The Book as a Sculptural Object

Spring 2014

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In this Studio Art course we will explore the significant role artist books have played among the avant-garde of eastern and western Europe, Asia and the United States from the turn of the century to the present. The structural formats that book works take and their social and political functions will be viewed and discussed. The spectrum of artist books in Reed's special collections, recently archived on the ARTISTS’ BOOK site, will provide you with samples of professional artist books, references and readings. http://cdm.reed.edu/cdm4/artbooks/index.php.

The collection of Artists’ Books archived is divided into four main sections:

1. The Livre d’Artiste Books or traditional fine press book: works that are often collaborations between artists and authors
2. The Avant-garde works done from the turn-of-the-century to the present using innovative typography and design as a social and political commentary
3. The Conceptualist works that use a variety of media, both conventional and unconventional, to primarily express ideas or document events and
4. The Contemporary: both bookmakers and artists making works which range from object based works to letterpress editions.

We will read and discuss essays relating to the history of the works for each studio problem. A reading pack will be provided that has a technical “How to Guide to Type Setting and Book Binding” and a the full set of readings.

This is a 300 level studio course; therefore your participation in the discussions about the readings and artist books will be evaluated.

The course begins with a project titled Low Budget: Cards, Posters, Pamphlets, Chapbooks and Zines. This is an avant-garde format that will enable you to quickly and easily make books and will introduce you to the Artist Book in the high art world. The Physical Word: the Bound Book and Typography is a project designed to train you to use letterpress and bind a formal codex of your own design. The final project The Collective Response: the Collaborative Sculptural Book opens up the scope and scale of the book and its sculptural possibly as a repository of temporal events in a fabricated box form.
CLASS CALENDER

Image and Text

Week 1
January
27. Introduction to the course, review projects.
   Make a Japanese bound journal.
   **Assignment:** Buy supplies, make notes on books, and find a word or phrase to typeset.
   **Reading:** Lupton, Ellen *Letter Thinking with Type* (Princeton Architectural Press 2010)
   Bright, Betty *The European Legacy No Longer Innocent*, (New York: Granary Books, 2005)
   Perloff, Marjorie *Cubist Collaboration/Abstract Assemblage The Avant Garde Book*
29. **Group 1** Discussion of readings and books in the library
   View assignment samples, introduce the accordion, a non-adhesive binding, and one-sheet pamphlets
   **Group 2** Type setting workshop with Emily
31. **Group 1** Type setting workshop with Emily
   **Group 2** Discussion of readings and books in the library
   Introduce the accordion, a non-adhesive binding, and one-sheet pamphlets
   **Assignment:** Design “Low Budget” Project
   **Reading:** Perloff, Marjorie *Profond Aujour’Hui The Futurist Moment* (University of Chicago Press, 2003)

Week 2
February
3. Discussion of readings and books in the library
5. In class book structures lesson
   Type setting
   **Heidi Neilson 11-12**
   **Assignment:** Make a model of final book. Gather all materials.
   **Reading:** Lyons, Joan *The Artist Book Goes Public*, Lippard, *Some Contemporary Artist Books*, Phillip.

Week 3
10. Discussion of readings and books in the library
11. **Opening**
12. Designing projects/Individual meeting
14. Designing projects/Individual meeting
Assignment: Work on book structure.

Reading:
Fred Wilson A Critical Reader
Globus, Doro
Mining the Museum, Corrin,
Viewing the Invisible, Berger
Fragments of a Conversation, Appiah

Week 4
17. Work Time
Fred Wilson Lecture, Vollum 7pm
19. Work Time
21. Work Time
Assignment: Finish Book Project

Week 5
24. Crit “Low Budget”
Reading: Bright, Betty The Fine Press Book No Longer Innocent, and
(New York: Granary Books, 2005)
Perloff, Marjorie The Invention of Collage The Futurist Moment (University of

Reading: Haslan, Andrew, The Book Designers Pallet Book Design (Abrams Studio,
New York 2006)
Tschichold, Jan Consistent Correlation Between Book Page and Type Area The Form of
the Book; Essays on the Morality of Good Design (Hartley & Marks, Point Roberts WA.
1991)
Reynolds, Lloyd 19 Single Sheet Layout, 20 Book Designs Italic Calligraphy 1969
Smith, Keith, Pattern and Rythum, The Structure of the Visual Book (Dover Publications,
1984)

28. Introduction to Page Layout and Codex binding.
Assignment: Sew codex bind.
Reading: Ghelichkhani, Hamid Reza info@ghelichkhani.com
An Introduction to Persian Calligraphy
Mohammad Husain Kashmiri
Dictionary of terms Relating to Calligraphy
Ornament, and the Making of Manuscripts as Found in Classical Persian Poetry
Near East Collection, Illuminated Manuscripts, Timeline and Exhibition
Yale University Beinecke Rare Book Library
www.library.yale.edu/neareast/exhibition20071.html

Week 6
March
3. Meeting in Cooley Gallery with Dr. Ghelichkhani
   Introduction to Page Layout and Codex binding

5. Introduction to Page Layout and Codex binding

7. Introduction to Page Layout and Codex binding
Assignment: Work on book design.

Week 7
10. Show Finished Codex
12. Meetings on book design
14. Meetings on book design

Week 8 Spring Break

Week 9
24. Book Production
26. Book Production
28. Book Production

Week 10
31. Book Production

April
2. Book Production
4. Book Production

Week 11
7. Final Crit "The Physical Word"
   Reading: Benjamin Walter *Unpacking My Library Illumination* (Harcourt Brace
   Jovanovich 19680
9. Discussion and viewing books
11. Lessons in Box making
   Reading: Perloff, Marjorie *From Supremacist to the Language Game: The Blue and
   Brown Poems of Ian Hamilton Finlay* Ian Hamilton Finlay a Selection of Printed Works
   (Marfa Book Company, 2010)
   Allen, Gwen *The Magazine as Medium, Aspen 1965- 1971 Artist Magazine_* (MIT Press
   2011)

Week 12
14. Discussion and viewing books
16. Meetings on book design
18. Meetings on book design

Week 13
21. Book Production
23. Book Production
25. Book Production

Week 14
28. Book Production
30. Book Production

May
2. Book Production

May 12 Final
Low Budget

Cards, Posters, Pamphlets, Chapbooks and Zines

“Suppose art were accessible to everyone as a comic book? As cheap as available? What social and economic conditions would this state of things presuppose?”
—Adrian Piper, “Cheap Art Utopia”

“One day I would like to see artist books ensconced in supermarkets, drugstores, and airports.”
—Lucy Lippard

“The book provides a form familiar to most people. Within the common sequential, diptych format of the codex book, an artist can articulate a fixed but randomly accessible sequence of images and words. This cannot only convey a complex narrative but also a compelling aesthetic experience. Artist books can be the vehicles for artists’ ideas, however abstruse, arcane, or unpopular. They can convey artists’ perceptions and critiques of society from the humorous to the philosophical, just as art does.”
—Clive Phillpot, Artist/Author
Project
Reflecting the spirit of 20th century poets, Futurists, Concrete poets, and Fluxus and contemporary artists, we will engage in the process of making image and text manifest as a physical form.
We will examine the Reed Book Collection, looking at structures and ideas that reflect the works content.
Our reading will begin with the early avant-garde as forerunners for making the book a vehicle for change as well as a form of art independent of other systems.

We will have workshops covering the structures of the low budget book, simple paper folding and formats that are reproducible including the Japanese bind, the Accordion, the pamphlet and the others.

You will all attend workshops in letterpress, learning the basic skill as well as the dynamics of setting up, and spacing type on a press. We will learn the history of letterforms, reflecting the historical, social and political forms of the time.

For your assignment, you will find and/or write a poem, a phrase, a political slogan, a commercial/advertising text and/or find or make an image that unifies text, image and structure. The piece may be of a social or political nature or expose the public to a new way of thinking. It could be a poetic thought, a sarcastic saying, a comic idea, or a beautiful moment. You will only use letterpress type, solvent transfers, rubber stamps, stencils, block prints and/or etchings. Investigate forms and ideas that both reflect the phrase and give it new meaning in the format you place it in. This could be a broadside, a flipbook, an accordion book, a single sheet fold book, or a deck of cards. You should model your work after those in the collection.

The work you make should be affordable and done in an edition; you will need to hand in one copy for the Reed College Artist Book Collection.

Part 1. Group Workshops
1. Make a Japanese stab bind as you class notebook
2. Make an accordion, single fold, match book
3. Letterpress Intro: reading a type face
4. Letterpress, setting type

Part 2. Design the physical form your text/image book will take.
Choosing the construction method and printing technique that best fits your idea, keep the cost of production low.
This will be all design and printed with type or printmaking.
Images can be printed using the digital printer, but must be a support, not the main work.

Construction methods:

Printing methods:
You will learn:
Letterpress printing, photocopy transfers, rubber stamps, and stencils.
Block printing and etching can be used if the student has experience.
Materials:
I will provide paper, recycled newsprint, boards, and some cloth if needed. I have linoleum for prints, rubber for stamps, and CitraSolv for transfers. Black and white laser prints are free; Epson prints are free in a limited quantity. You may need to access materials you want to work with on your own.

MAIN REFERENCE- WORKS IN COLLECTION:
Sonia Delaunay- Trans Siberian Rail
El Lissitzky -About 2 squares,
Ed Ruscha- All the Buildings on Sunset Strip
Ian Hamilton Finlay- Various works from our collection

Artists' work shown:

Readings:
  Lupton, Ellen Letter Thinking with Type (Princeton Architectural Press 2010)
  Bright, Betty The European Legacy No Longer Innocent, (New York: Granary Books, 2005)
  Perloff, Marjorie Cubist Collaboration/Abstract Assemblage The Avant Guard Book
  Perloff, Marjorie Profond Aujou’Hui The Futurist Moment (University of Chicago Press, 2003
  Lyons, Joan The Artist Book Goes Public
  Lippard, Some Contemporary Artist Books, Phillpot

Fred Wilson Feb 17th
Fred Wilson A Critical Reader
Globus, Doro Mining the Museum, Corrin,
Viewing the Invisible, Berger
Fragments of a Conversation, Appiah
The Physical Word
The Bound Book and Typography

Part 1: Book Page Design and Letterpress
We look at the history of page design from the golden mean to the grid and printing methods, from letterpress to offset litho to digital.
We will focus on the tradition of page design, conventions, and systems so that we can also see how the Avant-garde disregarded some of these systems and invented others so that text and image merged. The avant-garde clearly chooses to break the page: rather than a dual image or a binary reading, in many cases there is one image or a flow of images.
You will learn page design for letterpress, page design for digital printing.

Part 2: Book Binding Methods and Making a Codex
You will learn to bind a codex and a coptic bind as well as cover book board. These tools and techniques will be used in the final project.

Project:
Consider the “Voice” of a text as the center of your book design. Choose a work of literature, poetry, your own words or others. (You will need to get copyright or approval from the author if you are using another writer’s works.) Design a book centered on the concepts the text puts forth. Consider the layout and structure to reflect the rhythm of the language.
Design the format of this work to reflect the content. Choose a typeface that reflects the language. You must choose either to work with in the traditional page layout, or one set forth by the Avant guard. You will use the books in our collection, as well as the Person manuscripts in the exhibition as an example of the format.
Your readings of Bright (“The Fine Press Book”) and Perloff (“The Invention of Collage”) will help define these two realms of design. Formats that you may refer to include photo narrative with text, polysemiotic narratives, documentary narratives, non-narrative visual sequences, scores, albums and inventories and illustrated books.
**Special addition:**
While working on this project you will have a tour of the Cooley gallery exhibition and discussion with Dr. Hamid Rez Ghelichkhani in the Douglas F. Cooley Memorial Art Gallery. We will read about and discuss with him the tradition of Persian page design and the Islamic book.

**Materials and methods:**
Typographic design and page layout will be stressed. We will explore the letterpress and the language of typefaces. We will explore page proportions and design. Methods of image reproduction such as color printing with the Epson and photo polymer plates will be explored.
You will learn fabrication methods such as the traditional codex and the multiple layered accordions. I will supply some papers; however, you will need to purchase others. I have a good basic stock of book cloth and some book board.

**Readings:**
- Tschichold, Jan *Consistent Correlation Between Book Page and Type Area The Form of the Book; Essays on the Morality of Good Design* (Hartley & Marks, Point Roberts WA. 1991)
- Reynolds, Lloyd 19 *Single Sheet Layout, 20 Book Design Italic Calligraphy* 1969
- Perloff, Marjorie *The Invention of Collage The Futurist Moment* *(University of Chicago Press, 2003)*
- Ghelichkhani, Hamid Reza info@ghelichkhani.com
- Mohammad Husain Kashmiri
- *Dictionary of terms Relating to Calligraphy Ornatment, and the Making of Manuscripts as Found in Classical Persian Poetry Near East Collection, Illuminated Manuscripts, Timeline and Exhibition* 
- Yale University Beinecke Rare Book Library
- www.library.yale.edu/neareast/exibition20071.html

**Artist books**

*Five Poems* - Kara Walker/Toni Morrison
*Le Fin Du Mod* - Cendars/Leger
*Mohn*-Horowitz/Celan
*Norma-* Samuels
There is an Ocean, Joshua Saul Beckman
On this Land, Karen Kunc
My Mother's Book, Joan Lyons
After the Freud Museum, Susan Hiller
6 Fairy Tales- Hockney
The Collective Response;  
*The Collaborative Sculptural Book*

**Project**
As a class we will all contribute a piece to a boxed collection. Your piece will be a response to either Fred Wilson’s “Mining the Museum” or Walter Benjamin’s “Unpacking My Library.” Wilson calls into question the hierarchies established valuing one culture over another. Benjamin looks beyond the object: “For a true collector the whole background of an item adds up to a magic encyclopedia whose quintessence is the fate of his object”. Both are considering the object beyond its face value.
Find a way to respond either by finding such an object and depicting it in image and text, comment on collections you have made or have witnessed or you may make a piece for your class mates to “collect”.

Your piece will be small in scale, but you must make it in an edition, so that you can give one to each person in the class. You will build a box/or a transportable case to carry the collection you acquire form your classmates. You box itself may also be a direct response to Wilson or Benjamin.
This work can be any form and you may use any method we have learned in class. Like the Collective Farm, SMS, and others we are making a set of individual works of art housed in one container.

**Methods and Materials**
I will teach you techniques in board and cloth and paper box making. You can decide how to fabricate the box.
All printing methods covered, including polymer plate, Epson prints and letterpress are available. The type of paper, format and idea is completely up to you.

Readings

The Collective Response:
Benjamin, Walter *Unpacking My Library Illumination* (Harcourt Brace Jovanocich 1968)
Perloff, Marjorie *From Supremacist to the Language Game: The Blue and Brown Poems of Ian Hamilton Finlay* Ian Hamilton Finlay a Selection of Printed Works (Marfa Book Company, 2010)

Artist works

Collective Farm
John Cage, *Holy Roller Over*
Meg Webster, *Create Your Own Garden*
Jenny Holzer, *Laments*
Diane Samuels *Artifacts, Norma, Lettus and letters*
Tako Sato, *Book Chess*
Veronika Shapers-Squid
Dick Higgins- *Flux Kit*
Alison Knowles- *Flux Kit*

SMS

S. M. S., which often stood for "Shit Must Stop," was the brainchild of surrealist artist and art dealer William Copley, who in 1968 leased an Upper West Side loft that became the headquarters for a project of utopian ideals and immense proportions. S. M. S. consisted of six volumes, produced bi-monthly for a year, and featured work by artists from Claes Oldenburg to John Cage. The project consisted of pieces in all mediums encased in a portfolio and mailed directly to its subscribers, which Carter Ratcliff notes, "immersed art in the currents of real time."

Copley's loft had a full buffet, an open bar, and an aura of art production for its own sake. It is no surprise that acclaimed artists were enticed to submit to the periodical for the rate of $100 per submission. Money was no object for the project, so replication of even the most minute of details was essential for the project. Accidents were adored and playfulness was praised at S. M. S. studios, in order for this very original and idealistic edition to shine.
Opening up a volume of S. M. S. wasn't unlike unwrapping presents on Christmas morning, in which anything could be waiting: Roy Lichtenstein’s paper hat was ready for donning, H.C. Westermann’s mail was awaiting a recipient, and sometimes even a Marcel Duchamp original would pop out of the envelope. By transforming the way people understood and received works of art, Copley brought an industry of flatness into the third dimension. Unfortunately, due to the sheer scope of the project and Copley’s disinterest in economic restrictions, S. M. S. only lasted for six issues, or one year. Although the project was short lived, it still managed to traverse the boundaries between art and life for the time, and for future art production in the years to come.
MATERIALS:
Graph Paper 8 1/2 x 11
Trace Paper 8 1/2 x 11
Bone folder
Steel Ruler
Medium Binder Clips
Large sewing needles
X-acto knifes with changeable blades
Glue brushes (cheap .50-$1.00)
Masking tape (art tape)
Glue sticks- Uhu

Please note I will provide most materials. You will want to have the items listed so that you can work at home! All materials are at the Reed College Book store.

Optional:
T Square
Linen tape
Various paper and cloth as needed

DICK BLICK ON LINE ORDER:
http://www.dickblick.com/lists/blicku/0DJFGX47SFU2Z/publicview/
Reading Packet

Low Budget:

- Lupton, Ellen *Letter Thinking with Type* (Princeton Architectural Press 2010)
- Bright, Betty *The European Legacy No Longer Innocent*, (New York: Granary Books, 2005)
- Perloff, Marjorie *Cubist Collaboration/Abstract Assemblage The Avant Guard Book*
- Perloff, Marjorie *Profond Aujou’Hui The Futurist Moment* (University of Chicago Press, 2003)

Fred Wilson Feb 17th


*Mining the Museum*, Corrin,
*Viewing the Invisible*, Berger

*Fragments of a Conversation*, Appiah

The Physical Word:

- Tschichold, Jan *Consistent Correlation Between Book Page and Type Area The Form of the Book; Essays on the Morality of Good Design* (Hartley & Marks, Point Roberts WA. 1991)
- Reynolds, Lloyd 19 *Single Sheet Layout, 20 Book Design Italic Calligraphy* 1969
- Perloff, Marjorie *The Invention of Collage The Futurist Moment* (University of Chicago Press, 2003)
- Ghelichkhani, Hamid Reza (Translations) info@ghelichkhani.com
  *An Introduction to Persian Calligraphy*
- Mohammad Husain Kashmiri
  *Dictionary of terms Relating to Calligraphy*
- Ornament, and the Making of Manuscripts as Found in Classical Persian Poetry
  *Near East Collection, Illuminated Manuscripts, Timeline and Exhibition*
- Yale University Beinecke Rare Book Library
  www.library.yale.edu/neareast/exhibition20071.html

The Collective Response:

- Benjamin, Walter *Unpacking My Library Illumination* (Harcourt Brace Jovanovich 1968)
- Perloff, Marjorie *From Supremacist to the Language Game: The Blue and Brown Poems of Ian Hamilton Finlay* Ian Hamilton Finlay a Selection of Printed Works (Marfa Book Company, 2010)
Reference
Thinking With Type http://www.thinkingwithtype.com/
Schaffner, Ingrid, and Winzen, Matthias, ed., Deep Storage: Collecting, Storing and Archiving in Art (Munich: New York: Prestel,
Lucy Lippard, Six Years: The Dematerialization of the Art Object (The University of California Press 1997).
Drucker, Johanna The Visible Word, Experimental Typography and Modern Art, 1909-1923
(The University of Chicago Press, 1994).
Lectures Spring 2014

February 5
Heidi Neilson
10:45 am Studio Art
SP Weather Station (Natalie Campbell and Heidi Neilson)
featuring six years of monthly editions by 85 artists. SP Weather Station is an interdisciplinary project that collects weather data and produces weather-related events, publications, and exhibitions. Each year, SPWS publishes a collated portfolio of weather reports. One artist (or artist group) per month is invited to 'report' on the weather data taken by SPWS instruments on the roof of Flux Factory in Long Island City, NY. This open-ended assignment may be interpreted strictly or loosely; artists have created prints, booklets, drawings, audio files, photos and video. On view at the Center for Book Arts are six years of SP Weather Reports (2008-2013): 72 reports by 85 artists. (Heidi is a Reed College Graduate in Biology 1991. She received her MFA at Pratt in Painting in 1997)

February 18
Stephen E. Ostrow Distinguished Visitors Program in the Visual Arts: Fred Wilson, "The Silent Message of the Museum"
7:30 p.m., Kaul Auditorium
Fred Wilson will present his museum installations of the past 25 years, which infiltrate museum structures and art historical canons through the medium of display. He will also show his recent sculpture in bronze and glass, which investigate the symbolism and meaning of the color black. In these works, inspired by historic design, art, and literature, Wilson creates both baroque and simple forms that speak to contemporary times.

February 24
Lucy Ives, Triple Canopy
4:30 (TBA)
For the 2014 Whitney Biennial, Triple Canopy will produce a magazine issue designed to occupy the Whitney’s galleries and theater, as well as existing online and in print. The issue takes its name, Pointing Machines, from the simple measuring tool invented in the eighteenth century to accurately produce wood or stone sculptures from plaster, clay, or wax models, and copy existing sculptures. Pointing Machines will reflect on the proliferation of analogous tools and procedures in the digital age, in which the difference between goods (among them artworks) and information about those goods is constantly diminishing. Specifically, Pointing Machines will address forms of reproduction—from the replication of objects via digital script to the proliferation of biopiracy—that shape our daily lives, and will assess changing relationships between identity, individuality, originality, intellectual property, and the law.
Pointing Machines will hinge on an installation in the galleries consisting of several intersecting works by Triple Canopy and collaborating artists that propose ways in which the museum can become a site for examining and strategically employing these forms of reproduction. These include works from the Garbisch collection of American Primitive painting, deaccessioned by the Whitney in 1999; the scanning and reproduction via 3-D printing, as well as the hand reproduction, of an eighteenth-century washbasin stand, also part of the Garbisch collection; a collectively written and recorded audio work exploring the provenance—and speculating on the future circulation—of the Garbisch
paintings and the basin stand reproductions. The culminating issue of the magazine and
an accompanying book will provide further sites for the reproduction of this work, and will
include a number of additional literary, critical, and artistic projects.

RAW March 5-9

Dr. Hamid Rez Ghelichkhani
Douglas F. Cooley Memorial Art Gallery
Show opens: Tuesday, February 11, 5–8 p.m.
Lecture: March 27, E314, 6:30 p.m.
Calligraphy classes Wednesday 6-7pm  February-March

Dr. Ghelichkhani is a renowned scholar of Persian and Arabic calligraphy and a
calligraphic artist who has edited and authored numerous books on the history of this art,
including: Terms of Codicology in the Divan of Bidel Dehlavi, An Introduction to Persian
Calligraphy, A History of Literature in Iran, and A Dictionary of Calligraphy and Related
Arts.

Dr. Ghelichkani will participate in a college seminar on the “Art and Literature of Islam”
led by Dr. GhaneaBassiri. This seminar will occur in conjunction with an exhibition of
historical calligraphy at the Douglas F. Cooley Memorial Art Gallery, curated by Dr.
GhaneaBassiri and Cooley Gallery Curator and Director Stephanie Snyder
Web Sites:
http://www.philobiblon.com/programs.shtml
For resources/ materials guide:
http://www.bookmakerscatalog.com/
http://www.philobiblon.com/bookarts_links.shtml
Schools:
http://www.artbookscreativity.org/curriculum/curriculum.html

How to:
http://www.bookarts.ua.edu

Archives:
http://www.granarybooks.com
http://franklinfurnace.org
http://minsky.com/gallery.htm

Artists:
http://www.littlesparta.co.uk/
http://www.texturaprinting.com/
http://www.angelalorenzartistsbooks.com/firstpage.htm

Suppliers
http://www.harmatan.co.uk/
http://www.toolsforpaper.com/
http://www.bookbinding.co.uk/
http://www.talasonline.com/
http://twinrocker.com/

Typography
Chicago Calligraphy Collective: http://www.chicagocallig.com/
Hatch Show Print: http://www.hatchshowprint.org/hatch/
Listing of Private Presses and Typography: http://www.xs4all.nl/~knops/private2.html
Mid America Print Council: http://130.101.145.81/
Resources for Letterpress Printers: http://www.aapainfo.org/lpress.html
Silver Buckle Press: http://silverbucklepress.library.wisc.edu/
St Bride Printing Library: http://www.stbride.org/
The William Morris Homepage: http://www.morrissociety.org/
Sherwin Beach Press: http://www.sherwinbeach.com/
Springtide Press: http://www.springtidepress.com/
Vandercook Press Information: http://vandercookpress.info/

Paper Making
Cave Paper: http://www.cavepaper.com/
Friends of Dard Hunter: http://www.friendsofdardhunter.org/
Gomez Mill House: http://www.gomez.org/
Griffen Mill Handmade Papers: http://www.griffenmill.com/
Handmade Papers of Africa: http://www.africanhandmadepaper.com/
Hand Papermaking Magazine: http://www.handpapermaking.org/
Helen Hiebert: http://www.helenhiebertstudio.com/Helen_Hiebert_Studio/Home.html
IAPMA: http://www.iapma.info/
Institute of Paper Science and Technology: http://ipst.gatech.edu/
Paper Arts Forum:
Treewhispers: http://treewhispers.com/

Bookbinding
The Book Arts Web: http://www.philobiblon.com
Book Arts-L Archives: http://cool.conservation-us.org/byform/mailing-lists/bookarts/
Booklyn: http://www.booklyn.org/
The Canadian Bookbinders & Book Artists Guild: http://www.cbbag.ca/
Caxton Club of Chicago: http://www.caxtonclub.org/
The Guild of BookWorkers: http://www.guildofbookworkers.org/
GBW Midwest Chapter: http://www.guildofbookworkers.org/mwchap
Scott K. Kellar Bindry: http://www.scottkkellar.com/
Richard Minsky: http://minsky.com/
Virginia Commonwealth University's Special Collections:
http://www.library.vcu.edu/jbc/speccoll/bookart.html
Mary Wagner: http://homepage.mac.com/marywagner/