfectly manicured farmyards from my family archive and from government settlement advertisements in the early 1900s. I realized how British Colonial ideals of occupied and cultivated land are embedded in the fabric of my family’s memory and consciousness.

We began to discuss my family’s relationship with the complex history of settler colonialism and our involvement in displacing the yarrow plant and nêhiyaw and Metis families. My Aunts don’t understand how we are complicit. Towards the end of our conversation my Sister suggested the yarrow flowers are growing there because the land has been left and isn’t tilled anymore. This conversation was the first time that my Aunts realize that there might be a benefit to our family leaving the homestead. I tell my family that yarrow means “to-repair” and we talk about the yarrow flowers approach to “taking care” of the land and its medicinal properties.

Sewing Yarrow Flowers calls attention to ongoing repair work of engaging in critical family conversations (Hunt and Holmes 2015). Over time, the

discussions aim to build a foundation for intergenerational settler responsibility, accountability and healing. I engage in "sewing as material conversation" (Strohmayer 2021), as a process to learn about the yarrow plant ecosystem, uplift yarrow as teacher and metabolize the weight of my settler colonial inheritance. This single artwork and conversation is not enough to repair my family's relationship with the land or with the nêhiyaw and Metis families. However, the shared conversation and hand-work makes space for understanding, acknowledgment, and the slow building of reciprocal relationships, beginning with plants. ■

Works Cited

Armstrong, Carrie, *Mother Earth Plants for Health and Beauty, Indigenous Plants, Traditions & Recipes*, Eschia Books 2020

Gray, Beverley. *The Boreal Herbal: Wild Food and Medicine Plants of the North*. Occasional Publication: No. 70. Aroma Borealis Press, 2011.

Hunt, S and Holmes, C, *Everyday Decolonization: Living Decolonizing Queer Politics*, Journal of Lesbian Studies, 19:154-172, 2015, Routledge Taylor & Francis Group. Issn: 1089-4160. DOI: 10.1080/10894160.2015.970975

Strohmayer, Angelika, *Digital Augmenting Traditional Craft Practices for Social Justice*. The Partnership Quilt, Palgrave McMillian, School of Design Northumbria University, New Castle upon Tyne, UK, 2021.

ABOUT YARROW. Yarrow's root structure is strong and grows deep, bringing nutrients up to improve soil for other plants. Yarrow attracts bees and insects which pollinate surrounding plants and eat common pests. It can grow in poor, dry soils helping with soil erosion. Known as "the blood healer" yarrow flowers can be chewed and used as a blood coagulant to heal wounds topically. Yarrow leaves are a natural insect repellant and the flowers can also be made into tea to help with digestion. They can also be used as a women's herb to balance estrogen and progesterone hormones, among other healing properties. (Armstrong, 2020) (Gray 2011).

PAGE 16: Detail from *Yarrow Flowers on the Farm*, digital photograph, 10" ×10", 2018.
PAGE 17 & 21: *Sewing Yarrow Pillow* appliqué pillow with embroidery, cotton, poly fill, alpaca/ sheep wool (dyed with walnut shells), 16" × 17" 2021.
PAGES 18 & 19: Stills from *Sewing Yarrow Flowers Still_Repair*, Video, 4:27 minutes, 2021. https://vimeo.com/544871654

ALL IMAGES: Lindsey Bond.

Mending myself between marigolds and maple trees

AS I DRIVE HOME through the freshly snow-covered ponderosa forest up the hill, the bright sun hits me in the face. The beauty of the spring landscape makes me teary: so much has happened since arriving to Canada 20 years ago from Mexico. I am utterly aware of how unlikely the fairy tale life is that I am living now. I am living on the top of a mountain overlooking a stunning lake. I weep. Today, 10 kilometers away, my brothers, my countrymen, a group of Mexican migrant workers are arriving in a van, eager, nervous, and hopeful for another working season at the local farms. They have been away three months, so this is a continuation of their yearly loop of migration: hard work, send money home, free time spent with their crew, the weekly trip to the supermarket to stock up on cheap staples, and repeat. Their life is a contrast to mine.

We met during the pandemic due to an art project that I started that involved them. When I met them, I suspected that our relationship could be topical and contrived. Mexican migrant workers need to have thick skin to survive the unknowns of a foreign country. Guarding your ideas and aspirations became a survival strategy learned by Indigenous groups as a way to preserve culture and spirituality. I imagined them sharing very little with me.

Over the past 6 months spending time with them and making Sunday meals for them, I started to see a softness in their shell that I was not quite ready for. On many occasions I would engage in a private conversation with each of them as we walked along Christina Lake. I would ask so many questions and they would share without reservations.

Nobody could have prepared me to witness the vulnerability of my burly country men, their eyes softening as they talked about their families. I had to hold my tears when Severo shared the pain of not being able to travel to bury his baby girl in Mexico. His grief, left wrapped in a corner of his soul, was tightly tied by cultural expectations of him being rock solid. Men don't cry, men don't grieve. The expectation of having a callused soul, like his hands. Being witness to their hearts' private chambers tore me at the seams. The years of my own grief and pain, that I thought I had mended, ruptured and my pain spouted like bitumen from the oil sands. I thought I had mended my soul from the traumas inflected by men. The many men that, as a kid, teenager and young woman bruised me, not only physically, but emotionally. I thought I had come to a point where I knew how to negotiate my existence with men; at an arm's distance, transactional, cooperative and deeply controlled. But developing intimacy with men whom I was not involved romantically was new territory. I became unhinged and unsure. I had to undo the haphazard emotional stitches done in my healing journey.

written by
Rocio Graham

The mending of my soul needed new work. I noticed the unfinished stitches of my healing. Julio showed what tender love for daughters looks like. He shared the dreams and hope he had for his daughters' bright future. He was willing to sacrifice seeing them grow up if that meant he could support their aspirations to study art and English literature. The way his eyes shined with pride while feeling guilty about leaving, guilty about being an absent father. The pain of not witnessing their becoming was very clear in his eyes. Pierced by the realization that my life never had a father that showed care, support and unconditional love left me also in awe of the magic of free parental love. I felt hopeful for other girls becoming strong, assured women because they have love like this. I was living vicariously through Julio's love for his daughters, his eyes bright with the knowledge that they were awaiting his return home.

I was not ready for the respect of these men, nor their kindness and softness when I fed them each Sunday. They showed care by inviting me for meals and a Coke at their home in reciprocity. I was the only woman privy to their crew banters in the ten months they spent working in Canada. The fact that they only interacted with a handful of English-speaking female coworkers, and that most of their conversations with them were broken Spanish-English, made me special in their lives. I became the only woman in this country with whom they could have a fluid conversation, and someone that offered some safety. The person they could open up to since the heaviness of providing moral support to their women back home weighed too much on them.

Through their vulnerability they gave me an opportunity to properly mend my broken soul. To finally heal my connection to male energy, to finally not fear it, but to seek it. All of a sudden, my husband's actions and expressions had a new meaning. I was able to see the heaviness that the men in my life also carry by a society that expects them to change, but offers no safe space to heal their own childhood wounds.

The openness of their spirit made me realize the embedded gender binary stereotypes that live in the depths of me. For the last 45 years, I attempted to keep myself safe by pushing out of my heart any traces of what I identified as male energy.

The gender trauma I suffered as a kid stunted my ability to understand that beyond gender, there is humanity. That carefully shifting gender to separate the maleness out of my emotional intimacy left me with a disemboweled heart. In trying to learn about them, I ended up learning so much about myself and the tears in my heart's fabric.

These burly, soft Mexican men made me realize that the fairy tale is not living in the beautiful house on the mountain top, the real fairy tale is the unexpected mending that happened when they gifted me their humanity. ■

IMAGE CREDITS:
Rocio Graham.

DIY TOOLMAKING

LIUBA GONZÁLEZ DE ARMAS

in conversation with

CARLEY MULLALLY

LET ME BEGIN by stating what will soon become evident: I am not a printmaker. I am, however, invested in understanding how artists work and how material circumstances inform what they make. My first foray into printmaking was through a Print Sampler course offered at SNAP in early 2017. As an undergraduate student of art history delving into the world of 20th-century graphic propaganda, I wanted to learn about printmaking techniques in order to better understand how these images were produced, what forms of labour were involved in their production, and how modes of production shaped their visual form and content.

Carely Mullaly, Assorted tools, 2017–2018. Lasercut MDF, hardware, steel rod, stainless steel sheeting.

ABOVE AND PAGE 28: Carely Mullaly, Rope twister with Funfetti rope, 2017. Lasercut MDF, hardware, linen and rubber bands.

After the four weeks of the course lapsed, I wanted to find ways to continue making modestly-sized prints in the comfort of my own home and within the constraints of my student budget. Enter, Print Gocco. Invented in 1977 by Noboru Hayama for the Riso Kagaku Corporation, Print Gocco (プリントゴッコ) is a self-contained compact colour printing system that combines elements of silkscreen printing and stamping to produce greeting-card sized images. The machine uses a flashbulb to burn a drawn or digitally printed image onto a plastic mesh, to which the user then applies ink. The inked mesh is then covered with a plastic sheet and stamped down on a substrate. The machine's hinged top and adhesive gridded base enables accurate registration, which allows for multi-layered prints. In a testament to the product's user-friendly design, it is estimated that nearly one third of Japanese households owned a Print Gocco in its heyday.[1]

As far as home alternatives to silkscreen printing go, Print Gocco sounded promising. I was fortunate enough to find a Print Gocco listed on Kijiji Edmonton for about 100 CAD by a kindly retiree who used to run a wedding card business. By the summer of 2017, Print Gocco had been out of market for 9 years, which meant that consumable parts such as the proprietary screens and flashbulbs, and materials such as ink were increasingly rare even on the secondhand market. In short, my Gocco printing days were numbered.

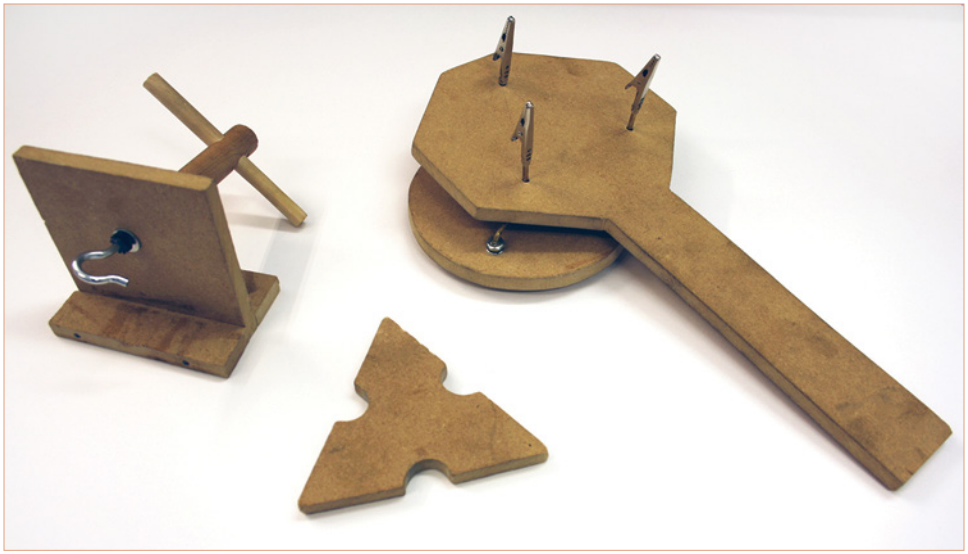
When the complexity of a tool that claims to make printmaking accessible renders repair, modification, or modular substitution unviable, then that tool effectively prioritizes dependency on the manufacturer above user empowerment. The Print Gocco system, like the Cricut plotter and many other making tools marketed under the guise of maker self-sufficiency, is designed to enable user creativity only within its own proprietary constraints and within the boundaries of consumer capitalism. These products channel consumer demand for creative tools into highly-designed all-in-one solutions that lack the modularity or repairability of truly accessible tools. In short, these products work as intended, but their interests privilege quarterly retail figures above the interests of makers and creative communities. I remain an enthusiast of at-home printmaking, but this experience has made it clear that creative empowerment cannot be purchased in a neat single package.

Do-it-yourself describes an approach to making, altering, or repairing things without the direct input of professionals or experts. Whether driven by economic factors, the desire to customize a product to suit specific needs, or the pursuit of uniqueness, craftsmanship, or empowerment, choosing to make something yourself means refusing generic market options. DIY culture thus crucially positions itself in contrast to mass production.

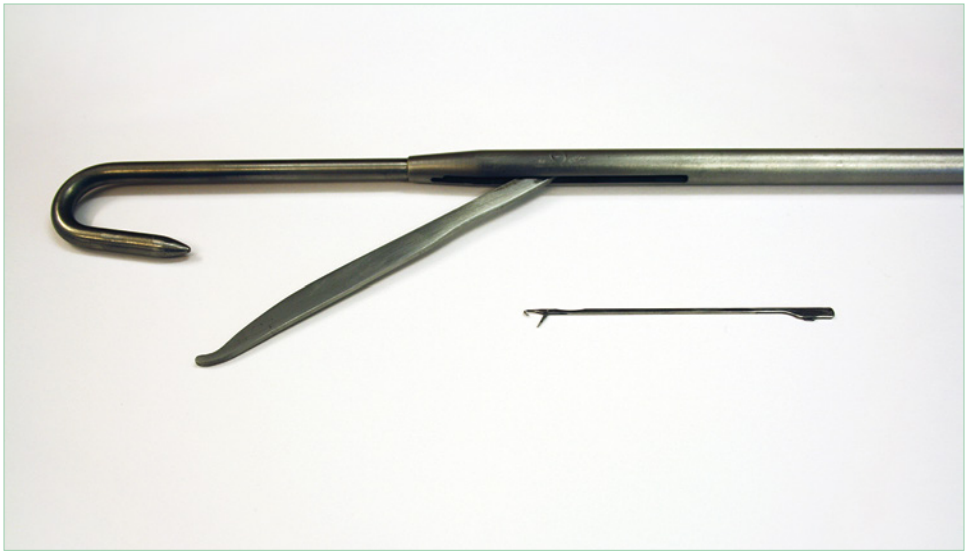
This feature of DIY brings a generative tension to creative practices that are characterized by the capacity to produce multiples, such as printmaking and weaving. Printmaking and weaving techniques enable makers to produce identical objects from a single design using materials, a set of tools or machines, and varying degrees of manual labour. This mode of production places particular importance in the nature and capacity of the tools or machines in use. A hand-pressed relief print differs from a silkscreen print, which differs from an offset print. In a similar vein, a textile woven by hand on a frame differs from one made on a floor loom, or on a Jacquard loom. Each object is a function of the tools or machines that made it.

My distinction between tools and machines in this context is informed by conversations with Maritime-based textile artist and researcher Carley Mullally, who describes it this way:

> I think of machines as a series of tools combined together. In a craft context, the order is typically *hand-tool-material*, but with machines it can be *hand-computer-machine-material*, which is a more precise way of saying *hand-tool-tool-tool-material*.



Carely Mullaly, handtwister prototype, 2016. MDF, hardware.



Carely Mullaly, large knitting hook (with actual hook for scale), 2018. Steel rod, stainless steel sheeting.

Mullally's work explores the balance between machine technology and traditional analogue processes. She does this in part by researching and creating many of the tools with which she makes her fibre and textile-based projects. Mullally arrived at making textiles by way of sewing, initially as a means of expanding on the selection of materials available to her in her hometown of New Glasgow, Nova Scotia. Material research and experimentation are integral to Mullally's creative process, which draws from her maritime roots and the seafaring and fishing industries of the region. It is through this lens of intermingling handmade and industrially-made tools that I approach Mullally's work.

While I recognize that weaving and printmaking extend beyond what can be made on looms and presses, the present text foregrounds these two machines precisely because they can span artisanal and industrial levels of production. Weaving looms and printing presses have followed similar trajectories of increasing mechanization and automation, particularly at the dawn of the Industrial Revolution.[2] Automation means more steps in the making process are carried out by machines, or a series of tools, without human input.

When a tool or machine is used to create a piece of work, Mullally explains, there is a separation between the maker and the object. As more elements of a creative process are mechanized and automated, the user's role shifts from one of skilled craftsperson to that of machine operator. The human relationship to labour is reconfigured as the process of making is partitioned into smaller tasks that privilege the maker's knowledge of machine operations over mastery of the craft. While automation vastly improves productive capacity, it risks alienating makers from the tools, processes, and product of their labour. Mullally challenges this trend by asking, what might be gained when makers make their own tools?

For Mullally, as for many makers, tool making arose out of a combination of material necessity and a certain creative drive. While pursuing graduate studies at the Royal College of Art in London, she contended with the untenable cost of materials. These circumstances led her to research and develop her own tools to create the materials she wanted, largely rope and rope-related objects, from start to finish. Drawing on traditional rope-making and braiding practices and technologies across a range of cultures, Mullally created and tested prototypes for tools precisely tailored to her needs. The final toolset included a range of rope twisters, kumihimo disks (a traditional Japanese tool used to create braids and cords), netting needles, and a giant knitting hook, among others.

By prioritizing process and proximity to material in her research, Mullally asserts that tools can be as important as the objects they make. She explains:

> Hand tools or simplified machines – whether presses or looms – connect us to material on a more intimate level. When we make our own tools, the hand has been involved in every step, so the process that's conventionally *hand-tool-material* becomes *hand-material*.

This direct connection between maker and tools has implications for the latter's durability and longevity. A maker is most autonomous when they have the means and knowledge to repair their tools or machines directly. Where complex looms and presses often require specialized training and parts to repair, and are vulnerable to mechanical malfunction and obsolescence, maker-made tools and machines can be designed to be easily repaired, using transparent schematics and locally-available parts and materials.

How does Mullally's work extend to printmaking? What might be gained when *printmakers* make their own tools?

The Open Press Project offers an illustrative case of DIY toolmaking in the realm of printmaking. Martin Schneider and Dominik Schmitz, two designers from Cologne, Germany, identified lack of access to presses as a key barrier to

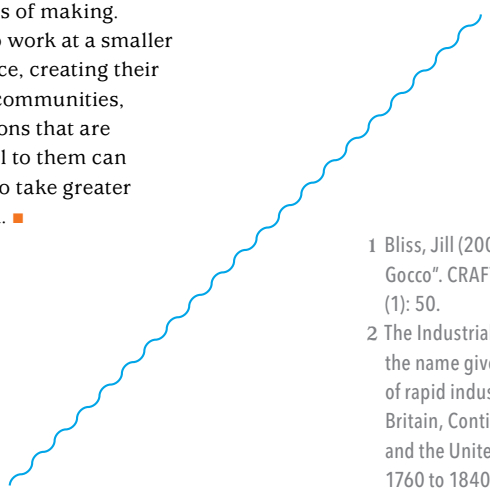
intaglio printmaking. Their solution was to create the Open Press, a small, portable etching press design that can be 3D-printed and assembled using commonly available hardware and tools. In 2018 Schneider and Schmitz published the plans for the press online on *Thingiverse*, a website dedicated to sharing open-source user-created digital design files. The press design is available free of cost. Users may also purchase physical presses at manufacturing cost or above. The project has grown into an active virtual community, with users sharing tips and modifications to the original press design, and hosting printmaking workshops and exhibitions of miniature prints.

While the Open Press Project has limitations in terms of scale, reliance on a 3D printer, and assembly, it offers a playful and functional entry point to intaglio techniques for those who may otherwise not have access to etching presses. Crucially, unlike Gocco Print, the Open Press is designed to be adapted, remixed, modified, and repaired freely without branded parts or proprietary technology. It is precisely this open-source nature of the project that invites printmakers to make this tool their own and build a community around alternative forms of making.

For artists looking to work at a smaller scale and at a slower pace, creating their own tools informed by communities, practices, and/or traditions that are relevant and meaningful to them can be a powerful strategy to take greater ownership of their work. ■

ABOUT THE ARTIST

Carley Mullally is a textile artist and researcher currently based in K'jipuktuk/ Halifax, Nova Scotia. With a background in weaving, her work focuses on the versatility of off-loom textile processes such as rope-making, knotting, crochet and braiding, and how they can be translated for a wider audience and used interdisciplinarily. Carley's aim is to continue pushing the boundaries of textiles and their applications, continuing to collaborate with designers, makers and engineers, and to encourage non-textile artists to use these structures in innovative ways. Each collaboration improves upon her own work's methodology, helping to create an accessible language for understanding textile processes. You can read more about the artist at: www.carleymullally.com



1 Bliss, Jill (2006). "Long Live Gocco". CRAFT. O'Reilly. 1 (1): 50.
2 The Industrial Revolution is the name given to the period of rapid industrialization in Britain, Continental Europe, and the United States from 1760 to 1840.

SNAPLINE 2022.1 — REPAIR
FEATURED ARTIST: MORGAN PINNOCK

IN THIS ISSUE

SNAP MEMBERSHIP

When signing up to become a SNAPline Member you'll take part in a limited edition mail art program!

At a cost of **$150 a year**, you will receive **3 limited edition fine-art prints** along with the triannual edition of the *SNAPline* Publication. Through this program SNAP commissions 3 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home three times a year. We are switching from our previous quarterly model to devote more resources to our contributing writers and artists as well as to the production of special and innovative magazine issues. You'll also receive all other SNAP member benefits including discounts on SNAP's classes; special event tickets and discounts at retail supporters around the city.

For more information on how to become a SNAP Member visit:
www.snapartists.com/membership

TWITTER: @snapgallery / INSTAGRAM: @SNAPgallery
FB: SNAP - Society of Northern Alberta Print-Artists

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 and supporters.

PUBLISHED BY The Society of Northern Alberta Print-Artists (SNAP) in Edmonton, AB Canada.
Copyright of published images and written content remains with the artists and writers.
All other content copyright belongs to the publisher. **ISSN: 2562-9867 (Print) | 2562-9875 (Online)**

REPAIR PIECE

Love something with such intensity
you damage it
Let the fibres wear so thin
they expose skin
Use this patch to repair it
keep what remains as a lesson.

Spring 2022