

Adrienne Stalek



Laika

Pigment prints.

Laika is a memory of a hero who lives among the stars.



Lucette

Lucette

Pigment prints.

Lucette is a true love story.

Adrienne Stalek is a visual artist who has created bodies of work in sculpture, artists' books, and photography. Her media and the forms of her pieces are representative of the overlap of art, science, and the book as both an art form and a resource.

The pieces are weavings of text and images, both self-generated and culled from history and contemporary media. The work uses layering of visual and written information to reveal the effects of cultural practices and deeply-held ideas on the lives of people and the environment.

Alice Austin



Mackerel Run
Acrylic on Rives BFK.

Mackerel Run is an artist's book that functions without words. The imagery conveys the idea of the vast glittering school of mackerel jumping out of the ocean on a sunny day. The format is a panorama concertina, and the cut panels swivel to give movement to the subject matter. The seaweed imagery is made by directly printing from the inked-up seaweed, then the Rives BFK paper is painted with acrylic, and the fish shapes are stamped into the wet paint using a hand-cut rubber stamp. When dry, the long artwork is folded and cut, and the covers attached, to create the finished book.

Alicia Bailey



An Autobiography Book One (version 2)

primed cotton canvas, handmade paper, acrylic paint/mediums, ultramarine blue pigment, oil paint/mediums, bristol board, heat activated film, mica, thread, floral specimens, butterfly specimens, bird feathers, lapis lazuli, book board, bookcloth.

Blue

Handmade paper, acrylic, thread, mica, leather, book board, butterfly wing.

This small book is made from 2 sheets of hand-made paper, using one of my favorite bindings, the stiff leaf binding. *Blue* began when I pulled some Abaca sheets during a Paper and Book Intensive workshop at Arrowmont in May 2008. The sheets had a black base, inclusions of mica washers and some discarded paint sketches by my friend and collaborative partner Heidi Zednik. I sent the sheets to Heidi to work on. She returned them just as I launched my first Book a Week series - so *Blue* became the first in the series.

Studio artist/gallerist Alicia Bailey is affiliated with several professional organizations and is owner/director of Abecedarian Artists Books in Denver, Colorado. She is also a member of Denver's Spark Gallery. Alicia acts as an independent curator/juror, instructor/mentor and regional events coordinator in the book arts.

In her studio work, she has focused on book and box arts since the mid-nineties, producing box works, artists' books, sculptural books, limited edition books. Her work has been featured in dozens of solo and group exhibits throughout the world and is held in numerous public, private and special collections. An archive of her work is under development at University of Denver Penrose Library Special Collections.

Dee Collins



Blue Mood



Blue Moon

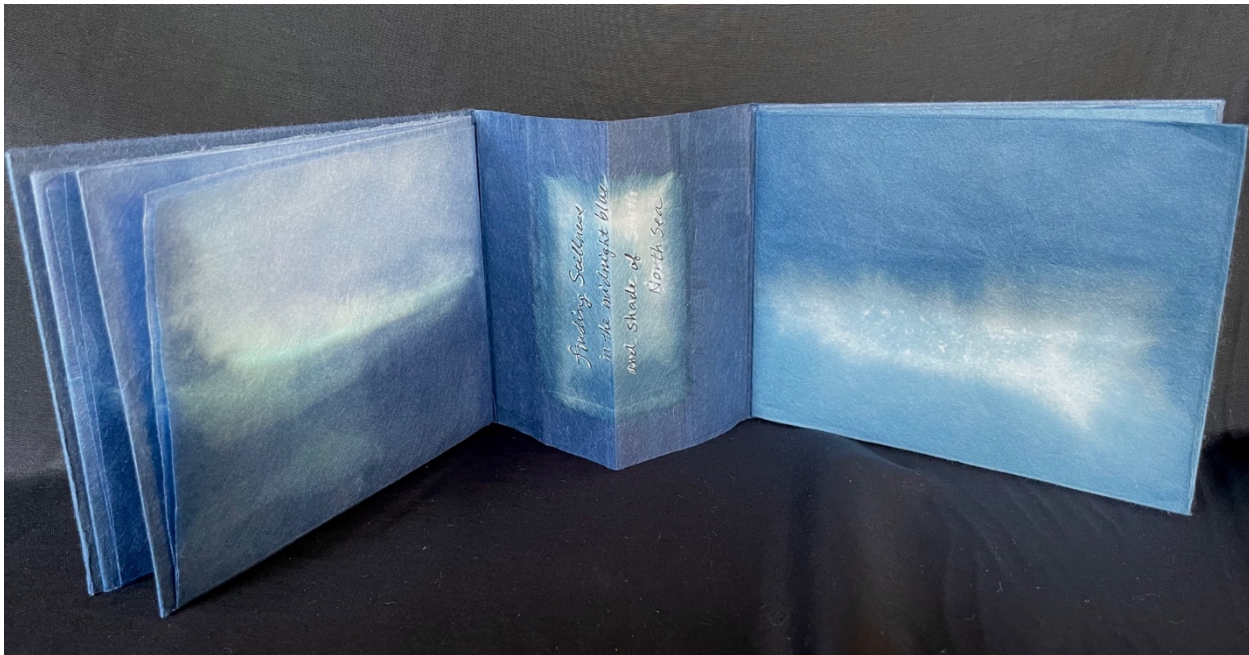
Blue Mood
Tunnel book.

Blue Mood is layered with the artist's altered stone lithography prints and represents the feeling of sadness, isolation or a blue mood.

Blue Moon
Blue Moon was sewn with a caterpillar stitch and when open the moon is full. When closed, it is a half-moon.

Collins is a printmaker, book artist and art educator who relocated to Bethlehem from Philadelphia. She worked at The Conservation Center for Art and Historic Artifacts and retired from the Free Library of Philadelphia, where she worked doing book and paper conservation. She was also an adjunct professor at her alma mater, Moore College of Art and Design and several other area colleges. She now volunteers for the Moravian Archives doing preservation and occasionally teaches art locally.

Eriko Takahashi



White Night/ North Sea

Dyed Japanese paper, ink, and color pencil.

My artwork is inspired by the calming and reflective qualities of the color blue, the quiet and tranquility of the night sky, and the ever-changing colors of the water of the northern ocean. Using the blue hues of dyed Japanese paper, I aim to capture the unpredictable essence of nature.

Eriko Takahashi was born in Tokyo, Japan, and moved to the United States in 1990. After settling in Seattle, WA, she pursued her passion for the arts and obtained a BFA in Printmaking/Studio Art from The College of Santa Fe in NM. During her internship in NYC, Takahashi discovered her interest in book arts, which inspired her to explore it further. She later completed an MFA in Book Arts/Printmaking at the University of the Arts in Philadelphia, PA. Currently, Takahashi works in the Collection Care Unit of the Special Collections Department at the Free Library of Philadelphia.

Erin Paulson



the aquamarine is ageless

Hand-embroidery with hand typed original text.

It's incredible that one of the most universal experiences, that of grief and loss, is one for which we are all woefully unprepared. Using the medium of hand-embroidery and hand-typed original text, I have crafted an intricate visual language that documents the complex and conflicting emotions that define sorrow. *With the aquamarine is ageless*, I invite the viewer to encounter a tactile and intimate space in which they can find beauty in the confrontation of their own grief, through an exploration of my personal journey of loss.

Erin Paulson has been making and conserving books of all kinds for over 16 years. Her book training began as a photography student at Columbia College Chicago, making books to house her photographs. She earned her MFA in Book Arts/Printmaking from the University of the Arts in Philadelphia in 2013, and has also trained at the American Academy of Bookbinding, the Center for Book Arts in NYC, and the Paper Book Intensive at Ox-bow School of Art. Erin has contributed to the conservation departments of the Newberry Library, the Ryerson and Burnham Library of the Art Institute of Chicago, the American Philosophical Society, and the Historical Society of Pennsylvania. She is an active and participatory member of the Bibliographical Society, the Grolier Club, and the Guild of Bookworkers. When not in the studio Erin can often be found meandering through cemeteries with kindred spirits.

James Engelbart

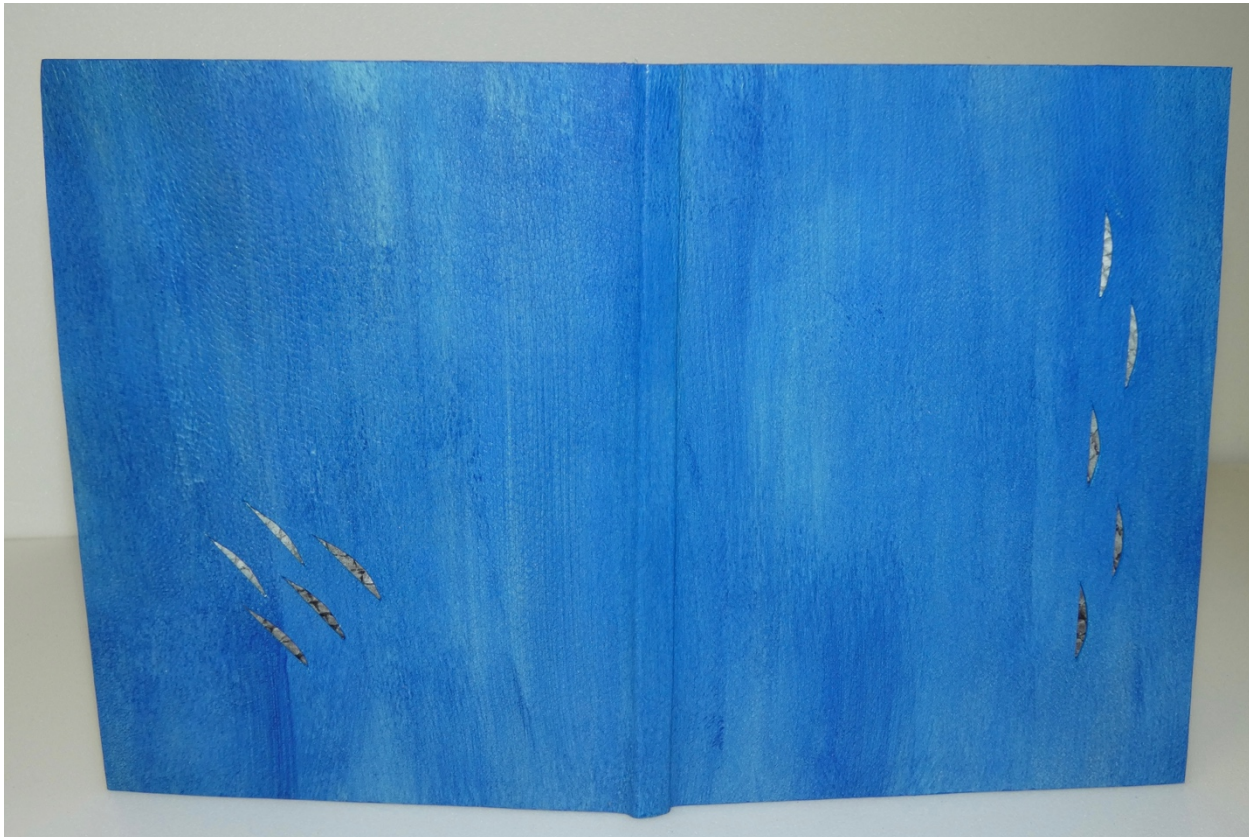


Progression

Library buckram and collage.

Progression is a meditation on Blue that flows backwards and forwards.

Jane Bortnick Griffith

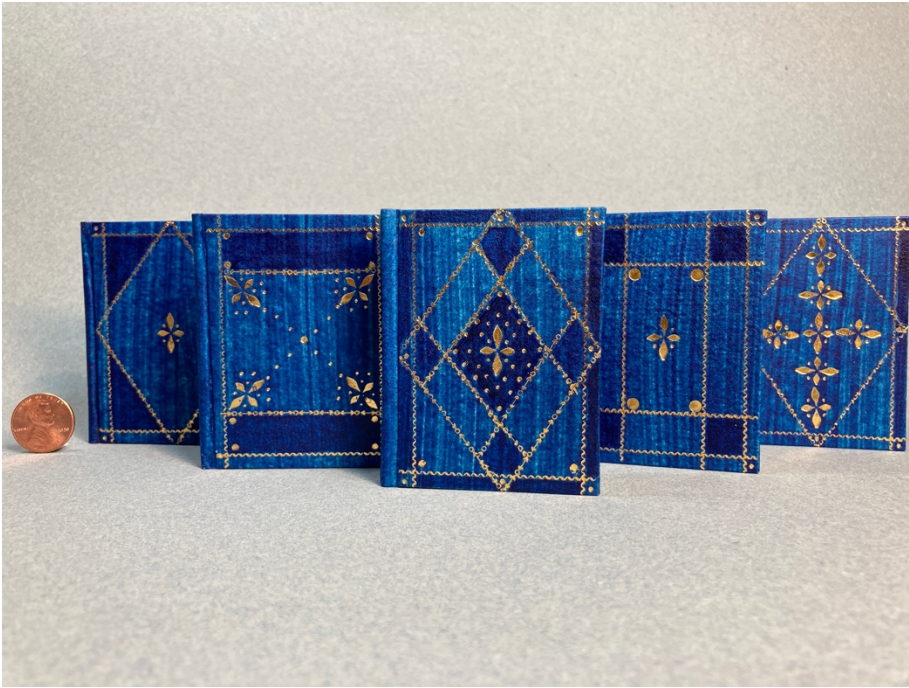


A Whole Nother Kettle of Fish
Fine binding.

This compilation of “fish stories” edited and printed by John Cutrone is covered in a flexible leather binding. The leather has been dyed and impressed to give the appearance of water. The incisions on the covers, which are backed with fish skin, reference stories in the book about fish raining down and to St. Anthony preaching to the fishes.

Jane Bortnick Griffith studied bookbinding with Jacqueline Liekens in Brussels. She completed additional courses and workshops with a variety of well-known binders and participates in exhibitions around the country.

Jennifer Rosner



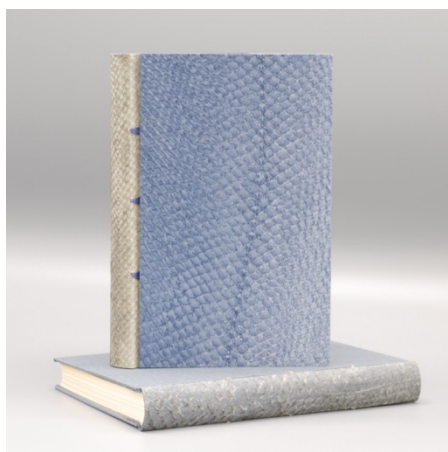
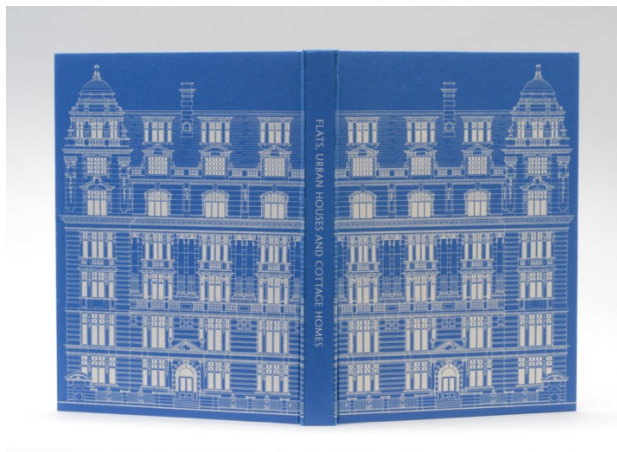
Prussian Blue Minis

Miniature books with paste paper covers, hand-tooled and painted with Prussian blue watercolor.

I have long admired the simple modestly of early 19th century bindings covered in paste papers. I started with that concept and embellished these little books even more.

After graduating from Philadelphia College of Art (now U Arts), Jennifer Rosner worked for forty-two years as a book conservator at the Library Company of Philadelphia. She has written and presented papers on the history of bookbinding. Her creative work is inspired by the many bookbinding styles she observed over the years. She was the Delaware Valley Chapter Chair from 2007-2022.

Karen Hanmer



Flats, Urban Houses and Cottage Homes; a companion volume to "The British Home of To-day" Frank T Verity, Edwin Thomas Hall, Gerald C Horsley, and Walter Shaw Sparrow. London: Hodder and Stoughton, 1906.
Pigment inkjet printing on Griffen Mill Akbar, steel brads, acrylic. Elevations and plans on boards and endpapers from the text. Bound in 2019.

My bindings are focused on structure and materials. *Flats, Urban Houses and Cottage Homes* features a vintage blueprint motif on an all-paper binding, most appropriate for this book of plans and elevations for turn of the century urban residential architecture. Likewise, the New Oriental Binding structure was chosen for its visible, linear structure and architectural feel.

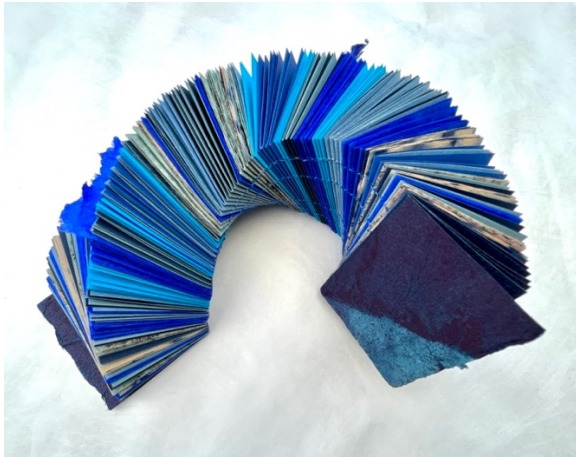
Aquatic Binding Models

Salmon parchment spine, dyed salmon leather, Roma paper, shell gold. Parchment and sewing supports made by the binder.

These bindings were made to support a workshop teaching the "Even More Simplified Binding," a structure developed for a presentation at the Guild of Book Workers annual conference in 2021. Though any material can be used for the spine, fish parchment is something that can be made easily at home, and DIY activities like this were a welcome diversion early in the pandemic.

Karen Hanmer's artist-made books are physical manifestations of personal essays intertwining history, culture, and politics. She utilizes both traditional and contemporary book structures. The work is often playful in content or format. Hanmer has exhibited widely since 1988, and her work is included in more than 200 collections internationally. She has served on the editorial board of *The Bonefolder*, as Exhibitions Chair for the Guild of Book Workers, and as frequent exhibition curator and juror. www.karenhanmer.com

Karen Lightner



Tangled Up in Blue



Therapy Tale Blue

Tangled Up in Blue

Four-needle Coptic binding of assorted blue papers.

I was feeling blue this winter. Collecting, cutting, piercing, arranging, and binding those many sheets of beautiful blue paper helped lift me. There is no text.

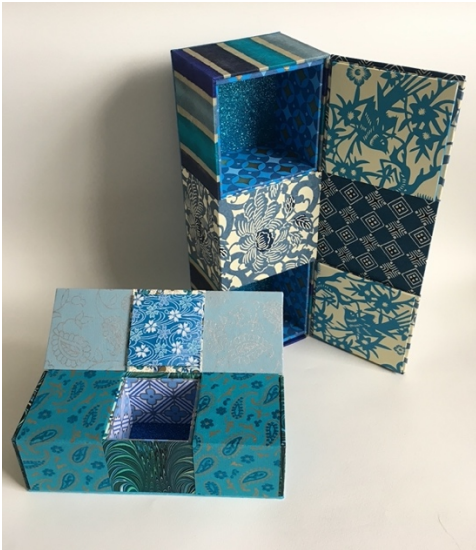
Therapy Tale Blue, 1982

Color xerox and paper.

Therapy Tale Blue was one of a small series of "therapy tales" using a single sheet that was a color Xerox collage of images and personal items laid out on the copier platen. The sheet was accordion folded and cut into strips, so the text and image would be revealed gradually. The subject is depression and my reaction to my therapist telling me I'm just in a "blue period".

Karen Lightner is a retired Free Library of Philadelphia special collections curator and art librarian. She received an MFA in Photography and Book Arts from Visual Studies Workshop/SUNY-Buffalo in 1981. She studied with Dave Heath, Nathan Lyons, Joan Lyons, and Keith Smith while at VSW in Rochester, NY. Her work in photography, artist's books and letterpress tend to be an outward expression of her inner state, either directly or metaphorically.

Kristin Balmer



Blue Magic Boxes

Decorative papers, binder's board.

I learned bookmaking while working in the bindery at the Library Company of Philadelphia. I enjoy exploring the nexus between books and artmaking. Choosing papers for these boxes is the most challenging part of constructing them.

Kristin Balmer is a graduate of the Pennsylvania Academy of Fine Arts. She feels that painting is a way of transforming something ethereal and transient into something fixed and material. She learned bookmaking while working in the bindery at the Library Company of Philadelphia. Kristin loves exploring the nexus between books and artmaking.

Lou Ann DiNallo



A Blue Book

Cyanotypes mounted on *Fabriano Cocktail* paper. Covers are marbled paper made by the artist.

Lisa Scarpello



Where is the Blue Morpho Going?

Decorative Japanese paper, washi paper, watercolor, silk thread, and wooden dowels.

This Japanese Paper scroll has one Blue Morpho butterfly and five silk stitched butterflies. On the reverse side of the scroll is a cocoon, which hides the silk. This artwork is intended to be a quiet, subtle piece for mediation on the loss of habitat and subsequent loss of species.

Lisa Scarpello is a Philadelphia based book artist who has retired from The University of the Arts (29 yrs) and is currently volunteering in the Conservation Lab at The Historical Society of Pennsylvania. She is the Treasurer for the Delaware Valley Guild of Book Workers. Lisa also works part time with the UPenn Baseball Team, rows with BLJ Community Rowing and is an avid knitter.

Maria G Pisano



Blue Reflections

Acrylic paste paper.

Blue Reflections, a unique artist book, contemplates the seclusionary days of the Covid pandemic. The poems reflect on isolation, memory, loneliness, endurance, and resilience. One's art is a means to be strengthened at a moment when connections are severed. The media, acrylic paste paper, provided an immediate transcription of text and form onto the pages.

Maria G. Pisano is a book artist, printmaker, curator and educator. Memory Press works are represented in The Library of Congress, 9-11 Memorial and Museum, Carnegie Mellon University, Columbia University, National Library of Medicine, U of Delaware, and many more. She has exhibited widely. Her book *Caudex Folium* is part of the exhibit **Towers Rising** at the 9-11 Memorial and Museum in NYC, and in 2022 her work was in "And Yet We Rise: A Retrospect of the Days and Times Surrounding 9/11" at the American Consulate in London. She has curated a number exhibits including *Book as Witness: The Artist's Response* at CBA in NYC and *Crossroads: Book Artists' Impassioned Responses to Immigration, Human Rights and Our Environment*, at the Hunterdon Museum of Art, NJ. Ms. Pisano contributes to book arts publications and has presented lectures at the Library of Congress, College Book Arts Association and the Art Libraries Society of North America. Her article "Mark To Impress" was published in California Society of Printmakers 2018 Journal and 2019 in The Blue Notebook in the UK. She continuously gives workshops nationally and internationally, at her studio, libraries and institutions such as Bridwell Library, Dallas TX and Center for Book Arts in NYC.

Mary Ellen Carsley



Blue Jays

Traditional Japanese album with metallic flecked and grass with petals mulberry paper on 90lb Arches watercolor paper with silk tie. Original watercolors of birds are painted over hand calligraphed Poem 51 by Emily Dickinson.

The natural world and poetry have always grounded and inspired me. I am particularly interested in the small universes within the natural world occupied by birds, insects, and plants, as well as poetry that dwells in the world of small living things. What I hope to do with my art is provide a lens into the small, intricate beauties of the tiny universes within the natural world around us and marry those delicate things to the words of poets.

Mary Ellen Carsley is a scientific and botanical illustrator, as well as an art educator. A former practicing architect, she has illustrated eight books and numerous articles for national and international journals. She works primarily in graphite and watercolor and enjoys Japanese woodblock printing and creating books. Her works have been included in the collections of the National Building Museum and the Library of Congress.

Mary P. Wootton



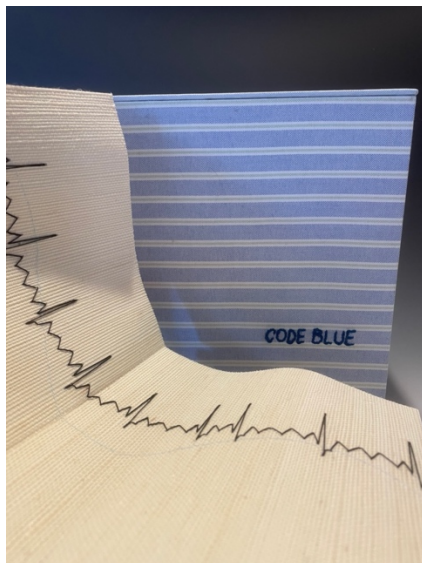
Blue Reflections

Leather bookbinding, accordion book with watercolor paintings.

This was a deeply personal project for me. When making a book with the theme of blue was brought up, I kept going back to my memories of my year in Scotland as a student, more than four decades ago. There were so many variations of blue in the landscape and the sky there, and I've always associated the color blue with my memories of that year. It was a wonderful and meaningful year for me, but it had elements of tragedy as well. This project gave me a vehicle to process some of my memories, in a way that I hadn't done before, but I felt a need to. Blue is a color that has so many rich and beautiful associations, but it can be a sad color as well. I utterly enjoyed the process of making this book.

Mary Wootton became interested in bookbinding when she took a class in bibliography in the Rare Book room when she was in college. After that she worked at a hand-trade bindery in Boston, the Harcourt Bindery, at the Northeast Document Conservation Center, in Andover, MA and then for twelve years in the Conservation Division of the Library of Congress. She is currently the Conservator for Special Collections & College Archives at Gettysburg College.

Melanie Mowinski



Code Blue

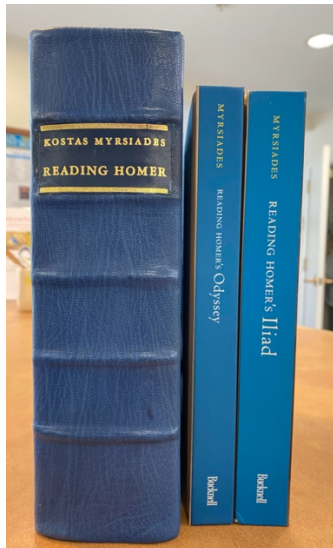
Stitching on textured paper with surgical silk thread, silk thread, cotton thread. Bookcloth from my husband's shirts, binders board, letterpress.

In August 2022, my husband was admitted to the hospital for atrial flutter and congestive heart failure. His heart rate had been at 150 or more since early July. He thought he had long-Covid. This artist's book follows the path of his heartbeat through those days before his hospitalization, the flurry of days activity at the hospital--including a cardiac electroversion, followed by the restabilization of his heart into sinus rhythm.

Sinus rhythm and atrial flutter are hand stitched along the 62 feet of this accordion book. Additional machine stitched thread lines reflect the energy going back and forth between us and with me. One foot/page spread for every year of his life. Each page spread represents one of the days of this journey. While my husband never went into Code Blue, there were a few hours where we were fearful that he might.

Melanie Mowinski likes paper: but she also loves what goes ON paper. She likes the visceral, and paper becomes a vessel on which she prints, collages, draws, constructs, and more. She draws inspiration from the landscape of her Berkshire Hills home and residencies/travels to places like Iceland, Morocco, Tasmania, Venice, and most recently, from along the Camino de Santiago in Spain. She began her daily creative practice over 20 years ago as a Peace Corps Volunteer. This practice formed the foundation of "Collage Your Life", published by Storey Publishing in 2022. Her letterpress prints and artist books are in numerous collections, including the Tate Modern, Oberlin College, and the Clark Art Institute. She's taught workshops at Wells Book Arts Center, Williams College, and other art centers around the world. She holds master degrees from Yale University and The University of the Arts. Mowinski is a Professor of Art at the Massachusetts College of Liberal Arts (MCLA) in North Adams, MA and is the founder and director of PRESS: Letterpress as a Public Art Project.

Nancy Nitzberg



Custom-made rare book box for two volumes.

Leather, bookcloth, marbled paper, binders' board, non-aqueous deacidification spray.

I have been active in book conservation and hand bookbinding for over 40 years. My work also includes protective enclosures, and occasionally unique design bindings and special boxes for significant publications. This box is one of two commissioned by the author who wished to give his children each of his two recent publications. Blue was chosen by the author to represent the sea, and the "Greek Key Pattern" above and below the spine label to subtly identify the Greek source of the content. The hand marbled paper with the combed wave pattern further identifies the sea.

Nancy Nitzberg began her bookbinding career as a trainee at the Harvard College Library. After additional work experience at the Harvard Law Library and taking many workshops to refine her skills, Nancy attended Columbia University's School of Library Service and received an M.S. in Library Service and a Certificate in the Conservation of Library and Archive Materials. She has held professional positions at the Conservation Center for Art in Philadelphia, Yale University and Princeton University, and now maintains a sole proprietorship doing conservation work and custom bookbinding projects.

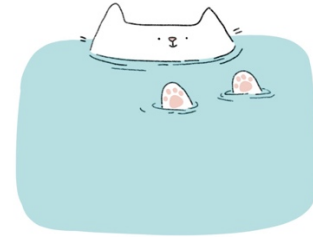
Nastassia Sharanhovich



Paper Sea
Digital Print.



Paper Sky



Peas in a Pond

As an artist who specializes in creating miniature books, I am endlessly fascinated by the power of paper to convey ideas and emotions on a small scale. Each of my pieces is a tiny world unto itself, crafted with meticulous attention to detail and a deep respect for the material I work with.

For me, the act of making miniature and small-scale books is an exercise in patience and precision. I enjoy experimenting with different papers, from delicate Japanese tissue to thick, textured cardstock, and using them to create unique textures and visual effects. I love the challenge of working on such a small scale, and the way that it forces me to think carefully about every aspect of the piece.

Ultimately, my goal as an artist is to create pieces that invite viewers to slow down and engage with the work on a personal level. Whether it's through the tactile experience of turning the pages of one of my books or the emotional resonance of a particular image or text, I hope that my work inspires a sense of wonder and curiosity in those who encounter it.

Nastassia Sharanhovich is a cat illustrator and miniature bookbinder currently based in Philadelphia. She was born and raised in Belarus and moved to the United States in 2015 to pursue her passion for the arts. Nastassia has been involved in the arts since 2006 when she was admitted into a local State Art School in Belarus, where she studied classical and traditional art techniques. She later pursued a Bachelor of Fine Arts at the Pennsylvania Academy of Fine Arts from 2019 to 2023 and is currently a student at the University of Pennsylvania. Nastassia's passion for bookbinding and screen printing started during her studies when she discovered the limitless possibilities of these techniques. She now works primarily in screen printing for her cat illustrations and is starting to gain recognition for her work in the Philadelphia arts community. With her unique style and attention to detail, Nastassia is quickly becoming known for her artistic talents.

Paige Billin-Frye



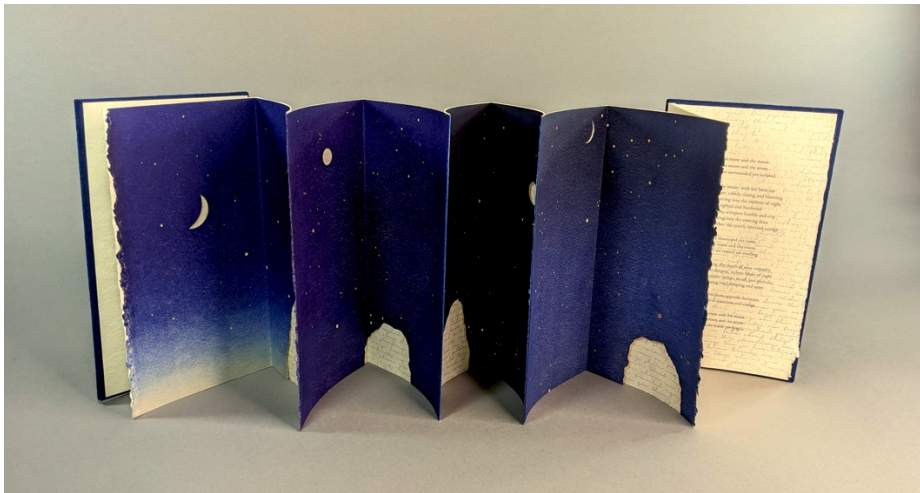
Botanical Wonders

Cave paper, blue book cloth, Awagami shiramine paper, cyanotypes on Hahnemühle Platinum Rag paper, and cyanotypes toned with botanicals on Arches watercolor paper.

Cyanotypes are made blue by the iron compound, ferric ferrocyanide, the source of the pigment Prussian blue. Using the amazing chemical factories found in plants, that blue can be changed into different colors by soaking the prints in infusions of the plants. The tannins in the plants combine with the iron in the emulsion to create new colors. I have been experimenting with plants from my garden, spices from my spice rack, as well as tea and coffee. Here is an exploration of what some of those botanical wonders can do. I've used photos of an artichoke leaf, a fig leaf, grape leaves, and an avocado pit; then I toned them in their own infusions.

I am an artist living in Washington, DC making fine art that incorporates photography, cut paper, and bookmaking while also working as an illustrator for children's publishing. I like to explore working with new materials and enjoy the cross-pollination of different ideas and techniques, jumping between digital art and materials I can touch with my hands. My work tends toward the whimsical and reflects what I see around me as I observe the way that people, plants and the city - all the things that grow - come together to form the community around me.

Rhiannon Alpers



Whispering Stones

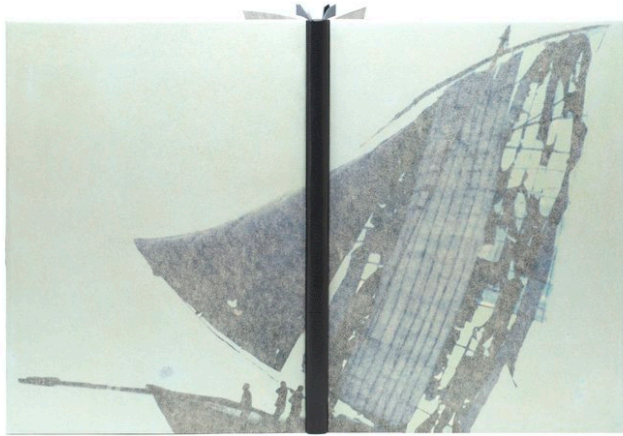
Letterpress, monoprint, laser cutting, watercolor.

Handmade paper, printmaking paper, kozo, mica, indigo cave paper with mica inclusions, and ultra suede.

The editioned artist book *Whispering Stones* explores the concepts of heartache, loss, betrayal, and the passage of time through hardship. Using two stones as a metaphor represents two sisters, one as the moon and the other as a large boulder on earth. The siblings each experience life-changing grief, erosion, and endings in different ways. The poem unfolds as they whisper their stories and woes across the night sky of distant places. The shared conversations are offered as gifts in the deep of night. In traumatic times, there is a solace to the rhythm of companionship and cycles, whether we are stones or beings.

Rhiannon Alpers is a papermaker, letterpress printer, and book artist living in Denver, CO. She has exhibited internationally, and her editioned and one-of-a-kind artist books are produced under the Gazelle and Goat Press imprint. Her artwork is tied to her dreams, natural themes, and the untenanted remnants of plant and animal life. Many of her artist books are entrenched in the history and visual sensibility of cabinets of curiosities and early women in the field of science. rhiannonalpers.com

Robin Brandes



Lowlands Away

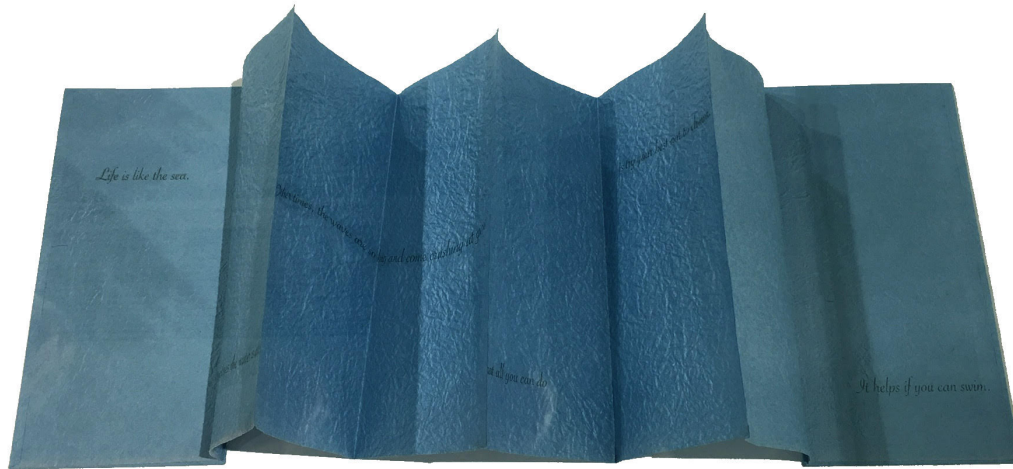
An oratorio with pastel drawings by Adrian Henri. The Old School Press, Hinton Charterhouse, Bath, 2001.

Simplified binding. Cover illustration pigment printed on cotton vellum. Goat leather on spine, end bands, and hinges. Endpapers made with acrylics by the artist.

The tattered sail during a grave storm suggests the dark dreamy moments before the message in a bottle, “Farewell to all we love: last clinging barnacles of hope; ...” written by the Captain of the Medway sailing barge entrusted to the sea and “lost in the vague play of the waves.”

Robin Brandes’ devotion and skill as a fine design bookbinder evolved from her deep knowledge of graphic design. For 30 years, Robin was owner and creative director of an award-winning San Francisco design firm dedicated to creating inspiring visual communications. www.linkedin.com/in/robin-brandes In 2015, Robin completed the Bookbinding Core Certificate Program at the San Francisco Center for the Book. During the summer of 2022, Robin completed the Design Binding Intensive Master Class with Dominic Riley at the San Francisco Center of the Book. Her fine bindings have been exhibited at the San Francisco Public Library, Guild of Book Workers, Arion Press and The American Bookbinders Museum. Robin is a member of the [Hand Bookbinders of California](#), the [Guild of Book Workers](#), and the Colophon Club.

Rosae Reeder



Swim

Bound with blue crinkle paper and blue vinyl.

Swim is about overcoming obstacles in a way that allows you to move forward. Like when we tread water or use our arms and legs when swimming to move us forward. I have always loved the water, swimming and being at the beach. The blue of the sky, the smell of the ocean, and the waves, beautiful but sometimes deadly. Not unlike some life experiences. It helps if you can swim!

Rosae M. Reeder is a Book Artist / Printmaker and teacher of many things Book Arts and Printmaking. Living, teaching and constantly making in Philadelphia, Pa. She received her MFA from the Book Arts/Printmaking program at The University of the Arts in Philadelphia. Her work combines various alternative photographic processes, digital collage, traditional printmaking media such as Letterpress, Lithography, Monotype along with book structure. The imagery and content of her work is that of reference and reflection. A moment remembered, a time almost for the book and multiple galleries across the country and internationally.

Ruth Scott Blackson



Blue Movie
Altered book.

Blue Movie is a 1969 American erotic film written, produced, and directed by Andy Warhol. He then published *Blue Movie* in book form in 1970, with film dialogue and explicit stills. The film acquired a blue/green tint when Warhol utilized film stock that was meant for filming with tungsten lights, and the daylight coming through a large apartment window resulted in the film's middle reel turning a beautiful blue. One might say this is a 'happy accident'. I wanted to use this exact blue when altering the book (scanning the blue, reprinting), then blocking particular parts of the scene with the reproduced blue paper. This idea plays with the concept of censoring information and images with its own source material. Censorship is a very real issue across the globe in our society today.

Ruth Scott Blackson is a British born artist who has resided in Philadelphia for the past 11 years. She utilizes process and research-based practices to create drawings, sculptures, artist books, and projects that highlight the subtleties around us.

She was selected as 2.0 artist in residence for Offsite at the Fitler Club from 2021 -2023. In 2018 she made an interactive artwork for West Park Arts Fest, and in 2015 she created an installation for the 2015 Eastern State Penitentiary exhibition series.

Prior to moving to Philadelphia, she was successful in obtaining an English Arts Council award for projects, which culminated in residencies and exhibitions hosted in Russia and France.

She holds degrees from Goldsmiths College, The University of Sunderland, and Norwich University of the Arts. For the past seven years has run her own bookbinding and book restoration business in South Philadelphia.

Sharon Hildebrand



Plants of Brewerytown Garden
Cyanotypes.

During the past few years, I have regained interest in sewing and hand embroidery, both of which I was exposed to as a child and young adult. I had not sewn for years, but now it is part of my daily practice and I have become interested in using sewing as a decorative element in my books. In this example, I have used the technique of Japanese Sashiko stitching on hand-dyed indigo cloth.

Sharon Hildebrand is the Head of Conservation for the Library Company of Philadelphia. Prior to this position, Sharon has worked in conservation and preservation at the American Philosophical Society, the Library Company, the Pennsylvania Horticultural Society, and the Historical Society of Pennsylvania. Prior to her current position, Sharon served for 14 years as Head Preparator for Prints, Drawings and Photographs at the Philadelphia Museum of Art. She has taught book arts and printmaking at Fleisher Art Memorial and in her home studio. Sharon's current interests include incorporating both hand and machine sewing and embroidery into her books.

Todd Pattison



Five Shades of Blue
Miniature books.

Soon after I started to study bookbinding, I became fascinated with miniature books. The scale of a bound volume can change how the book functions, even though the structure and materials are the same. Working on a miniscule scale can be a very humbling experience.

Valeria Kremser



blue pill

Paper, thread, dyed cloth, vegan pill capsules, and glass bottle with cork.

The trope of vials of mind-altering liquids or pills can be seen throughout science fiction and fantasy. A recent use is the blue pill vs red pill, the red pill opens your mind to see the truth whereas the blue pill keeps you happy and ignorant of the truth. I have often wished I could turn off my awareness about the general horrors of the world and take a blue pill.

Valeria Kremser is a senior conservation technician, bookbinder, educator, and sometimes artist, born and raised in Philadelphia. She currently works in the Steven Miller Conservation Laboratory at the University of Pennsylvania, in Van Pelt Library. She has worked on many exciting projects throughout her career including the notebooks of Bruce Springsteen and the library of Frederick Douglass. In her free time, she makes/collects miniature books, teaches at Fleisher Art Memorial, and is on the board of the Delaware Valley Chapter of the Guild of Book Workers.

Williams, Mary Agnes
Williams, Thomas Parker



Blue Forest

Seven pinhole photographs and covers printed with the cyanotype process, bound as a codex.

Mary Agnes Williams: pinhole photographs shot with black and white film.

Thomas Parker Williams: composite cover image, printing, binding.

Trees have been a favorite subject of mine for 25 years. My pinhole photos often seem mysterious or ambiguous, appearing to be emerging from, or about to enter, another time or place. Printing these images with the cyanotype process only deepens the mystery. --
Mary Agnes Williams

Thomas Parker Williams and Mary Agnes Williams live and work in Philadelphia. Tom's work includes printmaking, painting, and making artist book editions. His recent work is focused on unique artist books in the series "Wordless – Painted and Drawn Narratives." Mary Agnes has been a photographer for 25 years, using pinhole cameras exclusively. Her work has been shown in solo and juried exhibitions throughout the country. Tom and Mary Agnes collaborate on making fine press artist book editions under the imprint Luminice Press. Together they develop ideas, concepts, and designs for books. Tom illustrates and binds the books and composes and records music to accompany online videos of the books. Mary Agnes writes and/or selects text and uses metal type to handset it. Together they print the books on a letterpress that Tom designed and built. Their artist books are in more than 75 university, public and private collections, including the Library of Congress.
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