

California Chapter

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*Contributions for the next newsletter  
are due by July 1, 2013.*

*The Summer issue will cover the  
period from July 15 to the end of  
September, 2013.*

*Please send items to newsletter editor,  
Rebecca Chamlee at  
rchamlee@mac.com*

The Newsletter is a publication of the California Chapter of the Guild of Book Workers and is distributed to its members.

To become a member, write to the membership chairman, Guild of Book Workers, 521 Fifth Ave., New York, NY or go to <http://www.guildofbookworkers.org/>

# Quarterly Newsletter

from  
the Chapter Chair

*Hello to Everyone,*

I HOPE YOUR YEAR HAS STARTED OFF WELL and those who made new year's resolutions have not given up yet.

I would like to welcome several newly joined members of our chapter and they are Megan Fraser, Joanne Berkowitz, Marcia Brown, Chari Godakanda, Elaine Gold, Nancy Martin and Charles Zafuto. I look forward to meeting those I haven't yet met. These are new as of December 2012. I hope you find the chapter helpful and friendly.

We will be saying goodbye to Richard Troncone, our communication Tech. He will be moving to New Jersey in late May. He has agreed to stay on in the board position and work long distance with our website. So does that make him our virtual tech?

This year began with a presentation by Susan Collard at the Long Beach Museum of Art. The display of unusual possibilities for page attachments were inspiring and encouraged a different way of thinking about a book. Susan talked about the adjustments that must be considered when working with thick materials, whether wood or thick board. She was very generous in answering all of our questions and had many examples and models of her work. Following Susan's presentation we were guided through a museum tour of an exhibition of new acquisitions which include artist books by Sue Ann Robinson, Director of Collections and Exhibitions.

We have several workshops planned and the first is Jill Timm, *The Amazing Dremel* on Sept 21 and 22. The next will be November 2 & 3 with Karen Hanmer. Karen will be teaching the second part of her wonderful *Biblio Tech: Reverse Engineering of Historical and Modern Bindings Structures*. Those of you who took Part 1 know how well organized she is to be able to guide us through making 6 structures in 2 days. Having the structure models for our libraries is a treasure. You do not need to have taken Part 1 to take the upcoming second section. These will be different book structures.

We had planned a workshop with Shawn Sheehy teaching *Pop Up Floral Engineering* this April. The registration did not meet the minimum to go forward and this workshop had to be cancelled. I am sorry if you were waiting until the last minute and wanted to take this workshop but we needed to time for travel plans and expenses. Please, if you are interested in one of these other classes don't wait until the cut-off date.

We will be planning another open members' meeting soon so that we can get together again and share what we have been doing these last 6 months. The details will be sent in an email announcement. Our December meeting was great fun, meeting new members and sharing some wonderful and very different work. Marcia Moore was generous to open her home again for the party/meeting and we thank her.

Do wonderful work.

*Marlyn Bonaventure*

GBW, CALIFORNIA CHAPTER PRESIDENT

## *The Marvelous Dremel: No Longer a Mystery*

*The California Chapter of The Guild of Book Workers hosts  
Dremel Master Jill Timm*

Saturday, September, 21 and Sunday, September, 22, 2013 9AM-4PM

Join Jill for a workshop that will expand student's understanding and use of the marvelous Dremel tool. Explore the many techniques the Dremel is known for but so few really understand. Invigorate and enhance your book projects and other artistic pursuits.

\$200 members, \$225 non-members

\$50 material fee that includes a full set of Dremel bits

Students must provide their own Dremel tool.

Location To Be Determined Los Angeles Area

To enroll send a check made to the GBW

c/o Barbara Wood

3530 Mountain View

Los Angeles, Ca 90066

For more information about Jill and her workshops see her website [Mystical Places Press](#), the [Amazing Dremel Page](#)

## *BiblioTech Part 2*

*Karen Hanmer Returns!*

November 3 and 4, 2013 9-4

Join Karen for another exploration of historic book structures. Spend two days making models of important and useful sewn structures. Karen is an inspiring teacher and students will come away with a greater understanding of the beauty of historic books.

\$200 members, \$225 Non-Members, \$50 Materials fee

Location: Long Beach Museum of Art

To enroll send a check made to the GBW

c/o Barbara Wood

3530 Mountain View

Los Angeles, Ca 90066

*Minutes of the meeting of the Guild of Book Workers,  
California Chapter.*

Saturday, March 2, 2013 at 10 a.m. at Marcia Moore's home, Mar Vista, CA

Present: Marlyn Bonaventure, Richard Troncone, Tania Baban, Barbara Wood, Marcia Moore

*Barbara Wood / Treasurer:*

End of Year Report, as of December. It appears that the amount of the last GBW dues was significant: Several new members signed up.

*Richard Troncone / Information:*

As of May 1st, 2013, Richard is moving to New Jersey. He will continue as our tech chairperson.

A short discussion about how the new list for GBW online seems to be working. Marlyn will send Richard lists of New Members and Former Members so that we can continue to send announcements in hopes that people will renew at some point.

*Tania Baban / Exhibitions:*

Tania Baban sent out "Feelers" for exhibitions possibilities: date and space availability.

1. Long Beach Museum: prefers Juried, themed exhibit Non- GBW jurist. And all materials must relate to LBMA and Southern California.
2. Robert Ghostand was contacted (former GBW president) at CSUN. The venue is under construction for at least one year. Will not make any future commitments at this point.
3. Beyond Baroque has potential workshop space.
4. West Hollywood Library Michael Che was contacted. They declined exhibitions but they are very interested in outreach. Friends of the Library may provide some compensation for materials.

Tania will continue to pursue other venues, Chapman College, The Brand Library, and Loyola, Cal State Fullerton.

*Marcia Moore / Programs:*

Shawn Sheehy is scheduled for May 3-4, 2013: popup flowers

Jill Timm is scheduled for September 21-22, Dremel Class

Karen Hanmer is scheduled for November 3-4, 2013: Bibliotech Part 2

Betsy Holster is scheduled for Summer, date TBD, Papermaking

2014 Schedule: discussion and in the process of booking:

Benjamin Ebell, Macy Chadwick, Laura Wait, Cor Arensen

The issue of insurance continues to rear it's ugly head. We still have trouble booking space for workshops without GBW insurance coverage. We question the motivations of the National Board in their reticence to obtain coverage.

Meeting adjourned at 12:30 pm

Next Meeting: TBD

## WORKSHOPS, LECTURES & EXHIBITIONS

### *Irma Boom: Building Books*

Thursday, May 30 at 7 PM

World-renowned graphic designer Irma Boom will speak about her career, the place of books in contemporary society, and her experience designing LACMA's Handbook of California Design.

A book signing by the designer will follow the event.

Los Angeles County Museum of Art  
Brown Auditorium  
5905 Wilshire Blvd.  
Los Angeles

Lecture will start promptly at 7 pm

Limited seating available

Free to DADC members and students with ID

\$15 LACMA and AIGA Members; \$20 General Admission

General admission tickets: 323 857-6010 or purchase online.

Please RSVP to [decartscouncil@lacma.org](mailto:decartscouncil@lacma.org)

or 323 857-6528 by May 28.

### *M & H Open House and Type Sale*

Saturday, June 1, 2013, 10AM-4PM

M&H is hosting an open house and huge type sale. It is time to clean out some inventory and invite Bay Area printers to visit and tour the Type Foundry. See hot metal casting in action! Leading, Spacing and Type will be for sale. Save on shipping by purchasing that day.

Live Type Casting and tours of the Foundry.

Hundreds of packages of select Fonts at 25% off.

Starter Sets and Select Handy Fonts 25% off.

All accent fonts on sale at \$10

All other type on hand will be 10% off, Saturday, June 1st, only.

All orders placed, in person, that day for not in-stock type, paid in-full, up-front, will receive 10% off. \$250 minimum order.

We will be selling leading and spacing material to take home.

Refreshments will be provided.

Please RSVP at: [mandhtype@arionpress.com](mailto:mandhtype@arionpress.com)

M & H TYPE

Mackenzie & Harris

Typefounders and Typographers, since 1915

1802 Hays Street, San Francisco, California 94129

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e-mail: [mandhtype@arionpress.com](mailto:mandhtype@arionpress.com)

web-site: [www.arionpress.com/mandh](http://www.arionpress.com/mandh)

### *San Diego Book Arts*

#### *Classic Album With Round Leather Spine*

A workshop by Lucía Farías

June 22 & 23, 2013, 9:00 AM – 4:00 PM

McCoy House, Old Town State Park

San Diego \$150.00 for members, \$200.00 nonmembers

The main purpose of an album is to contain and preserve images. Students will make a classic album with a round spine, using cloth for the covers and previously pared leather for the spine. The books will have a recess window on the front cover to determine front and back covers. The album will be sewn on Ramieband tapes and it will lay flat when opened. Folded tabs will be used to create volume on the spine's side to prevent the fore edge from being wider than the spine when the pictures are glued in. If time allows there will be a demonstration for paring leather with a Scharf-Fix.

Lucía Farías received her bachelor's degree in Fine Art from Universidad de Monterrey in México and has an MFA in Book Arts/Printmaking from the University of the Arts in Philadelphia, Pennsylvania. She worked for Jace Graf at Cloverleaf Studio in Austin, Texas. She manages Oveja Verde, her bindery, where she also teaches workshops. Her work has been exhibited nationally and internationally. Lucia lives and works in Monterrey, México. You can see more of her work at [www.ovejaverde.com.mx](http://www.ovejaverde.com.mx)

To insure your place, send an email with your information to [sandiegobookarts@gmail.com](mailto:sandiegobookarts@gmail.com). Refunds will be made only for cancellations received two weeks (14 days) prior to the workshop start date, unless there is a wait-listed person available to fill the vacancy.

### *41st Hand Bookbinders of California Annual Members' Exhibition*

*San Francisco Public Library Main Branch*

June 18th to August 31st, 2013

The 41st Annual Members' Exhibition will open at the San Francisco Public Library with a reception on Tuesday, June 18th at 6:00 pm in the Sixth Floor Gallery, under the sponsorship of the Carl and Marjorie Stern Special Collections Department. HBC members in good standing are encouraged to submit up to two (2) works in the non-juried exhibition. The submission must not have been exhibited by HBC before. Bindings from the SFPL Special Collections Grabhorn Collection of Bindings will also be on display to give context and richness to members' current work.

## WORKSHOPS, LECTURES & EXHIBITIONS

### *San Francisco Center for the Book*

#### *An Evening with Jim Moran of Hamilton Wood Type Museum*

June 25, 2013, 6:00 – 8:00 PM

Jim Moran is the Museum Director of the Hamilton Wood Type Museum. He runs letterpress workshops, archives the collection and maintains the museum on a daily basis. Previously he had volunteered at Hamilton and donated presses and equipment from his Green Bay, Wisconsin, printing firm, Moran's Quality Print Shop, where he worked as apprentice, pressman, partner and owner with his father and grandfather for over 35 years.

#### *An Evening with Michael Burke and Dominic Riley*

Start: July 19, 2013, 6:00 – 8:00 PM

Following tradition, visiting Master Bookbinders, Michael Burke and Dominic Riley, will lecture about book structures both old and new.

#### *The Sketchbook Project*

July 26th, 2013 10:00 AM

July 26–28, 2013. 1,000 sketchbooks, made by creative people from all over the world, will commence on a 8 city tour around North America. Join The Sketchbook on this historic tour! The San Francisco Center for the Book is pleased to be one of the stops on the tour.

375 Rhode Island Street San Francisco CA 94103 415-565-0545

### *GBW Standards of Excellence 2013*

October 24 - 26 , 2013 Washington, D.C.

#### *Presentations and Presenters*

Eric Alstrom Traditional Bindings, Untraditional Books: Japanese Manuscript Bindings and Boxes

James Reid-Cunningham Leather Rebacking

Don Glaister Covering a Book in Full Leather, Apply Leather Hinges & Board Lining

Karen Hammer Variations on The Sewn Boards & Drum Leaf Bindings

For a full description of this years Standards please see the June Newsletter Standards Pullout Section.

### *Writing as Image, Exposed Sewing*

with *Laura Wait*

Idyllwild Arts Summer Program, July 8-12, 2013

Handwriting and medieval sewing methods are the basis of this workshop. We will use the handsewn non-adhesive codex structure with exposed cords and straps. Handwriting will be developed to use as content and image in our books, along with painting using gouache and watercolor. Intuitive work practices and the use of alternative tools will facilitate the enjoyment and development of your handwriting and painting. You may use nonsense text, or any text you prefer to bring. Words and your own handwriting will become less scary!

Your own original artwork and collage elements may be included in your work. There will be discussions on the process of creating and collecting images and ideas for the beginning of an artist book.

A balance will be made between text, image, and structure. Strong functional sewing will result in unique, hand-illustrated books that function and can be handled with joy.

Idyllwild Arts Academy

52500 Temecula Rd.

P.O. Box 38 Idyllwild, CA 92549

Phone: 951-659-2171

[www.idyllwildarts.org](http://www.idyllwildarts.org)

### *Share bookbinding studio in Sonoma County*

I'd like to share my fully-equipped bookbinding/book conservation studio with a compatible artist (not necessarily a bookbinder) or person pursuing some other quiet activity. It's an old storefront in the tiny historic downtown district of Penngrove in Sonoma County, 6 miles from downtown Petaluma and a 45 minute drive from San Francisco or Berkeley. It has high ceilings, natural light, large storefront windows onto Main Street (with great display potential), a kitchen sink area, and a small shared courtyard in back.

It consists of a large, sunny front room facing the street, a smaller back room, and a bathroom, and I am open to ideas for sharing the space. (The jewelry-making business that's vacating uses roughly half of the 333 sf front room, including one of the two large storefront windows for signage. Before that, a bookbinder shared the entire space, including the equipment.) Monthly rent will depend on the arrangement.

Reply to me by email, or call.

Martha Little Bookbinding & Conservation

707-338-4647, [mlittle@sonic.net](mailto:mlittle@sonic.net) [mlbookconservation.com](http://mlbookconservation.com)

## Otis Summer of Art 2013

College Prep Book Arts course offered

Otis College of Art and Design, Los Angeles, CA

July 1 – July 26

Book Arts is being offered as a Specialization Course during Otis Summer of Art, an intensive art and design program designed to develop and enhance artistic and creative skills for students 15 years and older. Introductory through advance level students are immersed in a dynamic, creative environment with other students who are passionate about art and design. This summer, experience what it is like to study in Los Angeles at one of the top art and design colleges in the country.

Book Arts: Otis faculty, Rebecca Chamlee will guide students through the process of bookmaking, from creative writing and design, through letterpress printing and bookbinding to develop their own book projects. This course focuses on transforming ideas into “paginated” visual art forms.

Other Specialization Courses include 2D Animation, Architecture/Landscapes/Interiors, Digital Media: Concept Development and Creativity, Fashion Design, The Figure, through Line and Color, Graphic Design, Illustration, Painting, Photography, Printmaking and Urban Art, Sculpture, Toy Design, and Web Design. Foundation Studio Courses include Beginning Drawing, Intermediate Drawing, and Life Drawing.

Check out [www.otis.edu/soa](http://www.otis.edu/soa) for details and to hear what students are saying about Summer of Art.

Enroll Early! Register by April 26th and receive a \$100 early enrollment discount and secure your space in your desired Specialization Course - space is limited!

An immersion college experience

Four weeks in July

Optional housing program (Deadline May 31<sup>st</sup>)

International visitors welcome (Deadline May 10<sup>th</sup>)

Additional discounts available

Information Session: Sunday, May 19, 2013, 1:30-2:30pm during Otis Continuing Education Open House, 9045 Lincoln Boulevard, Los Angeles, CA, 90045.

To register, for more information, or to be added to the Summer of Art mailing list, please call 310.665.6864, or email [soa@otis.edu](mailto:soa@otis.edu).

## The Legacy of Florence Walter: Celebrating a Century

at the Book Club of California

April 29 – September 2, 2013

Free and open to the public during Book Club hours, Mon. 10-7; Tues-Fri, 10-5

The Legacy of Florence Walter features forty-five fine design bindings that Walter's family has treasured for many decades. Her working sketches, photographs, keepsakes, and other printed ephemera supplement the portrait of Florence Walter as a matriarch and hand bookbinder.

At the opening, Professor Henry Snyder, OBE, will introduce the exhibition and the grandchildren who have made it possible; they will offer reminiscences of Florence and the family.

Born in 1884, Florence Walter began binding in 1934, and soon became one of the most prominent French-style binders in America. Especially choice is her unique binding of James Joyce's *Ulysses*, illustrated by Henri Matisse and published by the Limited Editions Club in 1935. Another wonderful volume is her dramatic binding of Henry Miller's *Into the Night Life* (1947), personally inscribed by the author to her.

Upon her death in 1972, Walter's family donated the contents of her studio—including some 500 finishing tools and a book press (shown on the back cover of this program) as well as 300 books on binding & paper—to Mills College. Her work was shown at Mills in 1973 and at the Legion of Honor in 1976. The family retained her many bindings, which are now on exhibit (through August) at the Book of California for the first time in nearly forty years.

Florence, née Schwartz, married into the Walter family in 1907. Her husband, John Walter (1879–1930), was prominent in downtown retail and was an important figure in the San Francisco Art Association and the California School of the Arts, now the San Francisco Art Institute. His brother, Edgar (1878–1938), was a sculptor whose work can be seen on the proscenium arch of the San Francisco Opera. In the wake of the Panama-Pacific Exposition of 1915, he designed a bronze plaque for the life members of The Book Club of California; the originals of these can be seen at the entrance to the Club.

Florence herself was an important bibliophile, a great patron of the Grabhorn Press; she joined the Club in 1913 and was both the first woman on its Board and its first woman president (1952–1955). In 1951, she commissioned Wurster-Bernardi to build a house at 2745 Larkin, on the north crest of Russian Hill overlooking Ghirardelli Square and Alcatraz. Her bindery was a notable and wonderful feature of this home.

## CALL FOR ENTRIES

### *EcoEditions*

Exhibition dates: November 15 - December 28, 2013

Location: 23 Sandy Gallery, Portland, Oregon

Deadline for submissions: September 7, 2013 at Midnight PST

23 Sandy Gallery is pleased to present EcoEditions, a juried exhibition open to national and international artists.

**THEME** – EcoEditions asks the question: can books save the world? Can artist books raise consciousness, create awareness or change thinking? Let's use our powers as stewards of the earth to report on the state of our environment, ecology, sustainability, pollution, climate, recycling and our planet in general.

**MEDIA** – This exhibit is open to handmade book and paper arts related works created as either edition or one-of-a-kind. Artist books, sculptural books, book objects, altered books, zines, and broadsides are all encouraged. Despite the confusing title, this show is open to both limited edition and unique or one-of-a-kind works. We are simply using Editions as a synonym for the word book.

**JURYING** – This exhibit will be juried by Cara List, the Art and Art History Librarian at the University of Oregon Architecture and Allied Arts Library.

**AWARDS** – Three artists will receive *Best of Show Awards*, winners are selected upon installation of the show. In addition, we will also award the *Library Purchase Prize*. The winning work or works will be purchased by the gallery and donated to the Artists' Book Collection at the University of Oregon Architecture and Allied Arts Library.

**SIZE LIMITATIONS** - All works are limited to 24 inches in any direction when displayed.

**FRAMING** - Wall-hung work can either be hung framed or unframed attached with magnets. If you are shipping framed work we recommend you ship the work with acrylic instead of glass.

**ENTRIES** - A maximum of three works created within the last three years may be submitted per artist. Entries must be received online no later than midnight (PST) on **SEPTEMBER 7, 2013**.

**FEES** - A \$25 non-refundable entry fee covers up to three works and is payable upon submission.

Contact Laura at 23 Sandy with any questions

Email: 23sandygallery@gmail.com Phone: 503-927-4409

### *Hunger*

Online Exhibition at [crafthaus.com](http://crafthaus.com): January 15 - February 15, 2014

Submission Deadline: December 15, 2013, 9:00 am, PST

With diet as a way of life for many in our culture, we've been taught that one should Eat to Live.

We've forgotten that from the 18th through the early 20th century, being fat was a sign of health, prosperity, and an attraction at a time when food was scarce and many went hungry.

Hunger, in all its metaphorical forms, is part of our personal and public conversation.

Many of us struggle with Hungers, and yearn for the pleasure of food, love, possessions, control, sex or power.

If your work deals with Hunger, choose five of your best shots.

Twenty-four works will be selected for an on-line [crafthaus.com](http://crafthaus.com) exhibition curated by Alice Simpson, to broaden the conversation to include artists' voices and visions on the subject of Hunger.

Work in all media is encouraged. Selected work will be highlighted for one month at [crafthaus.com](http://crafthaus.com), and then become part of Past Online Exhibits.

Curator's selections will be made based on the relationship of the work to the theme of Hunger.

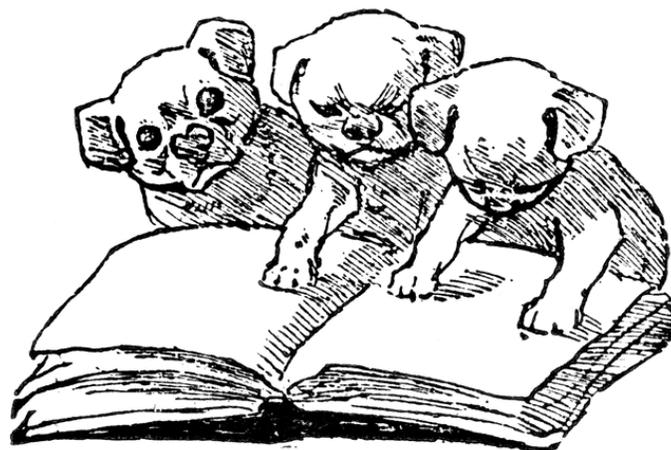
**ENTRY INSTRUCTIONS:** You may submit five images: low resolution (72 dpi) sized at approximately 600-700 pixels.

Submission Deadline: December 15, 2013, 9:00 am, PST

Email for information: [alice@alicesimpson.com](mailto:alice@alicesimpson.com)

NOTIFICATION: via email January 1, 2014

Online exhibition at [crafthaus.com](http://crafthaus.com): January 15 - February 15, 2014



## CALL FOR ENTRIES



### *Superstition 13*

The San Francisco Center for the Book

Deadline for Entry: June 30

For more information: <http://sfc.org/call-entry>

Superstition 13 invites artists to investigate superstition and the esoteric. It is a juried exhibition of the original black art – the inky arts of the book.

The exhibition will explore the ways in which superstitions affect our lives. The exhibition opens on Friday, September 13, 2013, and the fun will continue through the closing party on Hallowe'en – Thursday, October 31, 2013 – where we invite everyone to come as their favorite superstition or maledictum. In between, we'll offer workshop classes on captivating themes such as the "Exquisite Corpse", and host a spell-binding night of "Struck-by-Lightning"; talks and fortune card readings.

The exhibition will also take a look at the historical with an educational view of some gorgeous quasi-artists; books of historical esoterica and a discussion of their Jungian influences. And finally, the heart and soul of the art will be captured within a four-color exhibition catalog.

Entry Fee: A non-refundable fee of \$35 is required for application and entry of up to 3 pieces. Only online entries will be considered.

Jury Period: July 1-12th Artist Notification: July 15th; Artists will be notified by email.

SFCB Website: <http://sfc.org/call-entry>

Submission Link: [http://www.callforentry.org/festivals\\_unique\\_info.php?ID=1263](http://www.callforentry.org/festivals_unique_info.php?ID=1263)

### *Tangibles: Beauty and Purpose in the Art of the Book*

September 17th, 2013 - November 16th, 2013

The Northern Arizona University Art Museum presents *Tangibles: Beauty and Purpose in the Art of the Book*, an exhibition to run from September through November of 2013. This exhibition is created in the belief that the physical artifact of a book can offer sensory experiences and imaginative encounters that the realm of digital facsimiles and "virtual" art cannot.

The exhibition will include works that go beyond self-expression to engage with political and cultural issues in the contemporary world. Pieces chosen for the exhibition will employ traditional media of paint, ink, paper, woodcuts, and engravings, but we are equally interested in works that fall outside expected definitions of what a book might look like or how one might experience a book, creatively defined, as an aesthetic object

July 1, 2013 - Entry Forms Due

August 23, 2013 - Artwork Due at NAU Art Museum

For more information, visit this URL:

<http://nau.edu/CAL/Art-Museum/Tangibles--Beauty-and-Purpose-in-the-Art-of-the-Book/>

Click on the Prospectus link for more entry information.

Northern Arizona University, NAU Art Museum

Department Phone Number: 928-523-3471

E-mail: [art.museum@nau.edu](mailto:art.museum@nau.edu)

Department URL: [nau.edu/artmuseum](http://nau.edu/artmuseum)

### *Book about Handmade Books and Bookbinding*

*To Be Published by Potter Craft*

Charlotte Rivers, designer, writer, and blogger, is writing a book about handmade books and book binding that will be published by Potter Craft. She is looking for examples of the following bookbinding techniques:

Folded Bindings, Adhesive Bindings, Sewn Bindings, Page Treatments, Covers

If interested in having your work considered for publication, please send images of the books you have created that use any of the above techniques, clearly labeled as to what technique(s) they feature to [charlotte.rivers@mac.com](mailto:charlotte.rivers@mac.com).

She is also including a tutorial section in the book. The tutorials will be illustrated but if you have any step by step guides (or can create one in the next month or so) for any of the above techniques that she can use please let her know.

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*If you wish to receive a hard copy of this newsletter mailed to you  
notify the newsletter editor at [rhamlee@mac.com](mailto:rhamlee@mac.com)*



## *GBW Member Profiled in Cloth Paper Scissors Studios Magazine*

Professional bookbinder and GBW member Charlene Matthews is profiled in the summer 2013 issue of *Cloth Paper Scissors Studios* magazine. The article, by Jeannine Stein, offers a glimpse into Charlene's unique Los Angeles bindery, including her antique and vintage equipment, her collection of rare books and her own artwork. She talks about the challenges of moving from a private work space into a public one, and how her studio influences her own work as a book artist. Charlene also offers advice for artists who are considering upgrading to a commercial space, such as this tip on acquiring hard-to-find equipment: "If you see it and you need it, get it right then and there."

<http://www.clothpaperscissors.com/blogs/studiosmagazine/archive/2013/05/08/studios-summer-2013.aspx>



### *Guild of Book Workers, California Chapter*

c/o Rebecca Chamlee  
newsletter editor  
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