

Repair World*

Repair World Magazine

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Issue Gemini

Featuring

About Repair World Magazine

DIY x DIP w/ Megan Creamer

Havana: Embango:: Detroit: Tariffs
Repair Man Man Man Man





Editor's note:

Repair has been ingrained in me for as long as I can remember. Growing up, my parents enlisted my siblings and me to fix up houses at an alarmingly early age; that hands-on experience was supplemented with sitcoms like *This Old House* and *Home Improvement* and by learning how to mend clothes from my mom and grandmothers. Repair is the thread that runs through my professional life, my personal life, and my closest relationships.

This magazine is a celebration of those who fix shit. The limitations and challenges in the act of repair are what drive us forward. I want to dive into the ecosystems that surround every repair—the communities, the experiments, the shared knowledge. This curiosity has led me to some of the most exciting people in the world, many of whom have become close friends.

My desire is simple: to share expertise, experience, and reflection around the act of repair. Through my professional work, I'm exposed to high-profile repairs of priceless artworks and unique cultural heritage objects—but the real lifeblood of repair comes from the amateurs, enthusiasts, and everyday experts whose stories go untold. I have been discouraged by the endless hoops, paywalls, high

thresholds for publishing and institutional ownership models that too often restrict the transmission of valuable knowledge. The repair world stands in stark contrast: generous, brilliant, and radically open. Ask anyone a question, and they'll send you schematics, advice, referrals, and encouragement—whatever they can.

The early issues of *Repair World Magazine* will spotlight the people closest to my orbit. But just like the world of repair itself, it will grow outward, rhizomatically—expanding across spaces, disciplines, and communities, fueled by curiosity and care. Just as we turn to the stars—reading constellations to make sense of our place in the cosmos—*Repair World* traces the constellation of repair, mapping the acts that hold together our culture, our communities, and the fragile infrastructure of daily life, seeking to understand not just how things have worked, but how they might go on working.

Repair is an act of resistance, connection, and care.

Repair World is an unwavering supporter of a free Palestine.

Alongside real-world repair stories, *Repair World* highlights fictional repair characters who imagine new futures, mend what others say is impossible, and show us that repair isn't just a skill—it's a way of defining and navigating their world.



Kel Mitchell's *All That* character, Repair Man stood apart from the likes of Tim "The Tool Man" Taylor and other sitcom handymen. Repair Man didn't fix—he obliterated. Summoned by a desperate call for help from fellow castmates, he dropped into each scene by crashing through the ceiling, and announced himself with an exaggerated echo: Repair Man Man Man Man! parodying classic cartoon superheroes. The grey-wig, red spectacled superhero was decked out in his chaotic supersuit: oversized blue button-down with a plaid bow tie, suede gloves, denim overalls blazoned with a glittery "R" hammer emblem. He completed the look with *Repair World*'s heavy duty shoe of choice, Redwing Moc Toe boots. His tool belt included explosives, chainsaws, and a giant monkey wrench used as mallet demonstrating the efficient multi-purpose capabilities of tools. Who among us hasn't used the handle of a screwdriver as a hammer or a butter knife as a lock pick?

Mitchell, a master of physical comedy, infused the role with manic energy, exaggerated poses, and a demented laugh. He incited the psycho-for-hire trope while keeping it kid-friendly. Unlike other sitcom handymen, Repair Man was a walking demolition crew. Each scene escalated far beyond slapstick, barreling into total annihilation. *All That* didn't just spoof pop culture—it turned the lens inward, satirizing Nickelodeon tropes and even cartoon logic itself. In *Repair Man in Space* (Season 3, Episode 2), Kenan Thompson's astronaut character, Captain Snivel, is trapped in orbit due to the jammed space ship hatch. Repair Man crashes through the ship's control room's ceiling, assesses the situation, and pulls a bundle of dynamite, blowing open the window so Snivel can just walk through... from space. Moments later, he "fixes" the captain's fully functional jetpack, launching him out of the ship through the very hole Snivel and Repairman entered. The loop is cosmic nonsense—executed with cartoon physics.

Repair Man wasn't there to carefully diagnose a leak or patch a hole, his modus operandi was smashing the already-defective appliances to pieces to oblivion. After demolishing the sink in Season 4, Episode 2's girl's bathroom skit, he exclaimed "No more broken faucet!" effectively getting rid of the problem and sink all together. "You mean, 'No more faucet, PERIOD!' screamed his castmate Amanda Bynes. Repair Man takes a nihilistic repair approach; he destroys the old broken thing, eradicating the problem. In a way, he is suggesting a Buddhist approach to repair by forcing his castmates to eradicate their attachment to the broken object. The defective object is not the problem; clinging to it is. So, it's a conceptual inversion of the idea: solve the problem not by removing the object but by transforming the mind's relation to it. As silly as Repair Man was, there's an unexpected truth buried in his wreckage: repairs might need to start with complete deconstruction. In the real repair world it's not unusual for a small leak to reveal a massive rot problem. Repair Man simply exaggerated that first—often painful—step: smash it all and start fresh.

Before watching all 3 seasons of *All That* to write this feature, I didn't realize that Repair Man covered many types of repair that have inspired the creation of this magazine: televisions, cars, musical instruments, etc. He also explores more esoteric meanings of areas for repair that we seek to highlight: physical ailments and even relationships. The true jack of all trades, Repair Man enters Kenan Thompson's Italian restaurant in Season 3, Episode 13 to "repairs da relationshipa" between a toxic couple.

Kel Mitchell keeps Repair Man alive in his motivational podcast, *The Secret Sauce* with Ed urging listeners to look internally and navigate personal improvement. He isn't just a handyman—he is *Repair World*'s patron saint of "doom it yourself," the chaotic spirit lurking behind every well-meaning DIY project gone wrong.

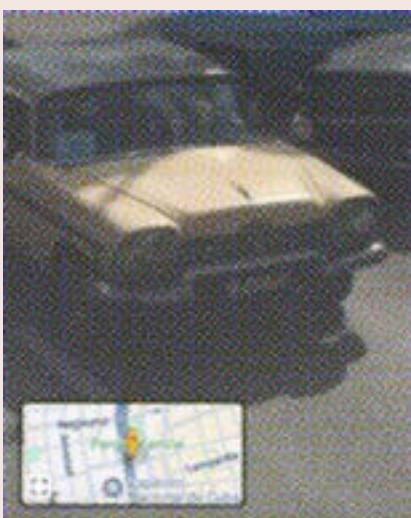


—TAYLOR HEALY

CUBAN MECHANICS KEEP AMERICAN CARS ALIVE; CAN AMERICAN MECHANICS DO THE SAME?

EL BLOQUEO

prevents new cars, tools, replacement parts, and raw materials from entering Cuba via the United States.



[Cars line a street near the National Capitol Building of Cuba in Havana](#)

Many Americans carry a romantic image of Havana with them—old men playing chess in the park, imitating the slow, positional chess of former world champion José Raúl Capablanca, cafes overflowing with the rhythms of Afro-Cuban jazz and cigar smoke, and central to it all, moonlit streets filled with beautiful old American cars in perfect running conditions. International visitors gawk over the 50's-era Cadillacs and Chryslers with perfect paint jobs that match the island's vibrant sunset, still after all these years taking tourists and locals alike from Point A to Point B. These vehicles would make any car enthusiast drool and satisfy photographers by allowing them to shoot street-level architecture without worrying about a 2007 Camry ruining the shot. Behind the nostalgia and cool factor lies the long tail of American cold-war-era policies. President Eisenhower took the first steps in a decades-long American policy of targeted political violence and economic sanctions, paranoid about the creep of Soviet-style communism to the Western Hemisphere following Fidel Castro's 1959 overthrow of the U.S.-supported Batista dictatorship. Eisenhower feared the warming relations between Castro and the Soviets, evident in a letter to the British Prime Minister in 1960, "The critical element is the degree to which Cuba had been handed over to the Soviet Union as an instrument with which to undermine our position in Latin America and the world." In the years since, U.S. administrations have addressed this fear by imposing deep sanctions on the island nation, and with very limited exceptions, never looked back on these policy decisions.

This embargo, or 'el bloqueo,' prevents new cars, tools, replacement parts, and raw materials from entering Cuba via the United States.

Nearly every country believes this is a bad policy. A 2023 UN resolution on the "necessity of ending" the embargo was only opposed by two nations: [the U.S. and Israel](#). As a result of American sanctions, U.S.-manufactured cars ceased to enter Cuba, forcing locals to navigate the stranglehold; resulting in an extensive repair market. To keep these vintage cars running for 75 years with limited access to parts, Cuban mechanics relied upon creating new tools, re-using parts, and repurposing components from other cars and devices. One mechanic describes the foundation of his craft in a [YouTube video](#) saying, "The tools have to be invented, they have to be imitated." Another insists on using a stick instead of a steering wheel if a replacement cannot be found. The embargo has directly restricted the means to keep these machines running, and yet, they persist.

Despite the American-led embargo, new cars can enter Cuba. As a reflection of the shifts in the global economy, Chinese vehicles, including EVs, are becoming increasingly available in Cuba. In a market where fuel supply is restricted (under the same trade restrictions that block American cars from entering)—EVs are an attrac-



[Cuban Mechanics Examine a Car](#)

tive option. China has been the leading producer of cars since 2008, and although you won't see them on American streets, China is also the leading producer of EVs, creating over half of the world's new EVs. In addition to whole cars, China is a major source of car parts, including those ultimately assembled in the United States.

The current U.S. administration has decided that in order to restore American manufacturing, it needs to impose steep tariffs against China. Although the full impact of these economic sanctions are yet to be seen, it almost certainly will result in an increase in costs to the consumer and a reduction of imports—and currently, imports account for about 50% of new car sales in the US. A tax on Chinese imports will impact the supply of new cars for Americans. Cars are not a luxury good for most Americans. People need

cars to get to work, the grocery store, visit friends and family. Just three years before the Cuban Revolution, President Eisenhower signed the Federal-Aid Highway Act, leading to the creation of the Interstate Highway System and formalizing a shift from a human-centric dense urban America to a car-centric suburban sprawl. Americans now [spend an average of an hour a day in their car](#).

So when car prices increase, and cars break down and die, perhaps we'll be forced to take a second look at fixing them. Increasingly, however, new cars are becoming harder for owners (and small repair shops) to fix. A new car is as much a computer as it is pure machinery ("Everything is computer," as Trump said), and comes installed with proprietary softwares that can make it difficult or impossible for a non-manufactur-

er-affiliated mechanic to fix. But repair people are always finding new workarounds and new methods. As one example from 2023, [hackers jailbroke a Tesla](#) to unlock pay-walled features using "low-cost, off-the-shelf hardware."

This raises the possibility that the current administration is self-inflicting its own version of the Cuban embargo. What remains to be seen is if this will result in a resurgence of American auto repair. Maybe in 50 years, Chinese tourists will flock to Detroit to see 2024 RAV4s still on the road after decades of car mechanics kept them running with improvised tools and techniques.

* STUART DAVISON

DIY x DIP: an interview with megan creamer

Repair World explores the duality of doing it yourself versus doing it professionally. Megan Creamer is a textile conservator at the Art Institute of Chicago and a lover of Godzilla. To Megan, everything is a textile and all problem solving requires a repair mentality.



What does repair mean to you and your professional work?

Are there specific terms we should know about?

Repair, for me, is definitely a huge part of my professional life as a textile conservator. Usually, there are a lot more ethical parameters that we want to discuss about what we will change. We refer to it not as repair, but change, aesthetic compensation, or support are some phrases that I use more generally. A lot of times when they start with the word repair, people, often from a curatorial side, ask me to repair something by telling me what to do. They're like, "You need to repair this by stitching it," or "by doing this," or "replacing this," or "removing this." I often pull back the conversation and say, "When you're talking about repair, what kind of change do you want to see? Is there something specific that this object needs to do?" Because repairing something visually can be completely different from repairing it structurally. That gets condensed into one initial conversation. Then I try to pull out those different threads. There's always an opportunity to talk more about why something has changed, what it means, and what we could do, depending on what the object needs to do—either physically or visually.

What is your favorite type of repair?

You know, one thing I rarely get to do at work, but I do love doing is re-weaving. You are taking extant long threads and fibers and you have to match and put them back in an ever complicated pattern of loops, crosses, threads, etc. I could sit there and do that until, like, my spine crumbles and my eyes go crossed and my hands don't work anymore. There are a ton of pretty densely thickly woven, good material fabrics from the mid 1900s with thick screen printing. So at the beginning and end, slowly that weave has started to come apart, but because they've been cared for so well, it's all still there. Everything is still in perfect condition and every single dimple and dent of the weaves' structure. And then on top of that, every single top surface fiber that received ink in a colored or pattern, that's like a secondary signal of exactly where it goes. So I have two different patterns to follow, so that I also know for sure I am completely repairing the structure and the aesthetics all in one.

I've heard you say, "Everything is a textile" can you give some examples? [El Anatsui](#) comes to mind.

Yes, that was a big piece of work. It is primarily made out of flattened, repurposed metal from salvaged recycling that he brings through a whole process with an entire studio to make these individual little units. These are then hooked together—somewhat similar to chain mail—but each piece of copper is pierced through, and each of these little discs is very much like stitching. If you think of a metal sculpture, the words you use to describe it are not usually: flexible, stretchy, foldable, rollable. Those are all things you can do in this work. Some of the techniques you need to manipulate it in order to get something that's 20 feet by 18 feet up on the wall. The same type of skills used to hang tapestries or huge pieces of monumental textile art are the same ones used for that, which is fascinating. Very different wheelhouse from being able to move a marble sculpture.

If you think of textiles, it's these individual, tiny, micron diameter fibers. One by one, and creating an entire ethos around being able to take a huge pile of them and order every single tiny fiber into a larger and larger complex structure... Well, that's what wood is made of and that's what felt is made of. Like the crystallinity of metals in the way they align and form and the way they can have work or heat strain. The skill of textile conservation focuses on being able to manipulate and understand what each one of those tiniest repeating units is. It's like the fundamental building block is the material, like the chemical properties of the fiber.



woven textile before reweaving (top) after (bottom)

Heady detour: I also think that textiles fascinatingly store energy in a very specific way. Think about the way textile threads are made by spinning, you are making a spring. So every single textile that was hand spun means that that thread contains the energy of the person who spun it. And if you cut it or break it, right now, you release that energy from tens to hundreds to thousands of years ago back into the air.

Much of what conservators consider repairs are undoing and redoing previous repairs, can you talk about a completely botched job you've encountered?

There's a few that I've seen that are kind of undoable. But with textiles, we tend to acknowledge the repairs that we've done and leave them more visible. There's an interesting contrast with other conservation specialties [like paintings or objects] about how far we go with loss compensation and how much we just acknowledge that it's lost. With weighted silk, in particular, a silk with tin, lead, and all kinds of other things added to it, because it used to be sold by weight, not by yard. The ad-

dition of a metal salt, literally made it heavier, and you could charge more for it. It changed the drape in hand and sheen a little bit too. It was marketed as heavy and lustrous, but it turns out it actually just made the silk incredibly weak and brittle and turned into a powdery dust after a while. There's been a couple exhibits that have acknowledged a limitation of fashion collections: The Costume Institute's Sleeping Beauties, RISD Museum's Inherent Vice exhibitions did a really nice job of kind of talking about that and still finding ways to display objects that are literally turning into powder every time the air moves across them. It's another way that textiles conservation acknowledges that massive amounts of loss is happening.

Is there something you wish you could fix in your profession?

We don't share both successes and failures. It's kind of even more of a shame because we don't tend to work with each other all that much. A lot of times, everyone's just working one or two in a lab. But within textile conservation, I've felt like a



"the actual state of all my clothes"

slight shift towards acknowledging that people's attempts at repair and people's repair mindset is part of why we have any of these materials at all. Somebody loved or cared for an object or found value in it—enough to try to repair it. Even if that one repair was bad, that mindset is why we still have the object. Value is just in the care. Yes. And whether or not that attempt was as rigorous as we would have cared for, or as easy to remove. Yeah. Some of it is just, yeah, you know, the Jesus painting, that looks like a monkey in that church in Spain or whatever. Yeah, I think I mostly, that's why I'm so interested in, like, publishing things for my specialty, especially textile conservation is like a niche within a niche within a niche.

Talk about the relationship between doing it professionally vs doing it yourself.

My workspaces are generally very tidy. And my home life is that of a rat's nest gremlin, where I feel no need to follow any rules. And it's incredibly fun to know exactly how something is made and exactly how I should fix it, and then to just do

whatever I want, because it's mine. Even if I know this repair is pretty crappy, it's gonna be all puckered and weird looking, I'll just lean into it and really push that aesthetic. I'll try not to yell that much about how my stuff exists into the future. I've fully divested myself of even doing my own laundry.** If this stuff's going through a hot cycle, getting accidentally bleached, I am not bothered. I will either be able to fix it or leave it alone.

Do you ever make your own tools?

Yes! The most common thing I need is something that fits in a very small place because the way I'm repairing something does not have the same access, shape, or format that it would have been when it was made. And so I will never fully take anything apart if at all possible in order to make that repair easier. One thing that I've done is for very small beads that are too small for most modern needles. You can use a conservation adhesive, and dip the end of your thread to harden it, then you can cut it into a sharper shape which you can use to fish through the existing bead, even if there's already a thread in there.

How do you keep your mind and body repaired and maintained?

Conservators are excellent at hunching. Somebody once saw somebody in the lab curled in such a non-ergonomic position that they started singing "Big Shrimpin" like the "Big Pimpin" song. And so that is stuck in my head. I've kept a timer on my phone that goes off like every 20 minutes with one of those nice little dulcet ding just to remind myself to sit up and arch my shoulders back to unshrimp. I do a ton of stretching, because I'm also standing on a lot of concrete floors with no shoes on for large periods of time, lifting heavy things. I feel like I should probably go to some sort of physical therapist, but I don't.

Who is the first person you call when you need something fixed and you don't know how?

I think it's almost always another conservator—and it is usually very specific to somebody I know who has fixed that thing before. I don't know that I have a ton of other people in my life that are really like fix-it people, which is actually pretty interesting. My brother has sort of taught himself how to be handy the same sort of way I have. But even so, my sister has a big fix-it personality. Like you cannot explain a problem to my sister without her saying, "do I need to workshop 12 ways to fix this? What's the timeline?" It's more of like a repair mentality than like a specific repair skill that I look for.

What's a skill you'd like to learn?

I do feel like I need to get much better with an airbrush, like a cheesy boardwalk kind of way feels but it would also be a really wonderful way to, passively learn how to do something that would actually be incredibly useful for my job—sometimes you do dyeing and adhesive consolidation with airbrush. But instead, I can sit on the beach and, like, airbrush shirts.

Do you have a repair tip?

In a pinch when you're moving out, if you need to spackle some holes, just get some white toothpaste. Fits real well with the landlord special, and it feels real good when you move out.

**Note: Megan's wife does the laundry :)

beauty in the break

As someone living on a nonprofit salary who adores vintage and antique jewelry, my tastes have always outpaced my budget. One of my favorite TikTok creators, [Mike Nouveau](#), is a vintage watch dealer who interviews New Yorkers about their unique timepieces. His videos introduced me to some of the most beautiful, often unattainable, horological objects—rare watches priced well beyond my reach. While most of his features are rare watches selling for more than my salary (and probably yours), he allows their owners to speak to their unique qualities and sentimental value instead of lingering on how much they're worth. Through these posts, I was introduced to stone dial watches.

Piaget introduced stone dials in the 1960s—semi-precious stones like lapis lazuli, malachite, and tiger's eye, cut into delicate slices less than a millimeter thick. Each one was a miniature marvel of craftsmanship and engineering. They were exquisite—and famously fragile. Cracked stone dials tend to scare off collectors as their defects impact value. While searching for affordable (ha!) stone dial watches on eBay, my Instagram explore page shifted from cute animals and welding reels to vintage watch posts. The algorithm provideth, serving me a post from @dadandson.watches: a gold oval-cased 1972 Piaget with a lapis dial, roman numerals, and a manual movement. A single gold vein stretched from 1:10 to 6:30, enhancing the natural pyrite shimmer in the lapis, inclusions even Pliny noted in his [Natural History](#).

05 Dad and Son owner, Eden Lee, had intended to restore the cracked dial. After some time, he decided its original state was not the goal. He sent the watch to a Taiwanese master to imitate the Japanese restoration technique known as kintsugi, the Japanese art of mending broken pottery with gold. Traditionally using urushi lacquer and gold powder, kintsugi honors the object's history rather than hiding it. As the seller wrote, "The golden scars blend seamlessly with the watch, resembling the relationship between people and watches." The seller priced the watch as damaged goods, asking if there were any "kind-hearted people who can adopt it." I didn't see my purchase as noble—just finally attainable. I loved it for its histories of craftsmanship, layered like the golden pyrite inclusions in the metamorphic blue stone. When our apartment caught fire last year, it was the only thing I grabbed before putting pants and shoes on to run through a column of smoke to safety. I am proud to wear this gorgeous object and talk about its history. Hopefully, one day, I'm stopped by Mike Nouveau asking me to see what's on my wrist.

≈ TAYLOR HEALY

★☆☆☆☆ Not what it presumes to be.

The book is a reference book at best. It does not tell you how to do it yourself. It presumes that you already know how to do things or that you have a basic knowledge of things...

"Complete Do-It-Yourself Manual" i think not!

BryanX9x on "The Complete Do-it-Yourself Manual" 6/7/2021, GoodReads

do it yourself: jewelry repair

taylor healy



You can fix broken jewelry with items in your kitchen or junk drawer. And for those whose hobbies don't already require a butane torch (looking at you, dab enthusiasts and crème brûlée lovers), you might need to make a quick trip to the hardware or grocery store to grab a handheld torch! Save yourself \$100 and gain a new skill!

*This works best with silver jewelry, don't DIY if there are stones that you can't remove. send your gold to a pro!

what you need

Broken jewelry item
Toothbrush
Dish soap
Salt
Acid: White vinegar or Wine vinegar
Borax

"Easy Solder" -- 6" of solder
will last you a lifetime
Handheld butane torch
Salt
Sand
Bowls you don't care about
Sand paper

Needle nose pliers
Painters tape
Wooden chopsticks or skewers
Wire cutters
Tweezers
Rasp/File

1. Clean your broken jewelry item with a toothbrush and dish soap. Rinse. Clean your hands while you're at it!
2. Mix your acidic solution: Dissolve 1tsp of salt in 1/4 cup in a ceramic or plastic food bowl. Alternatively, you can use a slightly more acidic solution by adding 3 tbs of citric acid to distilled water (always add acid to water!). Heat solution for 1 minute in the microwave. Place your broken jewelry item in the solution and swirl it around for 30 seconds. This process is called pickling. Improve your setup with a crock pot set to low heat to keep your solution warm. Keep your jewelry in the warm pickle during the next step.
3. Prepare your soldering station: fill a ceramic bowl you don't care about all the way to the top with sand. Alternatively, a marble sized amount of non-polymer clay will work.
4. Pull your broken jewelry item out of the pickle with wooden chopsticks, bamboo skewers, or plastic tweezers. Do not use a metal tool to get it out!
5. You may need to use pliers to realign the broken ring band or chain link. Be sure to do this with clean or gloved hands. To avoid dents, you can wrap a few layers of painters tape around each jaw before adjusting your metal. You want the best contact.
6. Stick your broken jewelry break side up and allow as much distance between the sand or clay and the break.
7. With clean hands, grab a pinch of borax and add a drop or two of water and create a slurry between your pinched fingers. This is your flux, which will protect the metal from oxidizing under intense heat and allow for the solder to flow. Apply the slurry to the broken jewelry. A clean brush or wooden tool might help with the application.
8. Using the wire cutters, clip a tiny piece of solder the size of a non-pareil sprinkle is about 3x too big. If you have a long or deep break, use 2-3 pieces of solder. Use tweezers to place it over the slurry on the break. This part is hard because of gravity. It might help to wet the tiny solder piece before applying it for extra adhesion.
9. Now you're ready to solder! Take your torch and bring the tip of the flame a few millimeters away from the surface and gently heat up the entire metal object—except what is under the sand or attached to the clay. This will require several passes around the entire surface and concentrating around denser areas. As you feel like the metal object is evenly heated, start focusing your flame on a 1/2 cm circle around the break and spiral closer. You will notice the borax bubble and expand. This might displace your solder. Manipulate it back to the break with metal tweezers.
10. Keep concentrating the flame on the solder and break until the solder liquifies and flows into the crack. This will happen instantaneously and you can turn your flame off.

11. The metal will have oxidation and firescale around the heated area. This is normal! Place the soldered metal back in the warm pickling solution for approximately 10 minutes or longer. Does it look like the solder completely filled the cavity and joined the metals? If not, repeat steps 6-10 until it is filled. Don't worry about creating a glob of solder, we can remove that in the next step.

12. Pull it out with the same metal implement and begin filing with a rasp. Once your surface is filed down and the break is no longer perceptible, start using sand paper (lowest grit first) and work up to a higher grit to polish.

Feeling empowered? Invest in a Jewelry Pickle Pot Kit (mini Crock Pot, commercial grade pickling salt, copper tongs) which will run you \$50-\$100 depending on the extra accessories. Need a video tutorial? [This one covers most of the steps.](#)

onestar

one-star reviews in the wild



06

07

Further “Reading”

Megan Creamer, Kaelyn Garcia, Isaac Facio & Gio Swaby, Listening to One Another (2024)
 Lev Vygotsky’s Zone of Proximal Development
 Sarah Maki (2014) Laughing at Men: Masculinities in Contemporary Sitcoms. Apollon, 4
 LOW TECH MAGAZINE
 Aaron Perzanowski (2021) The Right to Repair. Cambridge University Press
 Friedrich Nietzsche and Walter Kaufmann (1967) The Will to Power. Random House.
 All That, Original Series (1994-2000)
 Season 2 Episodes 4, 7, 17
 Season 3 Episodes 2, 13
 Season 4 Episodes 2, 17, 21
 Stefan Knebs and Heike Weber (2021) Rethinking the History of Repair in The Persistence of Technology. Transcript Publishing.
 Oren Hartov (2024) Under the Radar: Piaget. Analog Shift.

Got a repair tip? Looking for repair advice? write in! We’ll try to set you up with a professional in the Repair World constellation.

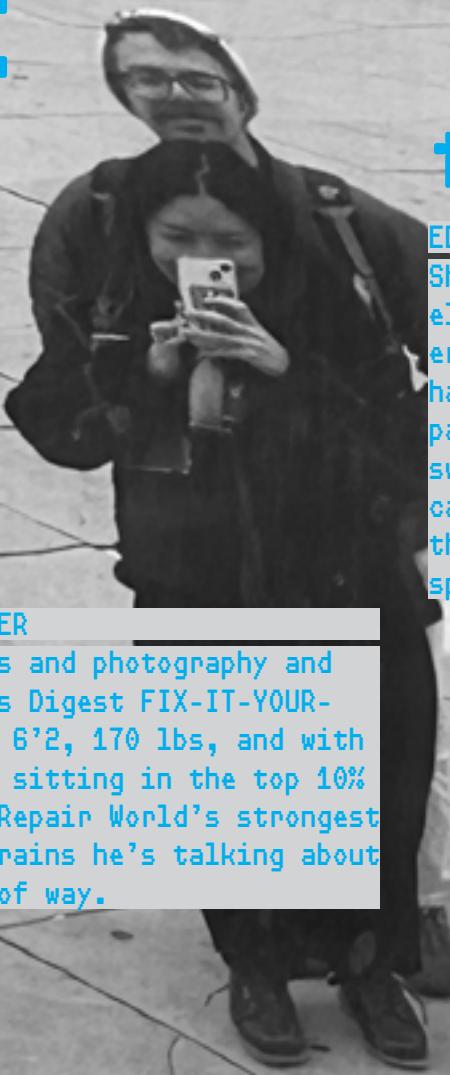
REPAIR WORLD MAGAZINE

IS:

stuart
davison

CO-EDITOR, COMMUNICATIONS MANAGER

He does freelance communications and photography and is the owner of several Reader’s Digest FIX-IT-YOUR-SELF hardcovers. Weighing in at 6’2, 170 lbs, and with a 1900+day Duolingo streak, and sitting in the top 10% of online chess players, he is Repair World’s strongest fighter. When he’s not riding trains he’s talking about them, but not in a foamer-type of way.



taylor healy

EDITOR IN BEEF

She is an art conservator specializing in electronic media and an amateur neon bender. She comes from a long line of DIYers, handymen and women, and menders. She repairs her mind, body, and spirit through swimming, biking, and karaoke. If you can’t find her tinkering, you can find her thinking bout tinkering, and she’s always spotting a scupture she wish she made.



megan creamer

GEMINI 2025 ISSUE CONTRIBUTOR

They are an art conservator specializing in textiles. Megan is one of the coolest and most joyful people I know. Like many of my closest relationships, before we met IRL we were internet friends, sharing a love of DIY music scenes, and criticizing the museum and academic worlds with a desire to improve them in the small ways we can.

Tune in next month for the continuing adventures of Repair World Mag... May May May May