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For my mother, Patricia Degener.
She liked mud, I like water.



Intermediations by Amanda Degener

This book about Cave Paper is being made in celebration of The Metropolitan Museum of Art purchasing Cave Paper's archives and including us in a group exhibition with a supporting catalogue called *Pattern and Flow: A Golden Age of American Decorated Paper, 1960s to 2000s*. Informally, I started Cave Paper in 1984, but it grew into more of a production studio starting in 1994. Cave Paper as a production paper mill is the result of many people. This book is made richer by including the perspectives of the principal people like the current owner, Zoe Goehring and my long time business partner, Bridget O'Malley. Many of the photos were taken by James Kleiner, staff member for eight years.

Perhaps meetings are just chance, but I believe some life changing choices arise from a subconscious inner world. Rather than haphazard accidents, they seem more like interventions of grace. The Minnesota Center for Book Arts (MCBA) was looking for a hand papermaker at the exact time I completed graduate school on the East Coast and was already moving to Minneapolis. In 1983 I moved my full hand papermaking studio to the not-yet-opened MCBA to become the first artist-in-residence. With MCBA as a base for three years, I made and exhibited my artwork, taught classes, trained interns, and helped MCBA buy and build their own equipment.

It wasn't until a chance meeting with book artist Suzanne Moore that I thought selling paper might be

income producing. I was a student in one of her classes at The Paper Book Intensive and I had brought a pile of paper for my own use. She casually asked if any of it was for sale. I thought, why not? and she promptly picked out half of it and wrote me a fat check. We both had very big smiles on our faces. Suzanne had no idea that she sent me on this trajectory.

Cave Paper as a production studio also unfolded as letterpress printers from MCBA kept asking me for printable handmade paper. Making consistent sheets was a challenge but it was exciting to see what they were doing with the paper. MCBA's role of how Cave Paper came into existence for both me and my 23 year business partner should not be overlooked.

When MCBA first opened, Bridget O'Malley became one of the many paper studio interns who I taught to make paper. Later she went to

graduate school at the University of Iowa and learned production hand papermaking from Timothy Barrett. At the end of a paid fellowship working with Tim, Bridget applied for and got a paid residency at MCBA prompting her to move back to Minneapolis in 1994 and join Cave Paper. Whether an accident, chance, or an intervention, these facts are intensely significant.

In 1983 the stars lined up again when Elaine Koretsky of Carriage House Paper had acquired but did not intend to use, a 25-pound capacity Hollander beater. During Elaine's visit to Minneapolis for a *Hand Papermaking* magazine board meeting she decided to donate the big beater to MCBA. I went to Boston and moved the 4000-pound beater to Minneapolis, where it was in storage near MCBA's loading dock. I offered MCBA cash for it on an annual basis, with the offering price rising each year, MCBA finally allowed me to purchase the beater in





1990 and I moved it to the basement of Campbell Logan Bindery. This big beater would allow Cave to reach high sheet production, thus stay afloat. My then-husband and I spent eight months rehabbing and setting up the 25lb capacity Hollander beater. When Bridget arrived in Minneapolis from Iowa it was ready to go.

Both MCBA and Campbell Logan Bindery were in the North Loop Warehouse district of Minneapolis, a place packed with artists until gentrification. Without Greg Campbell's generosity of offering the basement for low rent, Cave Paper could not have begun or survived. It took time to narrow in on signature sheets, assemble a sample book, and build a customer base. I doubt Greg would like to be called "an intervention of grace" so I will simply write that he is a great guy and he has supported book artists on many occasions. He shared his break room with Cave staff

and interns— it was important to have a place where we could get warm. Did I mention that Cave Paper was unheated? Spending time hanging around the bindery influenced my artwork. In addition to producing and selling Cave Paper, I continued to create large-scale sculpture with handmade paper, and I would occasionally venture into bookmaking.

In the next essay Bridget writes about the interns but I wanted to add that they were my core motivator and also the reason Cave could reach such volume. Many young artists asked Cave Paper if we had a marketing plan but Cave never wrote a formal marketing plan. My response usually was, "If you like to make paper, then you had better sell paper, so you can keep making paper." There was work for two people but barely enough income for one. The financial reality was difficult, but enough commercial jobs kept the studio open.

Decades of working with water in an unheated warehouse encouraged me to plan retirement for January 2017. I bought a Vandercook printing press, moved into Traffic Zone (a building with other artists), and was excited to move away from the physically demanding work of production papermaking. It was ten days before my retirement that Bridget went into emergency surgery. She had a life-threatening situation, resulting in 18" of her spine being replaced by metal. Her future would not include production papermaking. Cave was at a crossroads, and I was forced to ask myself, "Should I liquidate it? or help it through transition?"

Helping others realize their book projects by providing handmade paper was a rewarding way to spend the majority of my adult life, but I wanted to have more time for making books, collages, and sculpture with paper. The rich surface treatments

were what Cave was known for but the multiple layers of color intensified how much time it took to produce saleable sheets. With the volume reaching 10,000 sheets per year, the demands at Cave Paper left very little time for participating with the paper community such as sitting on boards, teaching, publishing, and attending and organizing conferences.

With Bridget's medical condition and my already-planned retirement, I had the opportunity to gracefully shut down Cave Paper, but it seemed selfish to shut down a successful hand papermaking business. Over twenty years ago I had started an artist cooperative at MCBA, which seemed to be working, so why not a worker-owned hand papermaking cooperative? The worker-owners could take Cave in whatever direction they would like, but they would have some predictable income by making paper that already had a market. A





worker-owned cooperative presented an opportunity for young people; perhaps some of the 120 former interns that worked with us would step forward. James Kleiner, part-time staff at Cave for eight years, did not want the responsibility of taking over Cave Paper, but seemed open to the cooperative model.

With this in mind, I purchased Bridget's shares of the company, which included assuming Cave's credit card debt of \$12,000. Greg Campbell had sold his building and a new location would be needed. Keeping Cave in continuous production during a studio move and starting a cooperative was a group effort. A steering committee was formed and thus began the process of transitioning to a worker-owned co-op. The steering committee crowd funded in order to set up the large beater at Casket Arts, buy more flax, and get the financials in a clear form to better communicate with the

co-op's future board of directors.

Despite several in-person meetings in possible spaces there did not seem to be enough energy in the worker-owned cooperative model. Former interns liked the idea and wanted to be involved but no clear commitment seemed to be present. After feeling out some community leaders in Minneapolis as possible board members the enthusiasm just did not seem to be there.

To write that from 2017 to 2020 was a difficult time is an understatement, I became a sleep-deprived zombie. Moving out of a studio we had been in for twenty three years was exhausting. Cave was still selling about \$80,000 worth of paper per year but now operating in three locations. We beat fiber at Casket Arts and carried pulp to my garage to make paper. The paper was then carried to another location for coloring and flattening. There were

some extra projects I somehow made time for, like a collaboration with Peter Koch, but those three years are a blur. Staff member James Kleiner (2012-2020) contributed a great deal to our survival during these three years. He even rehabbed the beater one last time before it moved to Arizona. But now I am getting ahead of the story...

Another intervention was my chance meeting with Mark Goehring, at a national co-op conference. We chatted about my plan to transition Cave Paper into a worker-owned cooperative. At some point he said I should meet his daughter, Zoe. I got an email from Zoe with an interest in leading the Cave forward as a private business. She visited Minneapolis, where she sheet-formed and surface-treated paper with natural dyes. I had met the future owner of Cave Paper— this was definitely another intervention of grace.

Her enthusiasm, intelligence, and can-do attitude was the leadership needed for Cave's future. Discussions began about her buying Cave Paper for the cost of the equipment. We drafted agreements and planned to move everything to Tucson, Arizona. After carefully packing up the studio and loading the truck I spent some time in Tucson training her. The book arts community is excited to see the quality of her sheets and her professional business style. Cave Paper is in good hands.

I no longer have the equipment or interest in making and selling handmade paper for other people. My new endeavor, Cave Editions, is to make books that include handmade paper. People often ask me why the name Cave Editions? It is my hope, that upon my demise Cave Paper will be interested in accepting Cave Editions as a donation. Currently there is a distinction between Cave





Editions (Amanda Degener) and Cave Paper Inc. (Zoe Goehring). Using the name Cave Editions was part of my agreement with Zoe, and it will be her choice if Cave Editions and Cave Paper ever join.

Cave Editions' first book called *Handmade Path*, is co-published with Jingren's *Paperlogue*, founded by Chinese graphic designer and educator Lu Jingren. It highlights the work of papermakers, paper artists, and book makers by asking them to respond to six questions using their handwriting—questions like; "What were your breakdowns and breakthroughs?" "What are the five senses of the book?" "What is the difference between reading a book and reading a digital device?" Their answers were photographed, and excerpts of the letters were translated in either English or Chinese. Images of their hands working, their artwork, and their portraits accompany their

letters. The cover was letterpress printed on custom-made handmade paper with a calligraphy image of a heart and a hand drawn and invented by Lu Jingren. As of this writing the book is still at the bindery. Each artist will get a book with a clamshell.

Perhaps future Cave Editions will include my colleagues' handmade papers that continue to inspire and motivate me. An abbreviated list might include the high-quality Japanese papers, the paper from Papeterie Saint-Armand and Fabriano, the patterned papers from Nepal, and many papers from China. In the US I am impressed with the consistency of Twinrocker's whites and off whites, University of Iowa's case paper, The Circle's origami paper, Andrea Peterson's plant-based papers, Don Farnsworth's watermarks and textured surfaces, Tom Balbo and Helen Hiebert's skin-like paper, Katie MacGregor's colored paper, and the

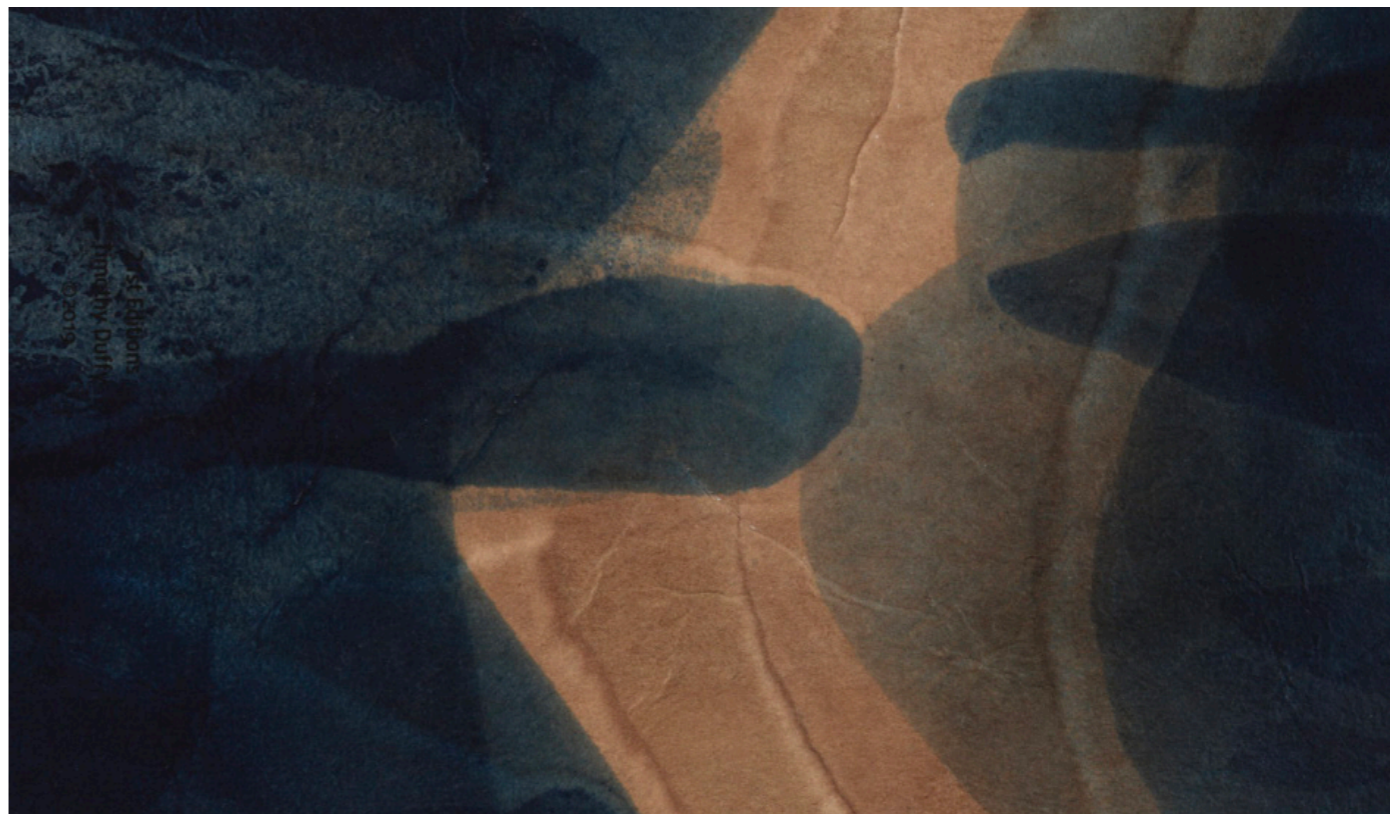
many unnamed craftspeople whose work has touched me over and over again. When I see and experience these papers, the spirit and heart of the maker seem to be infused with the materials. These papers communicate their natural origins and are as beautiful as the people who make them.

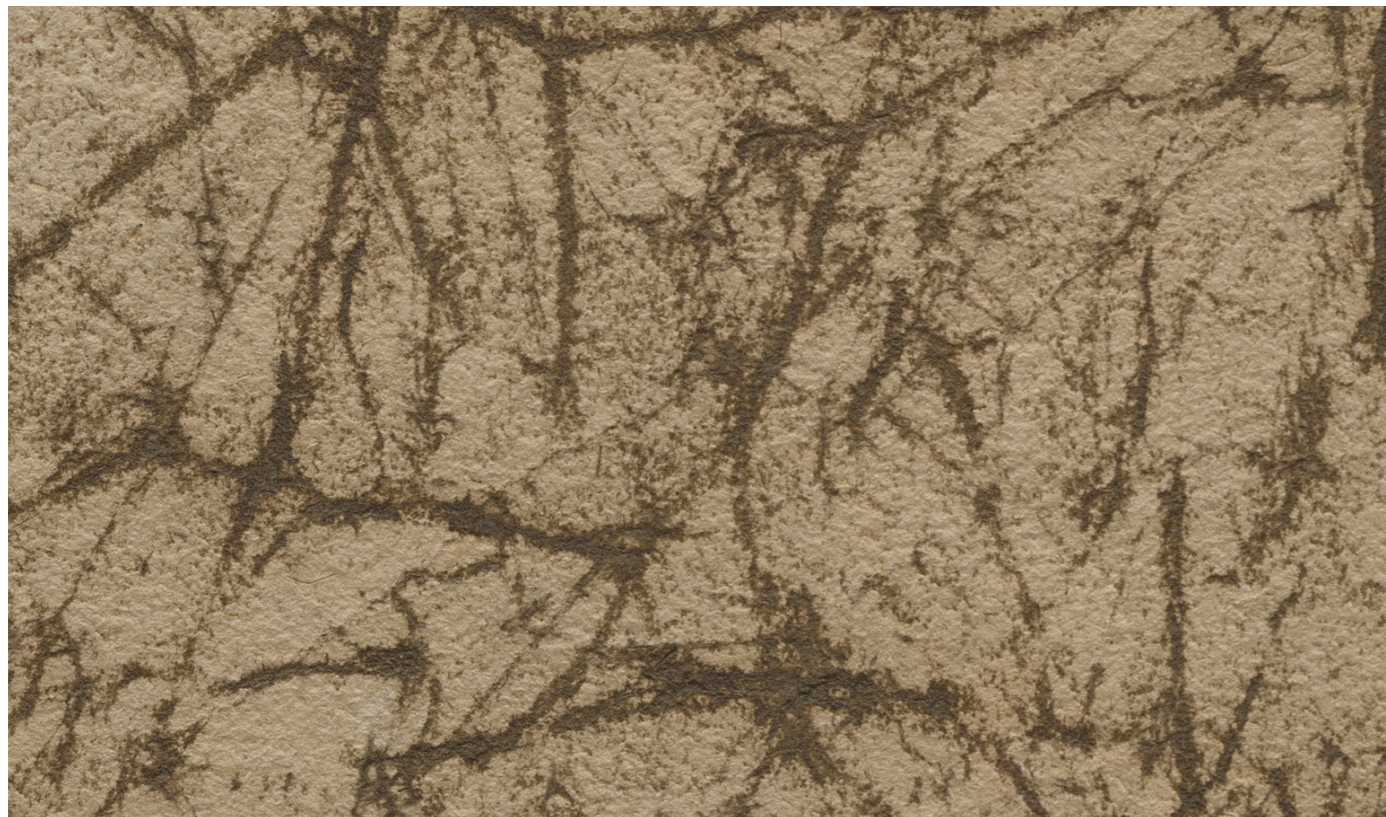
This second book published by Cave Editions, made in time for the MET show, is what you hold in your hands. A special thank you is due to Mindell Dubinsky, curator at the Met, for acknowledging the unusual decorative surface treatment of Cave Paper. How wonderful that she has collected and archived decorative papers where they will be accessible for future generations. I am honored to have Cave's work included in this exhibition and its expanded reach with the catalogue. Cave worked hard to earn our place alongside those that inspired us, and this

acknowledgement is agreeable. Lest the ego take over let me remind everyone about the materiality of Cave Paper.

To say Cave Papers are motivated by nature is not strong enough; nature is everything. The plants and colors come from her, and the papermakers are coaxing them. Cave uses fibers whose plants are fed by sun, soil, and rain. Likewise, the natural dyes can be fruit extracts, nut casings, or plants. After decades of watching people interact with Cave Paper I see that the paper evokes feelings toward the environment that we also use for humans: love, empathy, compassion, and care. Now more than ever, it seems imperative to notice interventions of grace and to collaborate with nature both in and out of the studio.







The Paper Sells Itself by Bridget O'Malley

Cave Paper is so much more than a business, or a paper mill. It is a hub that connects past, present and future. We are part of a papermaking tradition, a craft that goes back hundreds and hundreds of years. We connect with the earth and world around us through the materials chosen and the papers made. And most importantly, we connect with others through teaching, collaborating and sharing. The ripple effect continues and spreads. It is very satisfying to attend a book conference like Codex and see Cave Paper being used far and wide.

Why paper? At its simplest, just two ingredients, fiber and water stirred together in a vat are all you need to make a sheet. The mould (essentially

a flat sieve) is pulled through the vat at just the right speed to gather, and with several quick tight shakes, evenly distribute the fiber across the screen. You have just a few seconds to get that motion right. As the slurry drains, this pulpy layer becomes a sheet of paper. You can see this happening right before your eyes. Making paper is magic. A joyful magic, that pulls me back to the vat time and again.

In 1994, Amnda Degener and I teamed up to turn Cave Paper into a production hand papermaking mill. Both of us explored handmade paper in our personal art practices. Amanda had been designing custom papers for others as well as making her own sculpture and I had just completed a 5-year full time apprenticeship in production papermaking and an



MFA in printmaking and book arts at the University of Iowa. Amanda, who explored actual caves all through high school, was selling custom handmade paper in Minneapolis under the name Cave Paper. I worked with Timothy Barrett, so had been steeped in the tradition of production hand papermaking in Iowa. Together an idea was hatched: to produce high quality, uniquely dyed handmade papers and to get these sheets into the hands of as many people as possible.

In 1993 Amanda, with the help of her then-husband Robert Hughes, rehabbed a 25 lb. capacity Hollander beater. It would not have been possible for Cave to reach such high numbers of production if we had not had a large capacity Hollander beater. They had set it up in downtown Minneapolis at the warehouse basement of the Inkunabula Arts Building, owned by Greg Campbell of Campbell-Logan Bindery. The

“Cave”, as we affectionately called it, was quite raw; no hot water or heat and limited lighting. From 1993 to 1997 Cave Paper was in two locations: beating fiber, paper drying, shipping, and office work, were at the downtown studio. Sheet production, cooking, paper storage, and the mailing address were at Amanda’s house. It took four years to upgrade the downtown space to include a water heater and build a room that could be kept warm in the winter. We beat the fiber at the warehouse, and then hauled it to Amanda’s home studio to make paper. From 1997-2017 all Cave Paper production occurred downtown. Our production grew exponentially every year.

The Cave was quite a large space that was easily divided into several areas: the sheet forming room, the beating area, the dyeing and drying area, the flattening area, the sorting, storing and shipping area, and we eventually

built a showroom. Most of the vats and furnishings of the Cave’s wet studio were designed to be portable. In addition to the usual Western style sheets, the space was adjusted to suit different projects such as wallpaper or 3-d casting.

The 25 lb. capacity beater was the largest piece of equipment weighing about 4,000 pounds and the size of a small car: it generated many gallons of pulp. While we at the Cave were learning how to make consistent batches, we completed orders and did commercial work. It took a couple years to put together a sample book with about 20 of our “signature papers” (hand-dyed flax sheets in walnut, indigo and persimmon) that we loved enough to want to make again and again.

With an accumulating inventory, and confidence in our product, we also needed to grow an audience of artists,

book makers, designers and others using paper in innovative ways. The most effective marketing is a personal connection, so we loaded up boxes of papers and traveled to conferences, exhibits and trade shows hosted by the Codex Foundation, the Friends of Dard Hunter (now North American Hand Papermakers), the Guild of Bookworkers, Mid-America Print Council, Paper and Book Intensive, and Southern Graphics. The customers got to meet and know us, the makers, as individuals working hard to create paper for them. Small swatch books with samples were handed out, but our success happened because people were able to see and feel the full sheets and notice the subtle variations which can only be experienced in person. There was always a sign on our display table that read “Please Touch!”. These sheets are unique handmade objects that are durable and beautiful. The paper sells itself.





There is a beautiful meditative rhythm in producing sheets and sheets of paper. The soothing splash of water is a constant companion in the wet studio. First, you scoop thick fiber into the vat, stir and swirl until dispersed. Next, pull a sheet from the vat, let the extra water drain. Now, lay the paper on a wool felt and build a stack of many sheets. Press and squeeze. The rush of water leaving the stack sounds like a small waterfall. Repeat again and again until the day is done.



At the end of a day's production, all the sheets are hung to dry. In a few days, these are ready for surface treatment. Cave uses pigments and natural dyes for color. There is nothing more enticing than a stack of undyed flax papers, and a bucket of just boiled walnut hulls, earthy and pungent. The richness of the deep brown color is built up on the sheet coat by coat. The color settles into the curves and curls of the paper as it hangs to dry.

It's impossible to get the same look and feel with a single layer of dye. The slow building of color density is the secret to its beauty. The papers have a rough elegance, and a toughness that has come to define Cave Paper.

The day-to-day work-flow of the studio was considerable. Fiber prep, sheet forming, dyeing, finishing and flattening, and list goes on. There's always more work to be done than hours in a day. During the early years we couldn't afford to hire anyone, but instead offered work-trades. The need for help with production, combined with our commitment to teaching, naturally led to Cave Paper's internship program. Interns kept track of their hours and would be "paid" the equivalent in handmade paper, materials, and/or studio time to work on their own projects.

Cave Paper has no trade secrets, everything we know is shared freely.

The Cave provided a free educational opportunity and opened our studio to more people. Anyone with a curiosity about paper, a desire to learn, and a willingness to work was welcome. At first there were only a few interns, but word spread and Cave Paper hosted over 120 interns in a 25-year time period. The Cave bustled with the energy of interns' laughter, chatter and music. Many of them have gone on to be educators, papermakers, book artists, and colleagues.

By 2017 Cave Paper was making and coloring about 10,000 sheets of paper a year which was only possible because of the contribution interns made. In 2020 Cave Paper, under the leadership of Zoe Goehring in Tuscon AZ, continues this tradition of internships and making flax paper with decorative natural dye surface treatments.









First Year of Owning Cave Paper by Zoe Goehring

As I write this, ten months have passed since I became the second generation owner and operator of Cave Paper, and I am honored to be carrying on the production of the unique papers Amanda and Bridget designed and perfected. Cave Paper is essentially synonymous with the spirit, creativity, and craftsmanship they channeled into their work over the last 25 years. It has been a real privilege to learn (and continue to learn) these production methods and techniques from Amanda, who has made such critical contributions to the hand papermaking community through Cave's internship programs, collaborations, Hand Papermaking Magazine, and involvement with the formerly-named Friends of Dard Hunter. The years spent gathering and

restoring equipment and honing the skills necessary to found a production operation of this nature are not things I take lightly. I would be remiss if I did not also mention the generosity and nurturing spirit of Jill Littlewood, who donated some incredible equipment to the new Cave Paper studio and offered her encouragement as I began this endeavor, all of which are crucial to our operation.

I am relatively new to the world of hand papermakers, although papermaking has woven in and out of my own art practice over the years. I come to Cave Paper with a background in art as well as organic agriculture, a love for physical work, craft, and community. While studying fine art and creative writing at Carnegie Mellon University, I



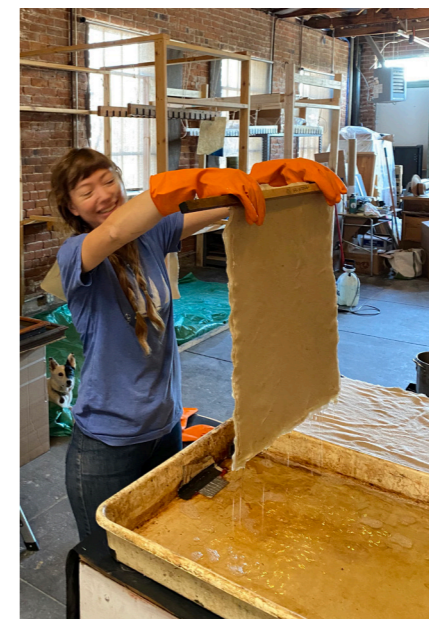
experimented with making my own paper in a kiddie pool in my studio and in my bathtub at home. It was a process I found very gratifying both conceptually and materially, but at the time I did not dive deeply into the larger world of papermaking. To be honest, it did not occur to me that it was even an option. When I graduated, I was missing a sense of how I fit into the art scene as I understood it at the time, and I wonder how I may have felt differently then if I had met other papermakers or had found Jules Heller's book, *Papermaking*. Being reintroduced to hand papermaking a decade later (or, really, properly introduced for the first time) has been an experience of connecting the dots for me.

When I met Amanda in early 2019, I felt connected to her and her work right away. I will never forget her words about what motivated her to start Cave Paper, a means to support

herself and her art practice and to "always have her hands in the work." After years of trying to strike the balance between financial stability and pursuit of my creative work, that phrase resonated deeply. Following that meeting, I dove headfirst into papermaking. I was lucky to take a workshop at the Morgan Conservatory in Cleveland, tour the Brooklyn studios of Pace Paper, Dieu Donne, and Carriage House Paper, visit with John Risseeuw and see the studio at Arizona State University, and attend the annual conference of Friends of Dard Hunter (now North American Hand Papermakers). Being introduced to the world of papermakers was like opening the door to a secret clubhouse I never knew existed but always hoped I would find. I have been consistently inspired by the innovation, resourcefulness, and creativity of the papermakers I have met, and it has been a very welcoming

and encouraging experience to step into the papermaking community.

While Cave Paper's next iteration in Tucson will undoubtedly take on its own character, I am committed



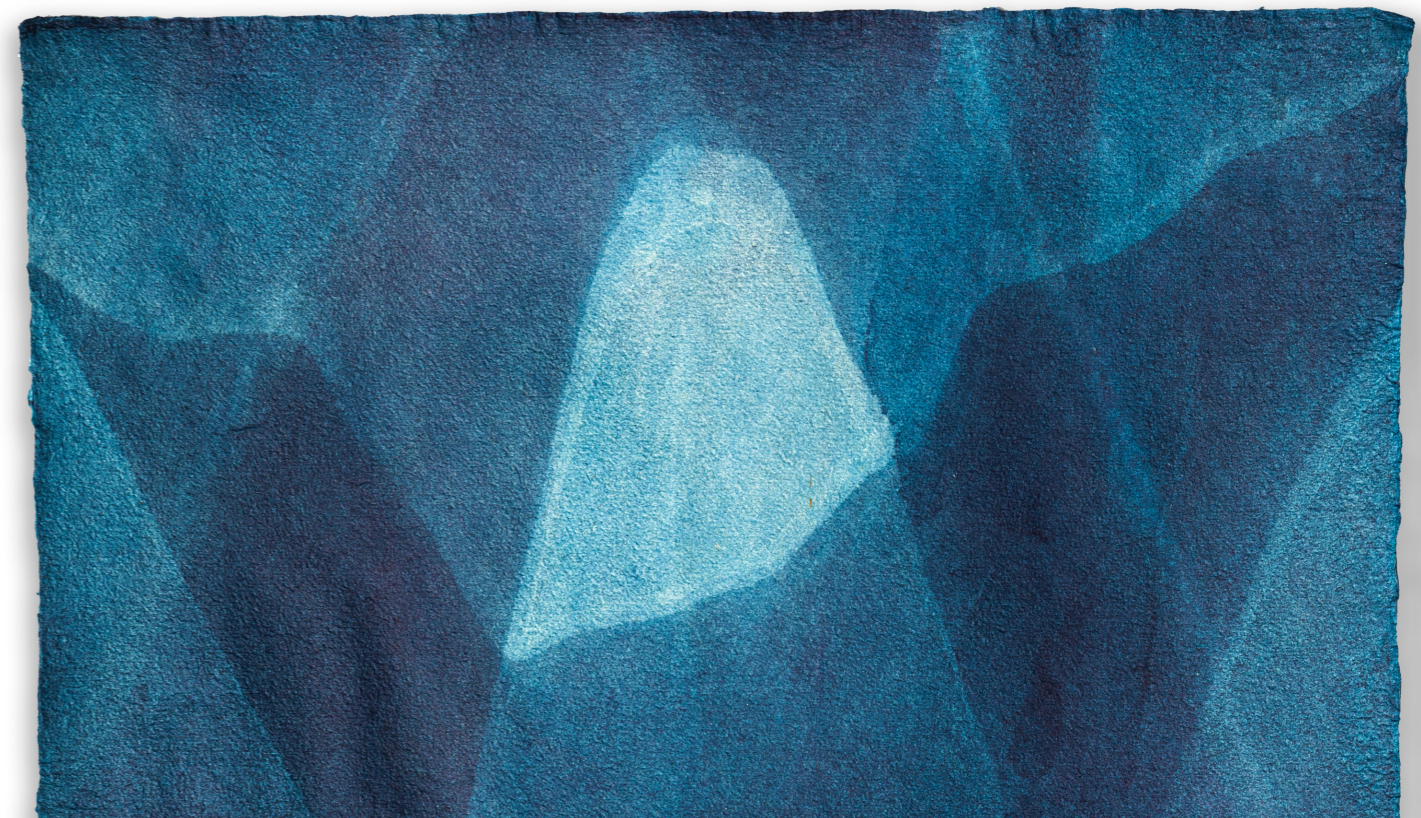
to consistently providing the same high-quality papers, custom projects, and quality service that are at the core of Cave. Transitioning the ownership and operation of the studio across a 1,500 mile span in the midst of 2020 brought along a host of challenges I had no way of anticipating, but it is a testament to the strong foundation Amanda and Bridget built over the years that all kinds of artists have continued to support Cave this past year and expressed their enthusiasm for the move.

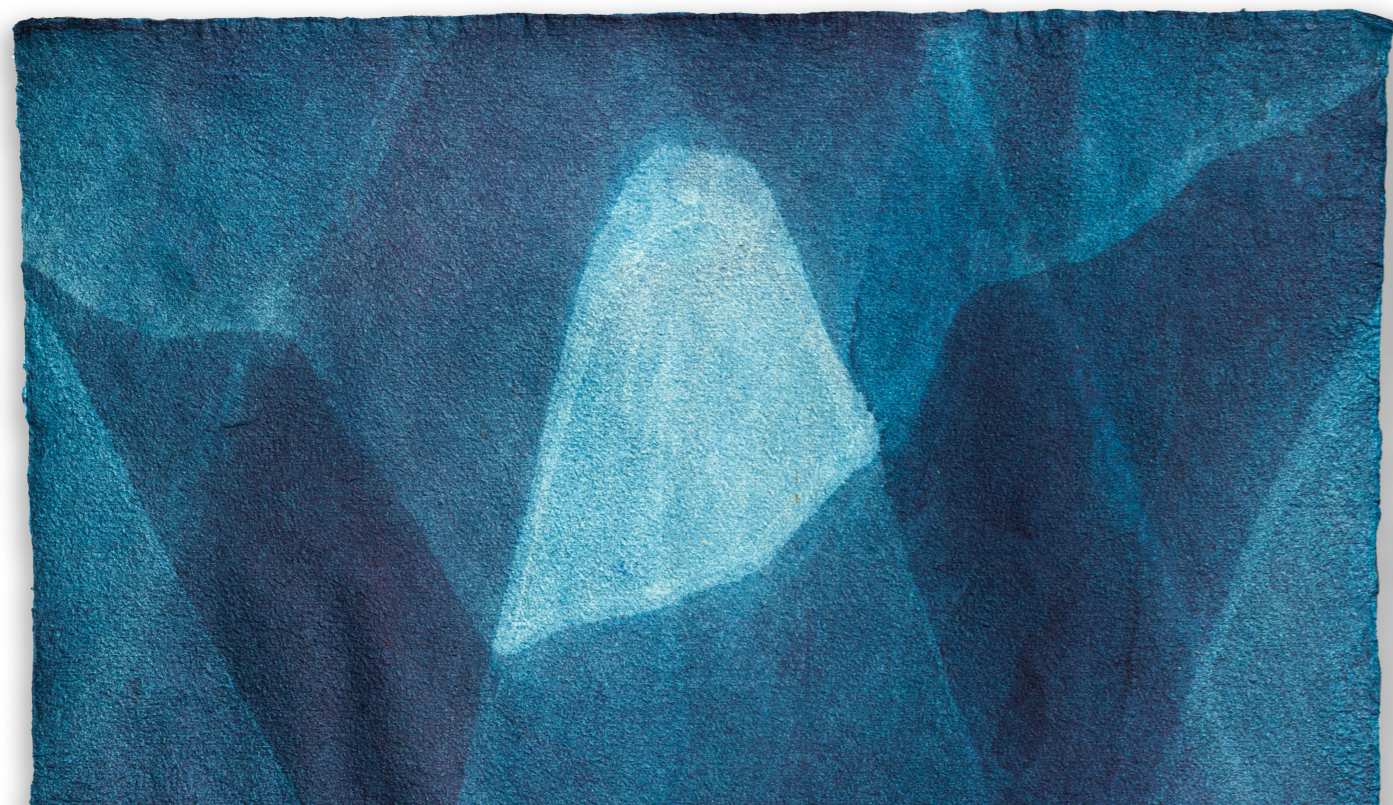
Many have asked if there are noticeable differences in production due to the drastic change in climate from Minneapolis to Tucson. Aside from a much quicker drying time, the main difference so far is management of water use. My long-term goal is to recycle our gray water within the system, but that will require a filtration system, holding tank, and some expertise. For now, I save most

of the water used in papermaking production in large trash cans, and very little water actually goes down the drain. My dad has designed a trailer with a water tank that he pulls with his bicycle to transport used water from the studio to my parents' garden.

In addition to the classic catalog of signature sheets, Cave Paper has a legacy of education that I look forward to carrying on. While the internship program has been directly tied to production in the past, my hope is to grow in such a way that production and education are more distinct from each other. Unfortunately it has been challenging to explore these ideas safely while Covid-19 has been present. My intention is to eventually open the studio for workshops and classes featuring visiting artists and craftspeople.

At its core, papermaking is a radical act. It is a transformative and empowering process of expression that engages the maker and viewer on many levels. John Risseuw's landmine series, the work of the People's Paper Co-op in Philadelphia, and Combat Paper in Vermont are all wildly inspirational to me in their use of papermaking as a tool for justice, change, and education. While my current reality is centered around keeping up with production of the classic Cave Paper catalog, my hope is to find more ways to share the resources of which I am now the steward and caretaker. Whatever shape the future takes, none of it would be possible without the strong foundation built by Amanda and Bridget. I look forward to the work ahead of me.





Timeline for Cave Paper Amanda Degener, Bridget O'Malley 1980-2020

1980

Amanda awarded a Bachelor of Arts, Bennington College, Bennington, VT.

1981-2019

Amanda attends the Friends of Dard Hunter (NAHP) meetings.

1984

Amanda awarded an Master of Fine Arts in sculpture, Yale School of Art, New Haven, CT; Mentor: Winifred Lutz.

Amanda receives a grant from Forecast Studio Projects to make "Alice in Wonderland," Minneapolis, MN.

1984-1993

Cave Paper as a business is claimed on Amanda's tax returns as a sole proprietorship.

1984-1987

Amanda is artist in residence, Minnesota Center for Book Arts (MCBA), Minneapolis, MN.

1985

Bridget awarded a Bachelor of Fine Arts in printmaking, College of Saint Catherine, St. Paul, MN.

Amanda's exhibition "Paper

Airplanes" at Peter M. David Gallery in Minneapolis, MN.

1986-1992

Amanda is co-founder and co-publisher of *Hand Papermaking* magazine.

1987

Amanda holds solo show at Catherine O. Murphy Gallery, St. Paul MN.

1988-1994

Bridget works with Timothy Barrett at University of Iowa Center for the Book papermaking facilities, Apprentice, Shop Manager, Teaching Assistant.



Amanda exhibits "Sculpture" at Peter David Gallery, Minneapolis, MN.

1999
Amanda is an instructor at Paper & Book Intensive, Santa Fe, NM (workshop and lecture).

2000
Amanda purchases the 25 lb. beater which was donated to MCBA by Elaine Gotsky.

2001
Janus Press and MCBA publish "Handmade Quilts" Amanda collaborates with Claire Van Vliet. Newark, VT & Minneapolis, MN. Edition of 150.



1991
Bridget is awarded an Master of Fine Arts in printmaking, University of Iowa, Iowa City, Iowa

Amanda curates "Paper in Dimension" in Ellensburg, WA.

1991-2000
Amanda is a Haystack School, Trustee (program chair 1995-98, vice president 1998-2000).

1993
Amanda and Robert Hughes set up 25 lb. capacity beater in the basement of Campbell Logan Bindery.



1993-1997
Cave Paper in two locations: sheet production, cooking, paper storage and mailing address at Amanda's house; beating fiber, paper drying, packing, and shipping, computer and office work at Campbell Logan Bindery.

Cave Paper has active internship program drawing people from around the USA.

1994
Bridget joins Cave Paper.
Cave Paper gross sales at \$4K sales per year.



Cave Paper produces first sample book.
Bridget is artist-in-residence at MCBA where she teaches hand papermaking, Minneapolis, MN.

Bridget awarded a grant from The Jerome Foundation and MCBA.

Amanda and Barbara Schubring self-publish *Land(scaped)* Edition of 90.

1994-2005
Amanda teaches adjunct at Minneapolis College of Art and Design (MCAD). Classes included: Hand Papermaking, Dimensional Paper,

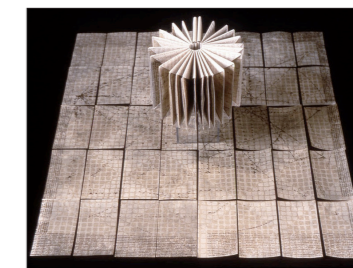


Artist's books, 2D and 3D Foundation, Sculpture, graduate student mentorships. Minneapolis, MN.

1995
Amanda teaches summer workshop Haystack School of Crafts, Deer Isle, ME.

Amanda teaches at Kyonggi University, Seoul, SOUTH KOREA (workshop and lecture) and teaches extensively in Japan visiting hand papermaking workshops.

1996
Cave Paper produces its second sample book: 17 different papers offered in two different sizes and two different weights.



Bridget and Amanda author for *Matrix 16*, The Whittington Press, Lower Marston Farms, Risbury, Herefordshire, England.

Amanda and Wilber "Chip" Schilling collaborate and contribute to *Opacity and Translucency: Letterpress Printing*, published by Hand Papermaking. Edition of 200.

1997
Jody Williams authors article "Notes from the Underground" *Hand Papermaking* magazine.
Bridget self-publishes *If the Plot Thickens...Just Add Water* Edition of 50.



Amanda exhibits "Seed, Spirit, Plant, Earth, Seed Again" at MCAD.

Cave Paper produces its third sample book.

Gross sales at \$6K.

1997-1998

Amanda is artistic director at MCBA, Minneapolis, MN.

1997-2020

All Cave Paper production and mailing address at Campbell Logan Bindery.

1998-2019

Cave Paper has a table at the Guild of Book Workers



1998

Amanda exhibits "Containment and Regeneration" at MCAD.

Janus Press publishes *After Arctic Dreams*. Made at Claire Van Vliets studio by Amanda and others.

1999

Amanda makes sculpture on site for "Play, Paper Factory" International Art Festival, Taiwan, Republic of China.

Amanda and Dean Ebben collaborate and contribute to *Old Ways, New Views*:



Photographic Processes published by Hand Papermaking. Edition of 150.

Amanda exhibits "Negotiating Traditions" Artemisia Gallery, Chicago,

2000

Amanda exhibits "Ancestor Balloon" at MCAD. Minneapolis, MN.

Cave Paper does commercial job for Marshall Fields called "28" Edition of 100.

Amanda teaches at Paper Book Intensive (PBI), Oxbow, MI. (workshop)



Cedar Fence Press (Regula Russell) publishes *Gathering Black Walnuts* by Robert Coats. Cover: Walnut. Edition of 46.

2001

Amanda exhibits "Ancestor Balloon" in "Out of the Floating Waves" at Cedar Rapids Museum of Art. Cedar Rapids, IA.

Alison Knowles works at Cave Paper, shows work made there at Galerie Beim Steinernen Kreuz, Germany.



Bridget works with Jamaican craftspeople on product development and business skills for their papermaking company Nature's Paper; sponsored by Land O'Lakes.

Amanda exhibits in "Pedagogy" Columbia College Chicago Center for Book and Paper Art, Chicago IL.

2001, 2003, 2005

Bridget represents Cave Paper at a table at Mid-America Print Council and Southern Graphics.

2002

Amanda self-publishes *Tamashi* by George Quasha and Chie Hasegawa.



Made in collaboration with Alison Knowles. Custom-made box by Chip Schilling with indigo and walnut. Signed by the collaborators. Edition of 40.

2003

Amanda and Alison Knowles collaborate on exhibition and performance at Phipps Center for the Arts. Hudson, WI.

Bridget and Amanda contribute handmade paper illustrations to *Winter Reader* by Louise Erdrich. Published by MCBA. Special edition of 26.

Amanda's work included in Keith Smith's *Structure of the Visual Book* Rochester, NY.



Bridget and Amanda help to co-organize Friends of Dard Hunter Paper Conference (NAHP) Minneapolis, MN.

2004

Nora McGillivray self-publishes *The Artist's Own Celestial Charts to Guide the Reader in Search of the Elusive & Changing Center*. Cover: Indigo.

Amanda exhibits "Heading East" in Jeonju, South Korea.

Amanda lectures for Japan Paper Academy, Kyoto, Japan. Conference theme is "Towards a Globalization".



2005-present

Bridget teaches adjunct at MCAD. Classes taught include: Intro Papermaking, Dimensional Papermaking, Print Paper Book Techniques, Books and Bookbinding, Screen Printing, Artist Books, Print Exploration, and Graduate student mentorships.



2005

Midnight Paper Sales publishes *20 Ramages* by Robert Bly. Slipcase and covers: *Starry Night*, 150 copies.

Amanda awarded Jerome Art Award and exhibits "Aboriginal Parthenon", Franconia Sculpture Park, Shafer, MN

Amanda awarded MCAD grant, Faculty Travel to Japan.

2006

Bridget runs Cave Paper solo in Minneapolis, Amanda works at Pyramid Atlantic for a year and opens



Cave East with the idea of making production Asian papers

2007, 2009, 2011, 2013, 2015, 2017, 2020

Cave Paper has a table at Codex Symposium and Book Fair.

2007

Amanda teaches a semester of paper and artists' books for University of Georgia Studies Abroad, Cortona, Italy.

Cave East closes and Amanda returns to Minneapolis.

2008

Amanda and Bridget author for *Matrix 27*, The Whittington Press, Lower



Marston Farms, Risbury, Herefordshire, England.

Cave Paper designs and makes the poster for Morgan Foundation grand opening, Cleveland, OH.

2009

Amanda conducts teacher training and lecture at Tsinghua University in Beijing, China.

Amanda teaches in Australian venues including Fiber Forum, Australia.

Amanda's article "John Wolseley", appears in Textile Forum Magazine. Super Sessions Press publishes *The Orchard* by Michael Finley. Covers:



Custom coloring, based on O'Malley Crackle. Edition of 59.

2009-2011

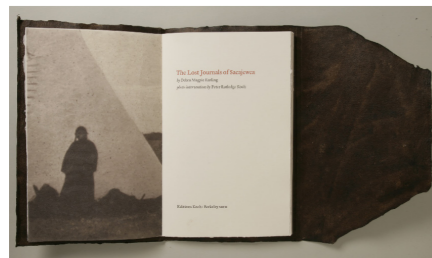
Bridget's unique book, *One Bridge, One River, One Year* included in Guild of Book Workers "Marking Time" traveling exhibit.

2010

Cave Paper exhibit "Circle Works" at St. John's University in Collegeville MN.

Logan Elm Press publishes *Food & Philosophical Reflections of Chef Huber Siefert* by Louisa Bertsch Cover: Degener Black. Edition of 26.

Artichoke Press publishes *Sightings*



by Georgia Greeley. Covers: Layered Indigo Day. 35 copies.

Koch Printers publishes *The Lost Journals of Sacagawea* by Deborah Magpie Erling. Custom-designed Walnut. 65 copies.

Midnight Paper Sales publishes *Report from Pool Four* by Gaylord Schalenic. Covers and spine of box: Walnut Red. 200 copies.

Nawakum Press publishes *Indigo Bunting* by Robert Bly. Covers: custom designed Belgium Flax. Edition of 20.

Bridget and Emily Martin collaborate and contribute to *Handmade*



Paper in Motion published by Hand Papermaking. Edition of 150.

2011
Amanda's article "Water As Mentor", appears in *Hand Papermaking* magazine.

Bridget and Ioana Stoian create covers for IAPMA Silver bulletin. Edition of 200.

Amanda juror for the Jerome Foundation and MCBA Emerging Book Artist Award.

Cave Paper's paper sales \$36,792.

Nawakum Press publishes *Undersea* by Rachel Carson. Covers: custom designed variation of O'Malley Crackle. Edition of 100.



2012
Cave Paper wins Friends of the St. Paul Public Library Book Award.

Bridget and Amanda self-publish "Cave Paper and the Artful Book" in conjunction with the exhibition at Cowles Exhibition Space, Open Book. Minneapolis, MN.

Amanda teaches at Haystack School of Crafts, Deer Isle, ME

Empyrean Press publishes *All Things* by Jorie Graham. Cover: Layered Indigo.

Charnel House Press *The Moonlit Mind* by Dean Koontz. Covers: Custom designed Degener Black embedded with rose petals. 300 copies.



Amanda assembles studio and teaches three-week class with 50 students at Tsinghua University, Beijing, China.

Amanda self-publishes *A Deep Blue Amen* by Stuart Kestenbaum. Covers and box: Layered Indigo Night, Granite, and custom designed Alphabet. Edition of 50.

Amanda and Bridget collaborate and contribute to *Handmade Paper: Fiber Exposed* published by Hand Papermaking. Edition of 150.

Cave Paper's gross paper sales reach \$58,822.



2013
"Cave Paper" appears on Minnesota Originals Public Television Station.

James Kleiner joins Cave Paper.

Bridget's article "The Disappearing Tablecloth Trick: A Sheet Forming Recipe" in *Hand Papermaking* magazine.

Cave Paper's gross paper sales \$57,970.

2013-2016
Amanda is owed three years' salary which makes Cave Paper look insolvent on taxes.



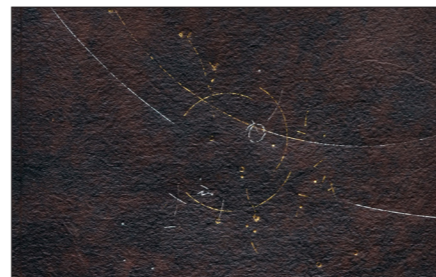
2014
Cave Paper makes 60' x 60' sheet of handmade paper for Siphon Mabona to make a life-size origami elephant.

Bridget shows in "Revive and Renew", Morgan Conservatory of Papermaking, Cleveland, OH.

Charnel House Press publishes *Innocence* by Dean Koontz. Covers: Cloudy Sky.

Amanda's article "Kathryn and Howard Clark", appears in Friends of Dard Hunter (NAHP) post prints.

Amanda and Walter Tisdale article "Kadie McGregor: A Vital Papermaker",



appears in Guild of Bookworkers' Journal.

Amanda exhibits "Healing House" at Grain Belt Brewery, Minneapolis, MN.

Cave Paper's gross paper sales reach \$57,042.

2015

Amanda arranges exhibit (poster and catalogue) "Paper as Memory 3 x 3 Cave Paper in the USA" Jingren's Paperlogue in Beijing, China.

Suzanne Moore creates and publishes *Zero: Cypher of Infinity*. Covers: Custom made pigmented flax fiber. 53 copies

Amanda lecture's at American Craft Council Salon Series "Book Design in China", Minneapolis, MN.

Bridget exhibits in "The Contained Narrative", MCBA, Minneapolis MN.

Ken Botnick creates and publishes *Diderot Project*. Cover: Degener Black.

Cave Paper's gross paper sales reach \$80,699.

2016

Fluxes artist Alison Knowles works at Cave Paper.

Amanda and Bridget meet with mediator to figure out how to split up

the business. The plan is for Amanda to sell her 50 shares to Bridget.

Bridget exhibits collaborative artworks with Amy Sands in "Confluence" Morgan Conservatory, Cleveland, OH.

Amanda exhibits "Meriden Game" at Grain Belt Brewery, Minneapolis MN.

Amanda collaborates with Peter Koch on broadside "Mapping the Cosmos".

Cave Paper's gross paper sales reach \$85,699.

2017

Bridget becomes permanently disabled. Amanda takes on Cave Paper

debt of \$12K and buys 50 shares from Bridget. Bridget leaves Cave Paper.

Greg Campbell sells his building and Cave Paper must move.

Amanda forms a Steering Committee to transition Cave Paper into a worker-owned cooperative. The committee launches an Indiegogo Campaign to raise money to keep Cave Paper going during this difficult time.

Cave Paper produces it's fourth sample book.

Amanda exhibits "Paper Collages: TCM Interpreted" at American Craft Council Library.

Gross paper sales go down since time spent on moving and Indiegogo campaign. About \$70,000.

2017-2019

Cave Paper in three locations: sheet forming, packing/shipping, computer and office work, paper storage, gelatin sizing at Amanda's house; paper drying and dying at Amanda's personal studio at Traffic Zone. 25 pound capacity beater and indigo vat eventually gets set up at Casket Arts #119 within North Star Print Studio.



2018
Amanda exhibits "We Are all Going to Burn" at Traffic Zone Minneapolis, MN.

Amanda hires Elise Hochhalter and trains her to take over Cave. Citing medical reasons she works for three months then leaves.

An article in Surface Design Journal called "Family Matters" is about collaboration between Bridget and Amy Sands.

Amanda shows "Prayer for Air/Mantra for Water" at Grain Belt Brewery in Minneapolis, MN.



Gross paper sales reach \$84,202.

2019
Metropolitan Museum of Art in New York City buys Cave Paper archives including 30 sheets of handmade paper. An exhibition "Paper Legacy" and catalogue P attern and Flow is scheduled for publication in January 2023.

Amanda offers Bridget the business back and she says no.



Amanda attends a cooperative conference where she meets Mark Goehring whose daughter is interested in owning Cave Paper.

Midnight Paper Sales with The Minnesota Historical Society Press publishes *My Mighty Journey*. Covers: custom designed using Degener Black with Suminagashi. Interior: Dark Granite. 40 copies.



Star Tribune magazine publishes article called "Woman of Winter" about Cave Paper.

Amanda "Persimmon House" sculpture shown at Traffic Zone and Grain Belt Brewery. Minneapolis, MN.

Amanda and Peng Wu author "In the Flow: Interview with Miki Nakamura", for *Hand Papermaking* magazine.



Cave Paper's gross paper sales about \$82,000.

2020
Cave Paper S corporation in Minneapolis dissolves and Cave Paper LLC opens in Tucson, AZ.

Amanda trains Zoe Goehring in Tucson.



Acronyms:

MCBA: Minnesota Center for Book Arts.

MCAD: Minneapolis College of Art and Design.

NAHP: North American Hand Papermakers (formerly "Friends of Dard Hunter").



Photos

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- v. Pile of flax paper ready for coloring. Photo ©James Kleiner.
- vi. Scan of indigo handmade paper behind Cave Paper title which was created for website by Andy Katsung.
- vii & viii Studio at 212 North 2nd St. Photo ©James Kleiner.
- ix. Amanda Sheetforming.
- ix. Dedication. Handmade paper. Photo ©Jack Mader.
 - 1. Amanda holding book at Traffic Zone studio. Photo by Ted Degener.
 - 2. James at Casket Arts studio working on beater. Photo by Amanda.
 - 3. Maria Olivia Davalos Stanton interning at Traffic Zone. Photo by Amanda.
 - 4. "Containment and Regeneration" sculpture by Amanda. Photo by Peter Lee.
 - 5. & 6. "Seed, Spirit, Plant, Earth, Seed Again..." sculpture by Amanda.
 - 7. "Ancestor Balloon" sculpture by Amanda.
 - 8. "Dome" collaboration between James Kleiner and Amanda. Photos ©Erik Kleiner.
 - 9. Multiple photos showing how to make Layered Indigo Walnut.
 - 10. Scan of Layered Indigo Walnut; gelatin size on walnut and indigo dyed flax paper.*
 - 11. Scan of O'Malley Crackle; walnut dye and gelatin size on flax paper.*
 - 12. Portrait of Bridget. Scan of O'Malley Crackle in background. Photo by Amanda.
 - 13. Inkunabula Arts Building. Photo ©James Kleiner.
 - 14. "Pattern Recognition" by Bridget. Photo by Peter Lee.
 - 15. Top "Arc" by Bridget. Photo courtesy of ©MCBA. Bottom left: detail of "Impermanence" collaborative sculpture by Amanda and Bridget. Bottom right: Labyrinth photo @Bridget O'Malley.

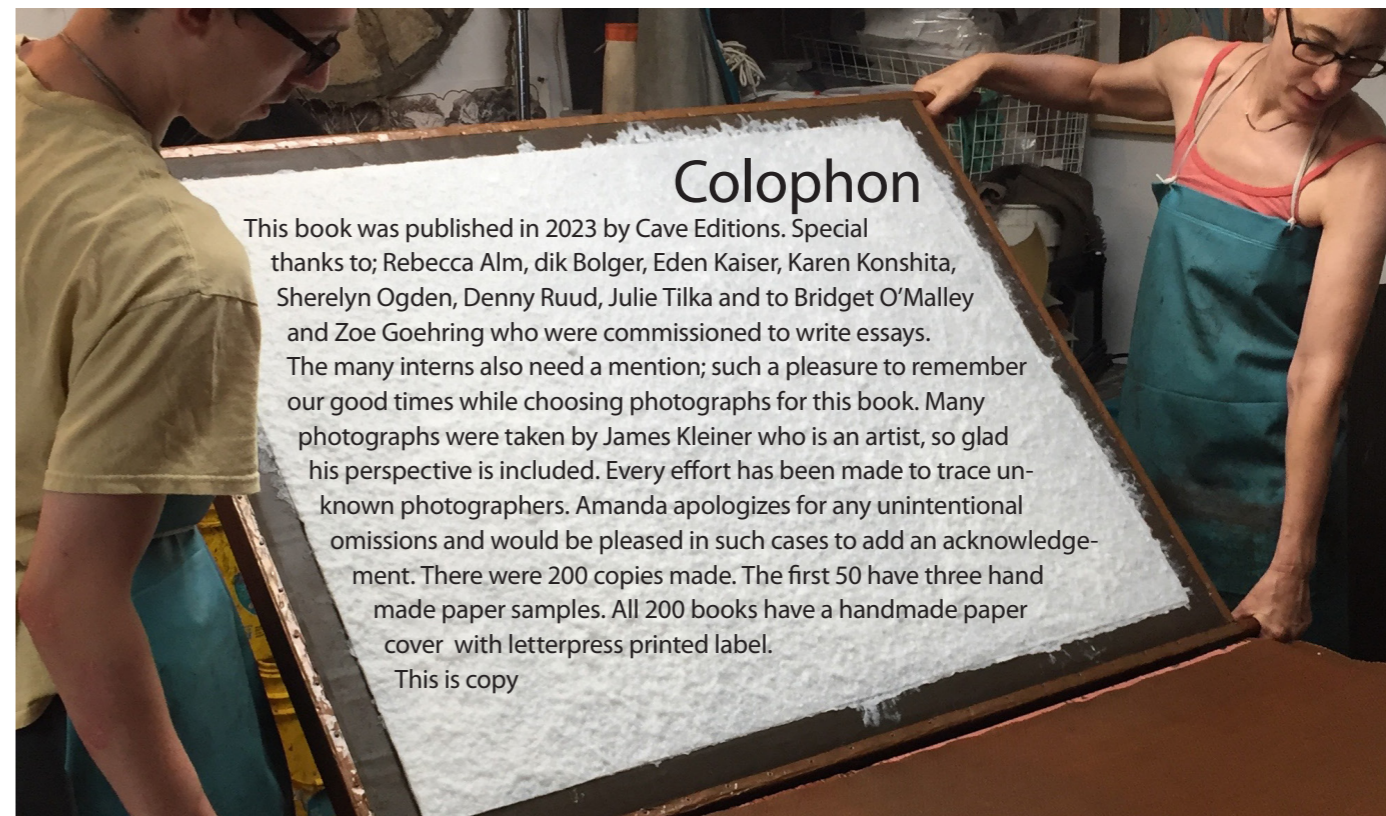
- 16. Top photo of Bridget working. Photo by Amanda Bottom: Bridget and Emily Martin's collaboration for *Handmade Paper in Motion*. Photo courtesy of ©Hand Papermaking.
- 17. & 18. Bridget, Amanda, and volunteers working on 60'x 60'paper. Photos by Ioana Stoian.
- 19. Left: Zoe Goehring coating flax paper with persimmon dye. Right: weighing persimmon powder.
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- 22. Portrait of Zoe. Selfie.
- 23. Zoe in Tucson studio. Photo by Mark Goehring.
- 24. Zoe dipping flax paper into gelatin. Photo by Mark Goehring.
- 25. Zoe in the Tucson studio. Photo by Mark Goehring.
- 26. Photo of Indigo paper* (cropped) ©Metropolitan Museum of Art.
- 27. Paper dipped in the indigo vat and can be seen changing from green to blue. Photo @James Kleiner.*
- 28. Left: Bridget and Amanda cutting blue jean cloth in the 1990's.
Middle: Stack of finished papers. Photo ©James Kleiner.
Right: *Hand Papermaking* magazines. Photo by Amanda.
- 29. Left: Big beater with lid off. Photo @James Kleiner.
Middle: Stack of flax paper. Photo @James Kleiner.
Right: Amanda bowing to the paper.
- 30. Left: Amanda and Bridget making paper.
Middle: Pulling a wet sheet of paper off the felt. Photo ©James Kleiner
Right: Bridget's book *If the Plot Thickens...Just Add Water*. Photo courtesy of MCBA.
- 31. Left: Walnuts husks. Photo ©James Kleiner.
Middle: Gathering walnuts at Gene's farm.

- ORight: Cedar Fence Press book, *Gathering Black Walnuts*. Photo courtesy of Regula Russelle.
32. Left: Making crackle paper. Photo by Jessie Minutaglio.
Middle: Amanda and Keara MacDermid making paper.
Right: Alison Knowles working at Cave Paper. Photo by Amanda.
33. Left: Bridget and Amanda making paper.
Middle: Bridget and James making paper with deckle box. Photo by Amanda.
Right: Amanda making cloud paper.
34. Left: Cloudy Sky papers drying. Photo ©James Kleiner.
Middle: Charnel House Press book *Innocence*. Photo by Amanda but courtesy of Joe Stefcó.
Right: Bridget's book, *One Bridge, One River, One Year*. Photo by Peter Lee.
35. Left/Middle Peter Koch, Printers book, *The Lost Journals of Sacagawea*. Photos ©Peter Koch.
Right: Nawakum Press book *Silent Spring*. Photo ©David Pascoe.
36. Left: Casket Arts Studio surface treating flax paper with red pigment.
Middle: James making paper. Photo by Jesse Minutaglio.
Right: Siphó Mabona standing by his origami elephant. Photo courtesy of the artist.
37. Left: Amanda's sculpture "5 Elements" on display in China. Photo by Amanda.
Middle: Jan Owen' book, *Requim*. Photo courtesy of the artist.
Right: Detail of the cover of Susanne Moore's book, *Zero: Cypher of Infinity*. Photo courtesy of the artist.
38. Left: Bridget lifting lace off paper showing watermark technique.
Middle: "Aboriginal Parthenon" sculpture by Amanda.
Right: Steering Committee for Indiegogo Campaign and restructure of Cave into a cooperative. Members from left to right: Amanda, Kiera MacDermid, Maria Olivia Davalos Stanton, James Kleiner, and Hans Koch.

39. Left: *Encycopdia* by emdash design. Photo courtesy of Ken Botnick.
Middle: Wet paper on racks. Photo ©James Kleiner.
Right: Mark Goehring preparing to drive Cave equipment to AZ. Photo by Amanda.
40. Left: Amanda doing Suminagashi at Traffic Zone. Photo by Hans Koch.
Middle: Julia Hall and Evelyn Hardy interning at Amanda's home studio.
Right: Zoe in Tucson organizing layered Indigo papers. Photo by Mark Goehring.
41. & 42. Bridget and Amanda making wallpaper.
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47. Top right: Intern Jennifer Lopez organizing paper packets at Casket studio.
Top Left: Interns Anne Rogers and Bojana Bojana Crnomarkovic making paper.
Bottom right: Interns Maria Olivia Davalos Stanton and Sarah Chait making paper.
Bottom left: Intern Caitlyn Daly with a friend making paper. .
48. Interns Jakki Fink and Johnny Barrett making paper. Colophon.
49. & 50. Studio at 212 North 2nd St. Photo ©James Kleiner.
51. Water being pressed out of paper. Photo ©James Kleiner.
52. Handmade paper. Photo ©Jack Mader.

* The books numbered 50-200 have scans of handmade paper. In the books numbered 1-50 I have substituted actual Cave Paper.

Amanda apologizes for any omissions and would be pleased in such cases to add an acknowledgement.



Colophon

This book was published in 2023 by Cave Editions. Special thanks to; Rebecca Alm, dik Bolger, Eden Kaiser, Karen Konshita, Shereilyn Ogden, Denny Ruud, Julie Tilka and to Bridget O'Malley and Zoe Goehring who were commissioned to write essays. The many interns also need a mention; such a pleasure to remember our good times while choosing photographs for this book. Many photographs were taken by James Kleiner who is an artist, so glad his perspective is included. Every effort has been made to trace unknown photographers. Amanda apologizes for any unintentional omissions and would be pleased in such cases to add an acknowledgment. There were 200 copies made. The first 50 have three hand made paper samples. All 200 books have a handmade paper cover with letterpress printed label. This is copy



