

TECHNÉ:
ARTISTIC NETWORKS AND ARTISANAL PRODUCTION
IN THE YELLOW NINETIES

Holly Forsythe Paul

As a librarian, I find it tremendously fulfilling to connect researchers to each other through the holdings that I develop. It's exciting to watch scholars as they share insights, and that collaborative enthusiasm is a particularly apt response to the beautiful print objects produced by a community of creative artisans during the Victorian fin de siècle. On 18 April 2024, Special Collections at Toronto Metropolitan University Libraries hosted a reception that celebrated the completion of the *Yellow Nineties 2.0* website, the result of many years of collaboration between the University's Libraries, the University's Centre for Digital Humanities, and the English Department's Professor Lorraine Janzen Kooistra. The *Yellow Nineties 2.0* is an open-access resource that includes digital editions of the full runs of eight late-Victorian "Little Magazines"; it also boasts a scholarly apparatus of nearly one hundred "Biographies" of the Victorian contributors written by established scholars, a "Personography" which tracks relationships between the magazines' contributors, and a "Database of Ornament" archiving initial letters, headpieces, tailpieces, and borders.¹ Following a day-long symposium on the project, the reception welcomed a significant proportion of the local Victorian studies scholarly community. In a room with more than one hundred colleagues who shared many overlapping points of contact and acquaintance, this common interest in fin-de-siècle fine-press highlighted the ways that collections can ground and build communities. This atmosphere of collegiality mirrored the highly collaborative professional networks that produced the remarkable Little Magazines and books of the Yellow Nineties. The aesthetes' working inter-relationships stemmed from their emphasis on small press and independent publication. The artisanal production of the Yellow Nineties magazines and monographs makes them a particularly suitable collection for our institution, with its origin as a polytechnic institute, and where teaching happens in studios and workshops, as well as in classrooms.

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