



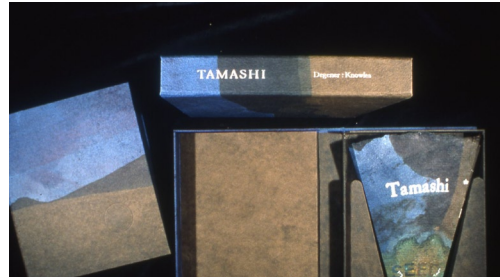
# CAVE PAPER



AMANDA DEGENER  
&  
BRIDGET O'MALLEY  
SELECTED WORKS  
2012



# AMANDA DEGENER & BRIDGET O'MALLEY



**Tamashi** Amanda Degener, Alison Knowles, Clamshell box made by Wilber "Chip" Schilling, Artist book, edition of 20, 8" x 11" x 1.5", opens to a 30" circle, 2002, Screen printed indigo and walnut dyed flax paper, playable CD, cloth, and Cynotype/Van Dyke Brown photo processes (top images)

**One Bridge, One River, One Year** Bridget O'Malley, unique work 2009, 12" x 8" x 4", handmade paper, pulp painting, longstitch binding (bottom image)

Front Cover:

**Union/ Balance** by Amanda Degener & Bridget O'Malley, unique work, Closed 30" x 15" x 8" Open 30" x 30" x 7", 2010, indigo and persimmon dyed paper, longstitch binding

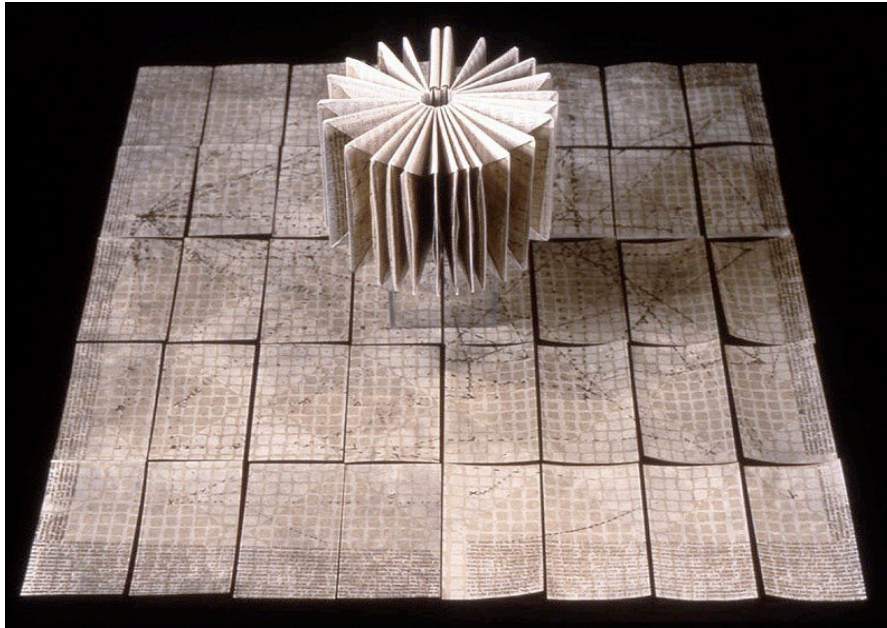


photo by Peter Lee



photo by Peter Lee

**If the Plot Thickens...Just Add Water** by Bridget O'Malley, made with support from a grant from The Jerome Foundation, edition of 50, closed 7" x 4" x 3" open 24" x 36", 1997, *hand-made paper, screen print, wax*, (top image)

**Only One Ocean** by Amanda Degener, unique work, 24" x 18" x 18" 2001, *artist made paper, metal, dye, stenciling*, (bottom images)



# CAVE HANDMADE PAPER: A MYSTERIOUS LAND

*Cave Paper is honored to receive the 2012 Minnesota Book Artist Award sponsored by Lerner Publishing Group. As artists and co-proprietors, we are celebrating this tribute with several exhibitions and the publication you now hold in your hand. Minnesota Center for Book Arts has mounted "Minnesota Book Artist Award 2012" in the Literary Commons, Cowles Gallery on the second floor of Open Book, select works will then travel to the downtown St. Paul Public Library. There will also be other events in libraries throughout the state.*

People often ask us why we chose the name Cave Paper but if they visit our studio they will understand. Since 1994 we have made paper in the basement of a warehouse owned by Campbell Logan Bindery in the North Loop of downtown Minneapolis. An urban 'cave', our workspace resides where heat and natural sunlight do not. By way of an old freight elevator, or dark stairs, one can enter this mysterious land of hewn rocks walls and uneven floors. No sunlit studio, our territory has space that extends further than the light.

photo by Jack Meador



The name Cave Paper did not just come from our surroundings but it also came from our approach in creating our natural and rustic papers. Our progression involves cooking, beating, coloring, sheetforming, pressing, and drying to transform the raw plant material into strong beautiful paper. This natural process engages all our

senses, and as we bring life to the paper it makes our whole being feel more alive as well. All of our plants and colors come from the earth; made by the simple ingredients of sun, soil, and rain.

The rough elegance of our papers begins and ends with the raw materials. Water, plant fiber, dye, and gelatin make up the natural ingredients, when put together, create a life of their own. It feels like we are in collaboration with nature



without mechanizing her. We often use flax and sometimes abaca or cotton. The earthy pigments, red iron oxide, carbon black, and ochre, make the paper suggest a sensuousness and connected-ness with the earth. We use these pigments individually or combined with natural dyes like walnut, indigo and persimmon. The dialog between maker and materials is an intimate and deeply personal one.

Because the materials have a life of their own and each papermaker has their own practice, every sheet of paper has individuality. This play between people and materials means no two sheets are exactly alike. Yet by following the same steps again and again we feel we have created a production line of repeatable papers, whose groupings have a similar spirit. Many of our papers go beyond the expected look of paper and instead evoke the images of rusted metal, stone, leather and vellum. There are only a few contemporary artists in the world who have made creative papers for as long and as consistently as Cave Paper. We collaborate with many talented book artists from coast to coast, and are known for teaming with private presses worldwide, often providing and designing custom papers for deluxe limited editions.



Both of us, the founders of Cave Paper, have also produced and consistently exhibited our artwork for over thirty years. It is entertaining when people get us, or our individually created artwork confused. Cave Paper is what we do together but this is also a celebration to look at the artwork we have created independently. The most obvious difference with our artwork is that Amanda's work inclines towards the three-dimensional with her MFA in Sculpture from Yale School of Art and Bridget's artwork leans towards the two-dimensional, with her MFA in Printmaking from University of Iowa.

Bridget's reflects on the role of art in her life: "The goal of any art is discovery. For me it is discovery of self: physical, spiritual, emotional, personal, sexual, intellectual. These interdependent and inseparable elements build the whole, which is but a small

part of a greater whole. My imagery is visceral and personal in nature; biomorphic forms which originate as raw feeling and emotion in the subconscious and worm their way out through dreams, doodles and mind flashes. Some are precious and delicate, others, brutal and raw. In some way, all are beings that contain, sustain, nourish and protect a fragile life force. Mine.”

The relationship of image and print to handmade paper particularly interests Bridget. She prints color and shapes onto paper and also makes “pulp paintings”,



creating shapes and colors directly with paper. Some of her work is one-of-a-kind but often it has repeatable or editioned imagery. The results often surprise her, and this mystery keeps her interested in making more work. Her recent fascinations involve watermarks. Watermarks are images made by altering the thickness of pulp while it is wet. What seems like an even sheet of paper might reveal a

complex image when held up to the light. The dynamic shows positive and negative, what’s there and what’s not there and one cannot exist without the other.

Both of us like to collaborate and have been lucky enough to work with photographers, poets, letterpress printers, performance artists, and each other. In the successful collaborations, each of us has directed our concepts and technical know-how towards a shared purpose. This artistic experimentation creates remarkable energy and often produces dynamic work.

Amanda loves the collaborative potential of book arts and has worked with Barbara Schubring, Alison Knowles, Claire Van Vliet, Jan Owen, Ed Archie Noisecat, Susan Nees, Thomas R. Smith, Stuart Kestembaum, and Wilber “Chip” Schilling, to name a few.

Perhaps best known for her sculptural art made with handmade paper, Amanda’s large-scale public sculpture is like theater, up for a certain period of time and then gone. The work exists solely for the exhibition; then it is often reincarnated into a new piece or left outside to return to the earth from where the fiber came. It is important to Amanda that the sculptural work is





temporary yet it is equally significant that the collages, broadsides, and books are collected and cherished.

Amanda speaks to the ideals of her artwork; “My work explores the inter-relationship between environment in both the material and spiritual world. It draws attention to our ecosystems and it evokes feelings towards the natural world that we more typically reserve for other humans: empathy, compassion, and care. I have found a spiritual connection with being present in the natural world.”

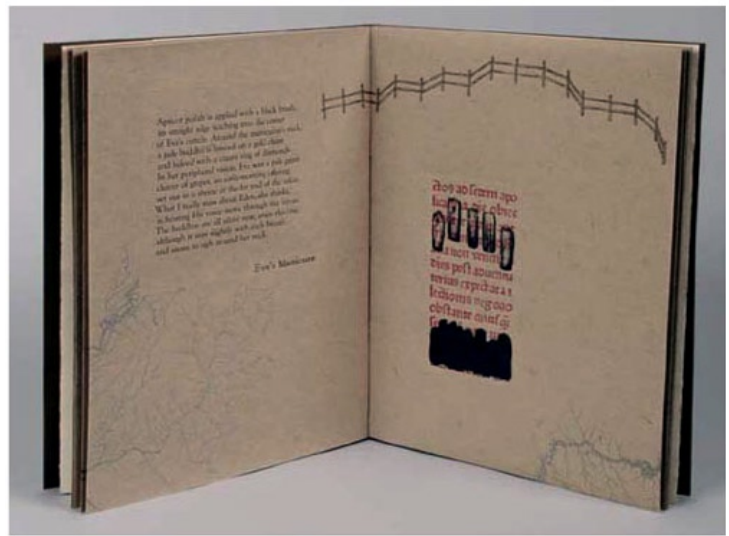
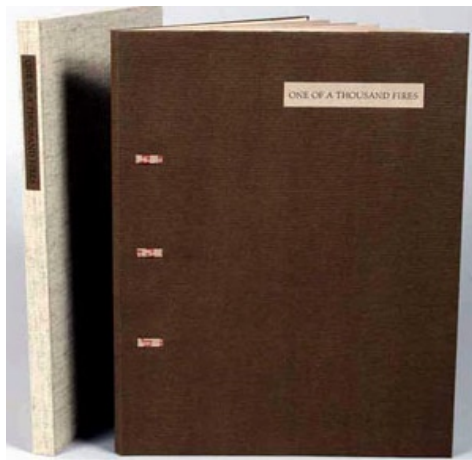
Working together as the embodiment of Cave Paper, we have shared our art and knowledge in a variety of ways including our extensive internship program. We have hosted over 80 interns and taught them all there is to know without any trade secrets. We mentor people of all ages and from all walks of life who have a desire and a willingness to learn through making paper. Cave Paper provides an in-depth and very hands-on learning experience that is not university affiliated and is non-academic in nature. Mentorship occurs in many ways; working side by side with us, interns experience our process of crafting in today’s society. As we teach we are reminded how easy it is to take our papermaking skills for granted. Hand papermaking is learned through trial and error. Learners watch and then do. We help learners with the nuances of this progressive endeavor and create a means of continuing the craft into the future.



We teach with a slowing down process in order to observe and understand constituent parts. This slowing down is an obvious technique when learning something new but what also happens is that time becomes “folded up” in the object. A deepening occurs, your experience is intensified, you keep noticing more, this sensitivity shows in the product.

The attention to detail and high quality of our finished papers is central to our mission and our reputation. We are thrilled to know that these archival sheets of handmade paper will be used in books that will be touched by hundreds of people over their lifetimes. Examples of some of our client’s work can be found in this exhibition and are recorded through photographs in these pages. This publication is dedicated to both our interns and customers and their future projects.

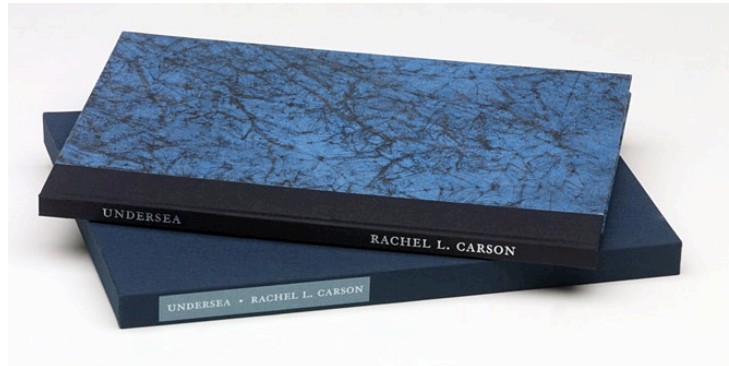
# CAVE PAPER & THE ARTFUL BOOK



**One of a Thousand Fires** by Cissy Ross, INK-A! Press (Inga Bruggman), edition of 32, 13.5"x10"x.75", 2006, *Cave Paper custom cotton/flax text paper* (top left and top right)

**Food & Philosophical Reflections of Chef Huber Seifert** by Louisa Bertch Green, Logan Elm Press (Bob Tauber), edition of 100, 11"x15"x1", 2010, *Cave Paper 'Degener Black' cover* (bottom left and bottom right)

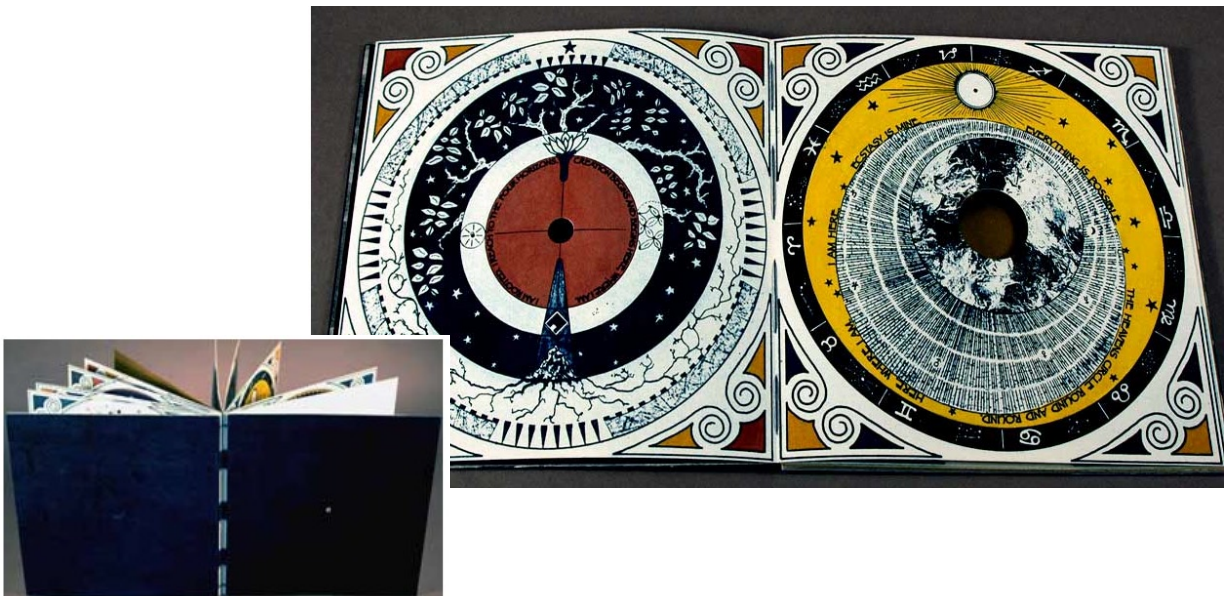




**The Indigo Bunting:15 Love Poems** by Robert Bly, Nawakum Press (David Pascoe), edition of 80, Closed 6 ½"x 10 ½"x1", 2011, *Cave Paper "Rust" custom cover* (top left)

**Undersea** by Rachel Carson, Nawakum Press (David Pascoe), edition of 80, Closed 13"x9"x2" 2010, *Cave Paper custom crackle, cover* (top right)

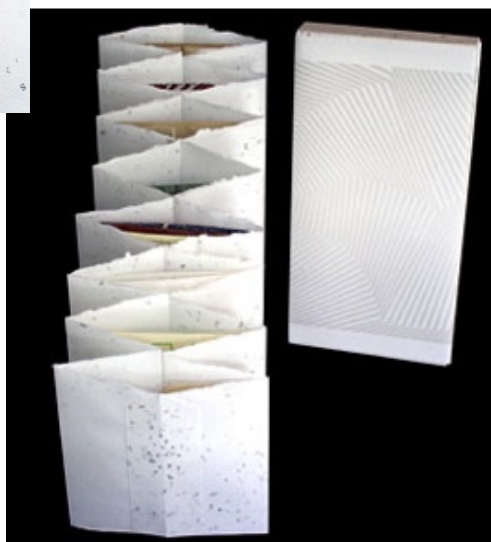
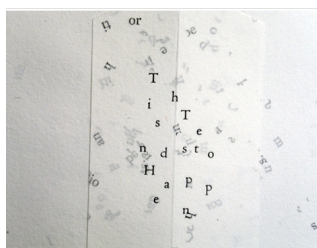
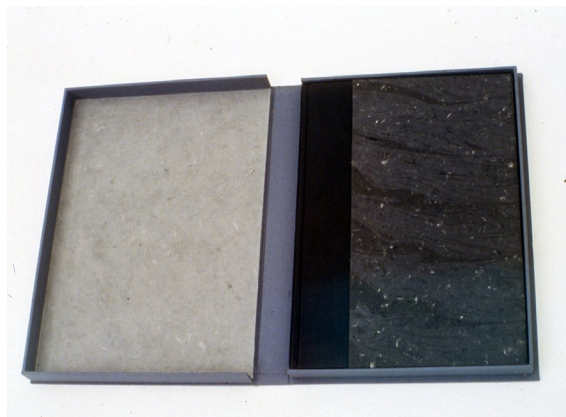
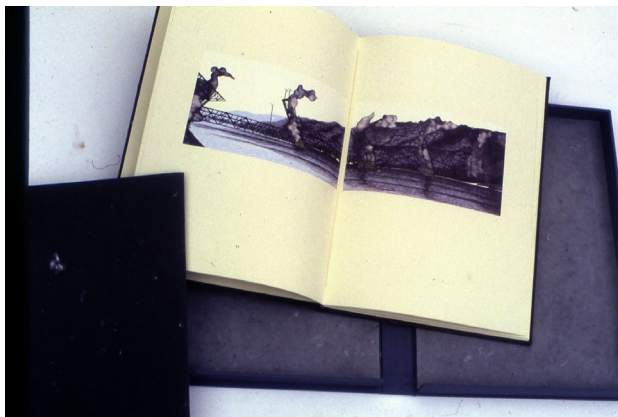
**Archeologies of Loss** by Sarah Lantz, Wiesedruck (Sarah Horowitz), edition of 25, 15"x9", 2010, *Cave Paper 'Natural', cover* (bottom left and bottom right)



**Despatches** by Michael Katakis, Foolscap Press (Peggy Gotthold), edition of 185, 4.5" x 8", 2008, *Cave Paper 'O'Malley Crackle' despatch case* (top left and top right)

**The Artist's Own Celestial Charts to Guide the Reader in Search of the Elusive & Changing Center** by Nora Lee McGillivray, edition of 20, 8.5" x 8.5", 2004, *Cave Paper 'Solid Indigo' cover* (top left and top right)





**High Bridge** by Clayton Schanilec, Midnight Paper Sales (Gaylord Schanilec), 26 lettered copies, 11" x 8", 1987, *Cave Paper* custom marbled cotton paper cover, and grey paper inside of clamshell box (bottom left and bottom right)

**Report from Pool Four** by Midnight Paper Sales (Gaylord Schanilec), edition of 200, 8" x 6", 2010, *Cave Paper* 'Red Walnut' cover (bottom left, 2 images)

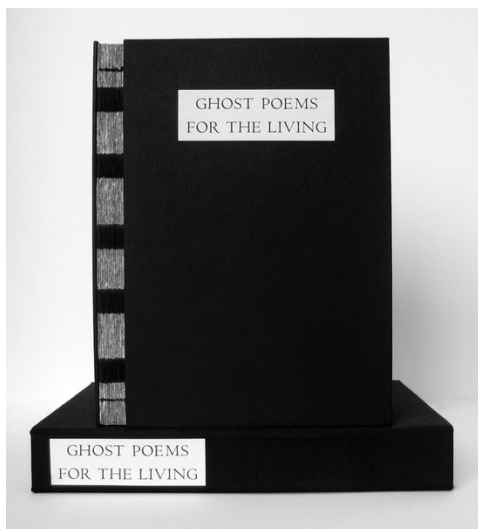
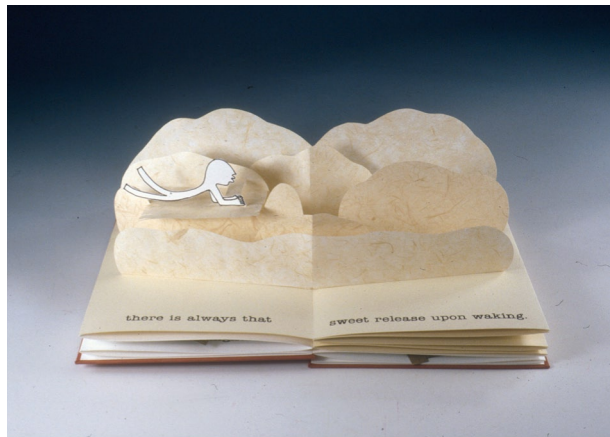
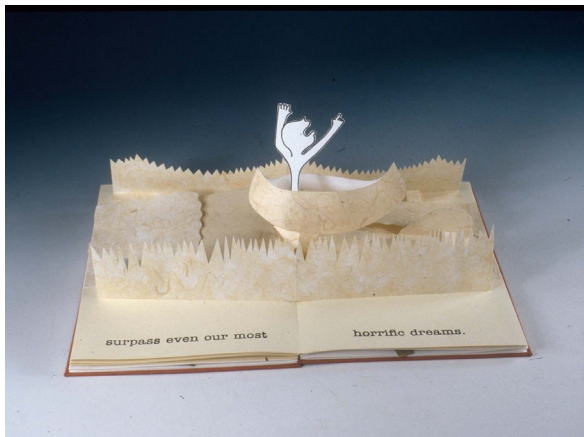
**This Tends to Happen** by Students at Scripps College Press (Kitty Maryatt), edition of 99, 5.5" x 10.75", 2005, *Cave Paper* 'Alphabet' accordion fold sleeve (bottom right and center inset, detail)



**The Lost Journals of Sacajawea** by Debra Magpie Earling, Editions Koch (Peter Koch)  
 edition of 65, 16" x 10" x 1", 2010, *Cave Paper* custom made 'Walnut' cover  
 (top left, top right, and 2nd row)

**Interior Landscape** by Lyall Harris, edition of 20, 6" x 8" x 2", 2011, *Cave Paper* 'Red Walnut' cover  
 (bottom left and right)

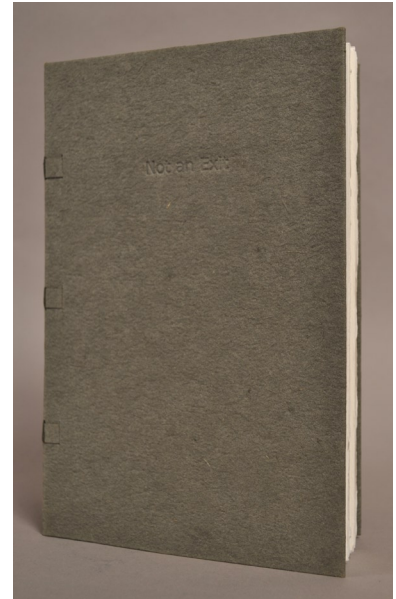




**Sleepers, Screamers & Dreamers** by Emily Martin, Naughty Dog Press, (Emily Martin), edition of 15, 9 1/2" x 7", 2006, *Cave Paper custom made gampi and cotton text paper* (top left, and top right)

**Ghost Poems for the Living** by Paulette Myers Rich, Traffic Street Press (Paulette Myers Rich), edition of 26, 4.5" x 4.5", 2005, *Cave Paper 'Degener Black' cover* (bottom left)

**Perfect Song** text by Robert Bly, Emily Dickenson and Carly Simon, by Sue Huggins Leopard, unique work, 7" x 18", opening to 42", 2009, *Cave Paper 'O'Malley Crackle', box liner* (bottom right)



**Connecting With the Disconnect** by Bonnie Stahlecker, unique work, 11" x 5" x 2", 2006, *Cave Paper 'Ochre' book-like object* (top, left)

**Not An Exit** by Bill Berkson, drawings by Leonie Guyer, binding by John DeMerritt, Jungle Garden Press (Marie Dern and Richard Seibert), 2011, edition of 20, 6" x 9", *Cave Paper 'Granite' cover* (top, right)

**The Tragic History of Hamlet: An artist's interpretation of the classic text by William Shakespeare** simplementé maria press (Mary Heebner), edition of 20, 16.5" x 12.5" x 1.75", 2008, *Cave Paper 'Granite' cover* (bottom left)

**UNEARTHED: An excavation of images and impressions from Patagonia** by Mary Heebner, simplementé maria press, (binding/printing by John Balkwill), edition of 20, 12.5" x 12.5" x 2.5" 2011, *Cave Paper 'Terra Cotta' chapbook cover* (bottom right)



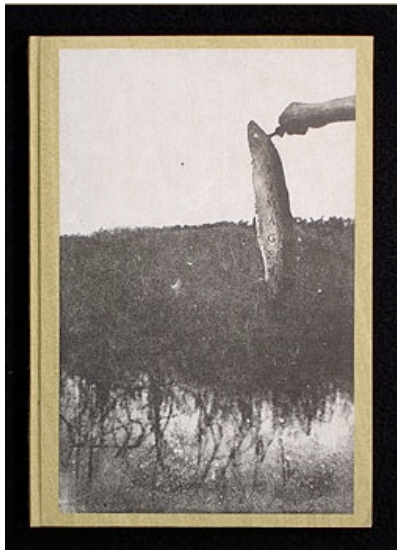
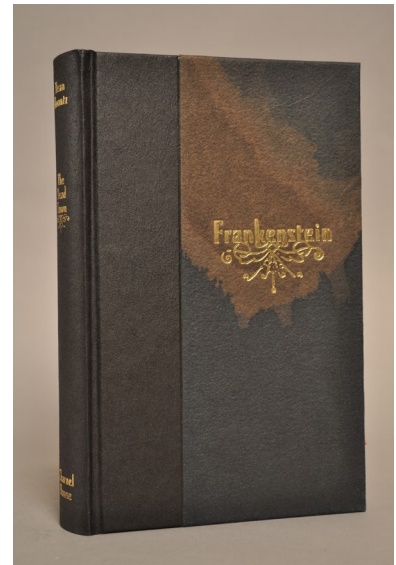
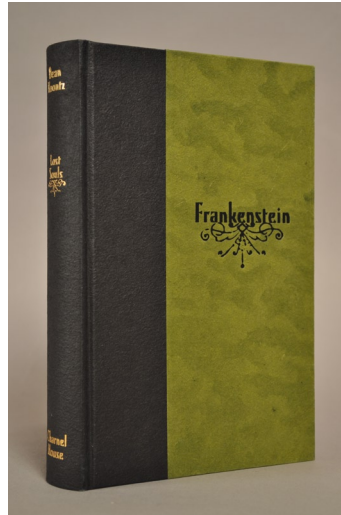
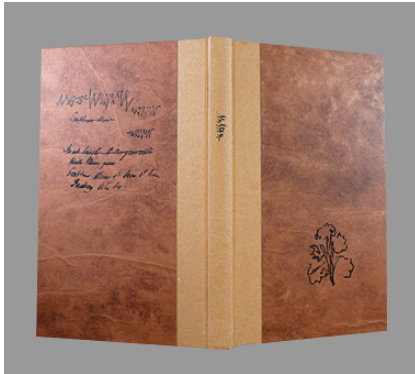


**Centipede Binding** by Daniel Essig, unique work, 3" x 5", 2011, *Cave Paper 'Red Walnut' covers with milk paint, sanded, burnished and waxed, and a variety of sheets, endpapers, spine guards and covers* (top, left)

**Bookbird** by Daniel Essig, unique work, 15" x 10" x 6", 2010, *Cave Paper 'Persimmon' end sheets and spine guard of miniature book and 'Red Walnut' with milk paint, sanded, burnished and waxed, covering the hand carved bird* (top, right and inset detail)

**O'Malley Crackle Journal** with slipcase, Bloodroot Press (Jean Buescher Bartlett), unique work, 5" x 8", 2011, *Cave Paper 'O'Malley Crackle' outer wrapper* (bottom, left)

**Indigo Night Journal** with slipcase, Bloodroot Press (Jean Buescher Bartlett), unique work, 5" x 8", 2011, *Cave Paper 'Indigo Night' outer wrapper and slipcase* (bottom, right)



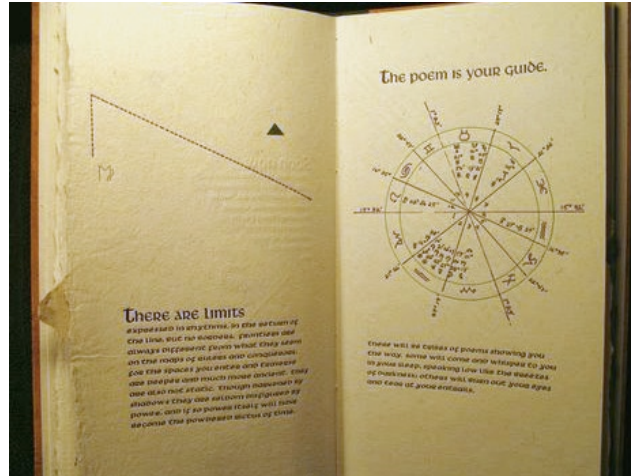
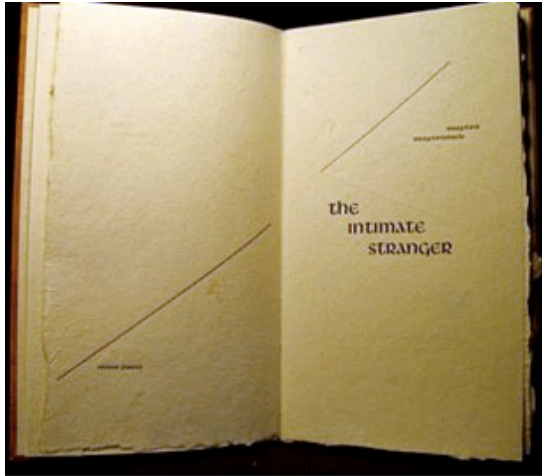
**A Time to Cast Away Stones** by Tim Powers, Charnel House (Joe Stefko), Campbell Logan Bindery, edition of 250, 8 x 10", 2009, *Cave Paper* custom made 'Persimmon,' cover (top left)

**Frankenstein - Lost Souls** by Dean Koontz, Charnel House (Joe Stefko), Campbell Logan Bindery, edition of 150, 8 x 10", 2010, *Cave Paper* 'Lime Green' cover and 'Degener Black' spine (top, center)

**Frankenstein - The Dead Town** by Dean Koontz, Charnel House (Joe Stefko), Campbell Logan Bindery, edition of 150, 8 x 10", 2011, *Cave Paper* 'Indigo Night' cover and 'Degener Black' spine (top, right)

**Mimages** by Bill Kelly, Brighton Press (Bill Kelly and Michele Burgess), edition of 30, 9 3/8" x 6 3/4", 2000, *Cave Paper* 'Granite' enclosure pages (bottom left and bottom right)





**The Intimate Stranger** by Breyten Breytenbach, Ninja Press (Carolee Campbell), 13"x7.5", edition of 100, 2006, *Cave Paper 'Natural' text pages* (top left and top right)

**Reading Aloud** by Roberta Lavadour, (unique work) 4"x 6"x1", 2007, *Cave Paper 'Granite' twined binding structure* (bottom, left)

**The Myth of Mapping** by Roberta Lavadour, (unique work), 6"x6"x1", 2010, *Cave Paper variety of sheets cover, text pages and appliques* (bottom right and inset)

# AMANDA DEGENER



photos by Peter Lee

## Essence

Poem by Stuart Kestembaum,

Calligraphy by Jan Owen,

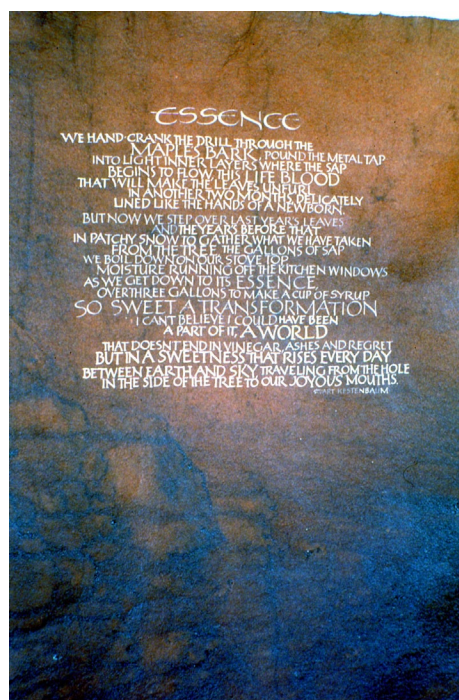
Sculpture by Amanda Degener, unique work

48"x 20" x 36", 2004

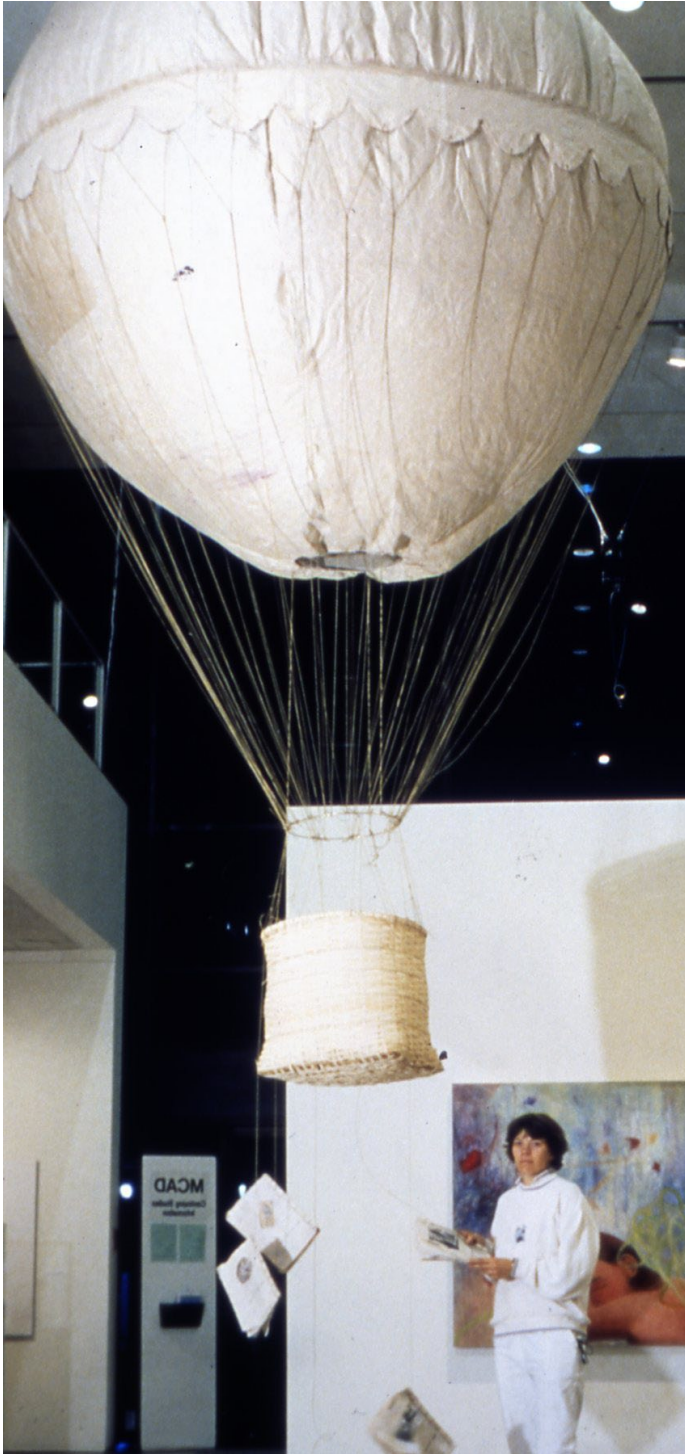
Fiberglass, walnut dyed paper, wood, ink,

(top: full view)

(bottom right: detail of paper and calligraphy)







**Ancestor Balloon**

unique work, approx. 10' diameter, 2000,  
*Cast kozo, seagrass, air, reed,*

Left: View of overall sculptures at "Faculty Exhibition"  
 Minneapolis College of Art and Design

Right: View of books with stories from others  
 about their ancestors



"WHAT a cURIOS fEELING!" SAID aLICE  
TELESCOPE." AND SO IT WAS, INDEED;  
HIGH, AND HER fACE bRIGHTENED UP AT  
THE RIGHT SIZE fOR GOING THROUGH THE  
fIRST, HOWEVER, SHE WAITED fOR a  
GOING TO SHRINK ANY fURTHER; SHE  
"fOR IT MIGHT END, YOU KNOW," SAID  
OUT aLTOgether, LIKE a CANDLE. I  
THEN?" SOP SHE COULD NOT REMEMBER





"i mUSt bE sHUTTING uP iKE a  
sHE wAS nOW oNLY tEN iNChES  
tHE tHOUGHT tHAT sHE wAS nOW  
lITTL E dOOR iNTO tHAT lOVELY gARDEN.  
fEW mINUTES tO sEE iF sHE wAS  
fELT a lITTL E nERVOUS aBOUT tHIS,  
aLICE tO hERSELF, "iN mY gOING  
wONDER wHAT i sHOULD bE iKE  
eVER hAVING sEEN sUCH a tHING.



Alice in Wonderland unique work,  
Grant from Forecast Studio Project, 1985  
open dimensions: 8' x 24' x 3';  
artist made kozo & cotton paper on  
aluminum armature

Above: view of open book,  
Far Left: view of cover pages  
Left: view of title page





**From Within and Without**

Commission for Appleton Paper Arts Festival and  
installed at Lawrence University, unique work, 1999

*Artist made kozo and gampi paper with suminagashi*

Top Left: Interior/Detail view

Bottom Right: Overall view





**Seed, Spirit, Plant, Earth, Seed Again**  
 unique work, approx. 20' tall,  
 top diameter 2', bottom 6', 2004  
 "Faculty Exhibition", Minneapolis College  
 of Art and Design  
 Above: overall view  
 Top Right: View of entrance  
 Bottom Right: View of interior, looking up,  
*artist made paper*





photos by James Kleiner

### Dome

Collaboration by Amanda Degener and James Kleiner,  
Installation during "Art-a-Whirl", Grain Belt Studios,  
approx. 15' diameter base, 10' tall, 2011

*Metal, Pigmented Cast Abaca Handmade Paper,*

Top Image: Overall view of sculpture

Bottom Left: View of Inside of Dome

Bottom Right: View of cast cement made by James Kleiner





photos by Peter Lee



**Containment and Regeneration**  
Installation at "Faculty Exhibition"  
Minneapolis College of Art and Design  
unique work, approx. 15' x 4' x 4'; 2003, *live  
bamboo, bamboo poles, cast kozo and bamboo  
paper, ice, seeds*  
Top Left: Overall view of sculpture  
Bottom Right: Detail of melting ice



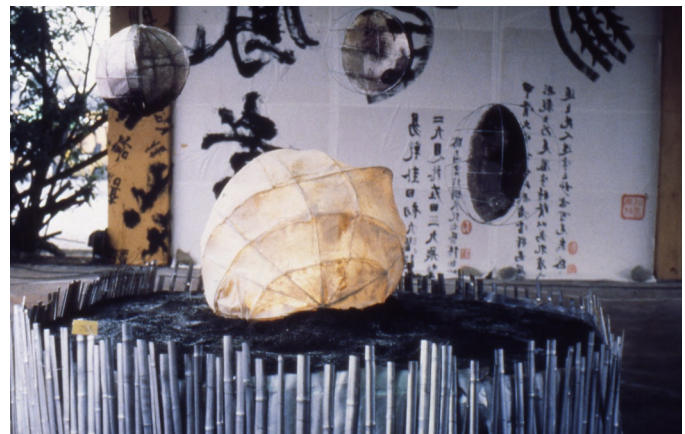


### Aboriginal Parthenon

Made with a Grant from The Jerome Foundation, displayed at Franconia Sculpture Park, unique work,  
15' diameter 10' tall, 2005  
*wood, metal, paper, fiberglass*  
Top image: View of interior  
Center Left: Exterior View

### View From My Window in Taiwan

Displayed at Play Paper Factory in Taiwan, unique work, diameter 10', each sphere 12",  
2000, *Bamboo, black sand, wire, kozo paper*,  
Center Right: Detail of moons  
Bottom Right: Overall view of sculpture







**Flow** collaboration between Amanda Degener and Jan Owen. Indigo dyed abaca paper and letterpress printing by Amanda Degener and calligraphy by Jan Owen, edition of 150, 8" x 24", 2010. Proceeds of the sale of this work go to MCBA.



**Inside** design by Wilber "Chip" Schilling, collaboration between Schilling, Amanda Degener & Bridget O'Malley, Abaca paper by Cave Paper, Letterpress printing by Indulgence Press. (50% of the sales of this broadside will go to MCBA, 50% to Hand Papermaking Magazine), 7 1/2" x 18", 2011, Above: Edition of 60 (with green wash), Below: edition of 10



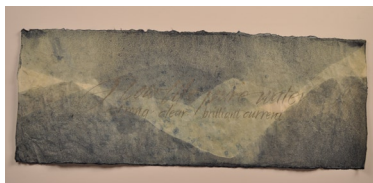
**Embrace Tiger** by Amanda Degener Linocut by Camilla Solm, 6 Similar Works, 14" x 22", 2012, *Suminagashi* on Two Sided Pigmented Abaca paper,



**Old Quilts Poem** by Margaret Kaufman, designed by Claire van Vliet, made by Amanda Degener, Claire Van Vliet, with the help of Barb Schubring and type courtesy of Michael Tarachow. Co-published by Minnesota Center for Book Arts and the Janus Press, edition of 150, Special Thanks to Jim Sitter. 16" x 24", 1989 *kozo and gampi artist made paper.*



**Seven-Mind** by Amanda Degener, Artist made papers, Unique work, 18" x 28", 2011



**Five-Heart** by Amanda Degener, Artist made papers, Unique work, 18" x 28", 2011



**Three-Cording** by Amanda Degener, Artist made papers Unique work, 18" x 28", 2011



**Two-Sensuality** by Amanda Degener, Collaged Cave Papers Unique work, 18" x 28", 2011



**One-Survival/Physical World** by Amanda Degener, Drawing on Collaged Cave Papers Unique work, 18" x 28", 2011



**From Arctic Dreams** poem by Barry Lopez, designed by Claire van Vliet, made by Claire van Vliet, Amanda Degener, Mary Lunn Nutting, and Stephanie Westnedge, edition of 90, 17"x24", 2004, *Pigmented Abaca, Kozo, Gampi paper*, 1992

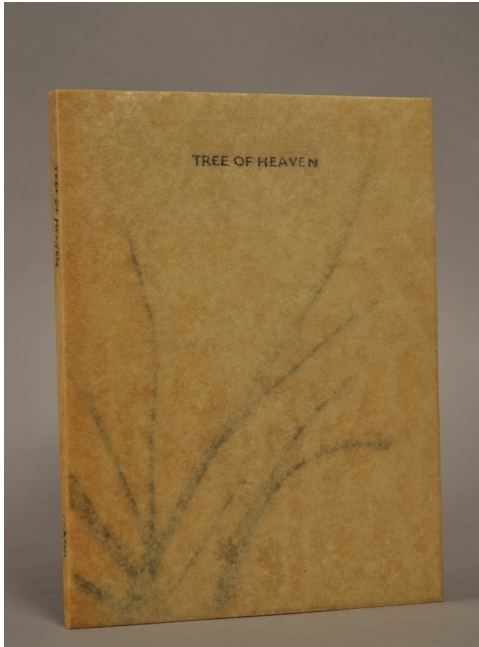


**Family Design and Screen Printing** by Ed Archie Noisecat and Abaca Paper by Amanda Degener, edition of 50, 30" circle, 2004, *screenprint on abaca*



**Maple Seeds** by Thomas R. Smith made by Amanda Degener and Wilber "Chip" Schilling, edition of 140, 11" x 18", 1996, *van Dyke brown photo, letterpress, handmade paper.* Proceeds of the sale of this work go to Hand Papermaking Magazine

# BRIDGET O'MALLEY



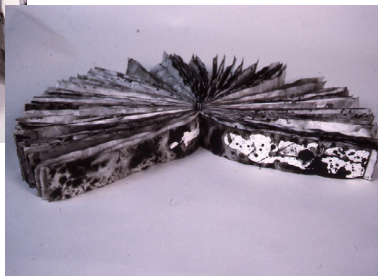
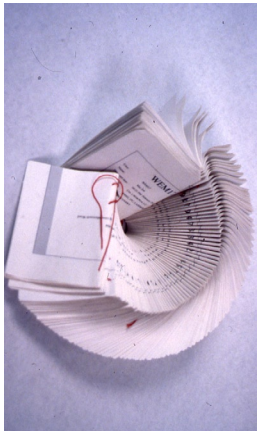
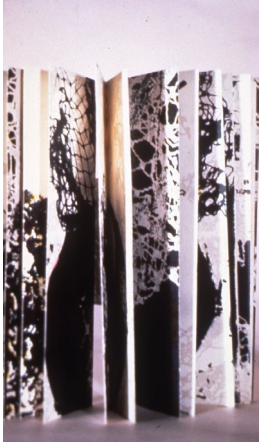
**Tree of Heaven** by James McKean, published by University of Iowa Press, unique binding of an unsewn trade edition text, 6 ¼" x 8 ½", 1994, *handmade paper, wax, dyed kozo fiber* (top row, left)

**Book Explorations: Book as Weapon** unique work, 3" x 1" x 24", 1992, *Longstitch binding, woodcut images on handmade paper* (top row, center)

**Book Explorations: Tea Book** unique work, 6" x 2" x 15", 1992, *Tacketed Binding, tea stained pages, handmade paper cover* (top row, right)

**Book Explorations: LaBrea Tar Pit** unique work 8" x 4" x 16", 1992, *Strap binding with waxed and dyed pages* (bottom row, left: exterior view) (bottom row, right: interior view) (bottom row, center: detail of pages)





**Vuelve** edition of 10, 4"x10", 1991, *screenprint* (top, left)

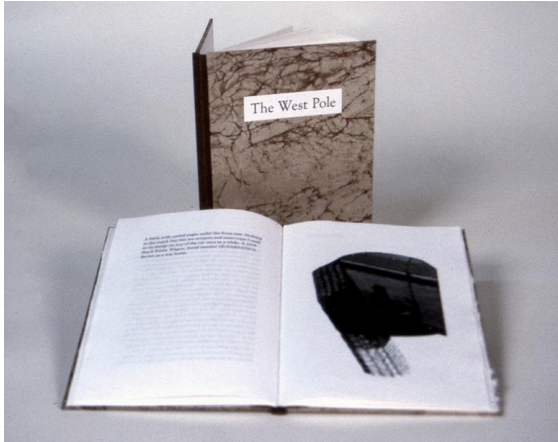
**Endless Book** unique work, 2005, 30" diameter, *handmade paper, panel book construction* (top, right)

**Butterfly Stitch** unique binding, 4" x 6" x 10", 1991, *recycled paper* (center row, left)

**The Disappearing** unique work, 18" x 24", 1993, *handmade paper and relief print* (center row, center image)

**Wind on Rock** unique work, *handmade paper and relief print*, 18" x 24", 1993 (center row, right image)

**Ink Book** unique work, 24" diameter, 1995, *India ink drawing on paper* (bottom left, folded view) (bottom left inset, unfolded view)



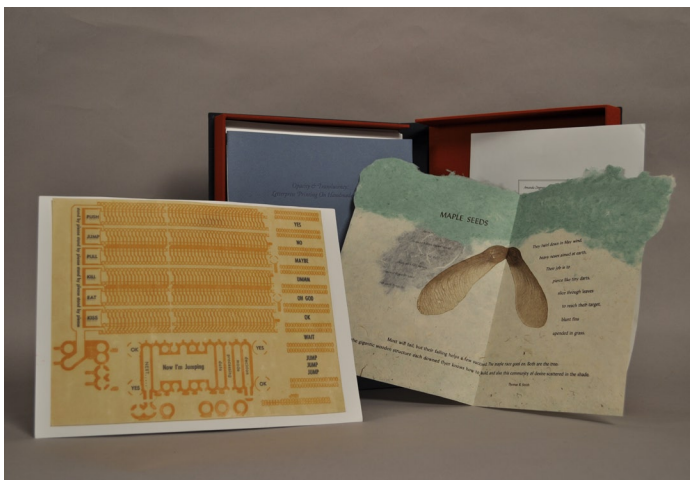
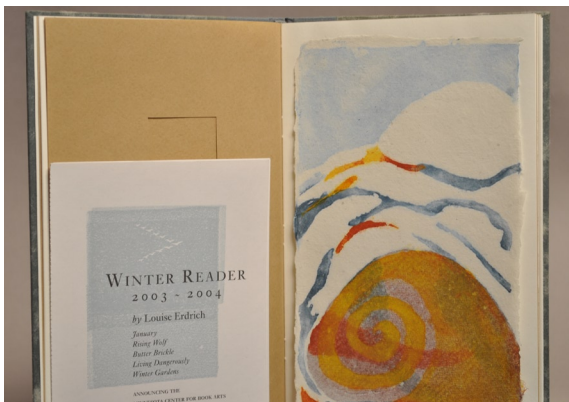
**The West Pole** by Diane Glancy, published by Minnesota Center for Book Arts, printed by Inge Bruggeman, handmade text and cover paper by Bridget O'Malley, wood engravings by William Meyers (shown), edition of 125, 8" x 6", 1994 (top, left)

**Home** unique work, 8" x 10" x 24", 2007, *handmade paper with walnut dye pages in a wooden box* (top right: full view, center image: detail of pages removed from box)

**If There Be Wrinkles** by James Garfield, edition of 20, 11" x 14", 2007, *screen print and relief print on handmade paper* (bottom, left)

**Same River Twice** by Heraclitus, edition of 20, 11" x 14", 2008, *pulp painting and linoleum print on handmade paper* (bottom, right)





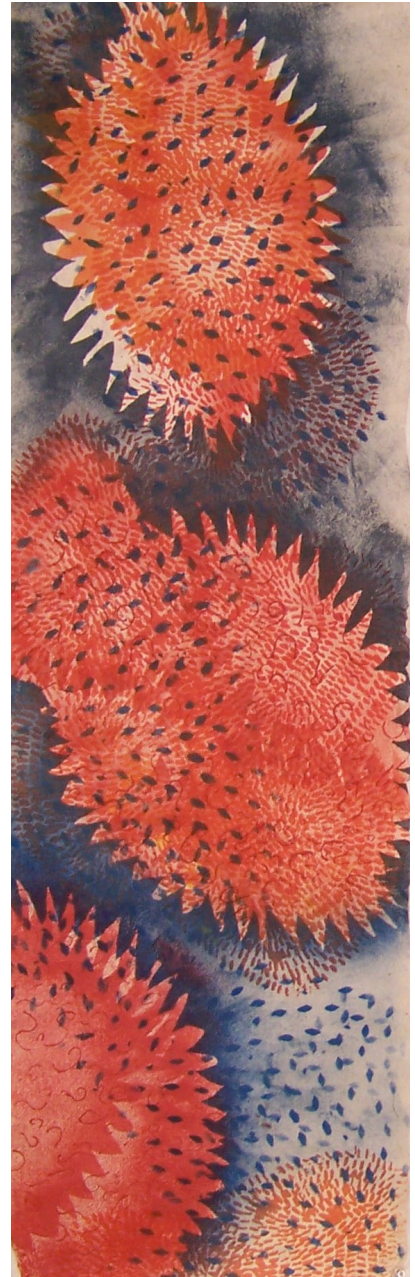
**Winter Reader** by Louise Erdrich, published by Minnesota Center for Book Arts, handmade paper illustration by Bridget O'Malley (shown), edition of 100, 7"x10" 2003-2004, cotton pigmented pulp painting (top, left)

**The Art of Pulp Painting, Gotcha - Venus Flytrap** by Bridget O'Malley, Published by Hand Papermaking Magazine, edition of 150, 8"x10", 2008, pigmented flax paper (top right: open view) (center right: detail view)

**Opacity and Translucency: Letterpress Printing on Handmade Paper** Inge Bruggeman and Bridget O'Malley collaboration (left), Wilber "Chip" Schilling and Amanda Degener collaboration (right), Published by Hand Papermaking Magazine, edition of 150, 11 3/4" x 9" x 1 3/4", 1996 (center, left)



**Handmade Paper in Motion, Pandora's Box** by Emily Martin and Bridget O'Malley, Published by Hand Papermaking Magazine, edition of 150, 8"x10", 2010, die cut pigmented flax paper, letterpress (bottom, right)



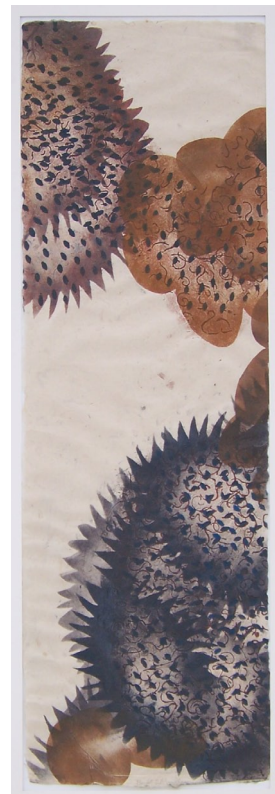
**From Here to There** unique work, 10" x 26", 2005, woodcut on handmade paper (top, left)

**When I was young I planted some red tulips** edition of 10, 7" x 10", 1991, handmade paper intaglio printed woodcut (center, left)

**Goldfish** unique work, 15" x 48", 2005, relief print and stencil print on handmade paper (top, right)

**Red on Blue** edition of 6, 11" x 15", 2006, woodcut and stencil print on handmade paper (bottom, left)





**Dragon of Paradise** unique work, 30" x 90", 2011, *relief print and stencil print on handmade paper* (center, right)

**Nebula I** unique work, 15" x 48", 2005, *relief and stencil print on handmade paper* (center, left)

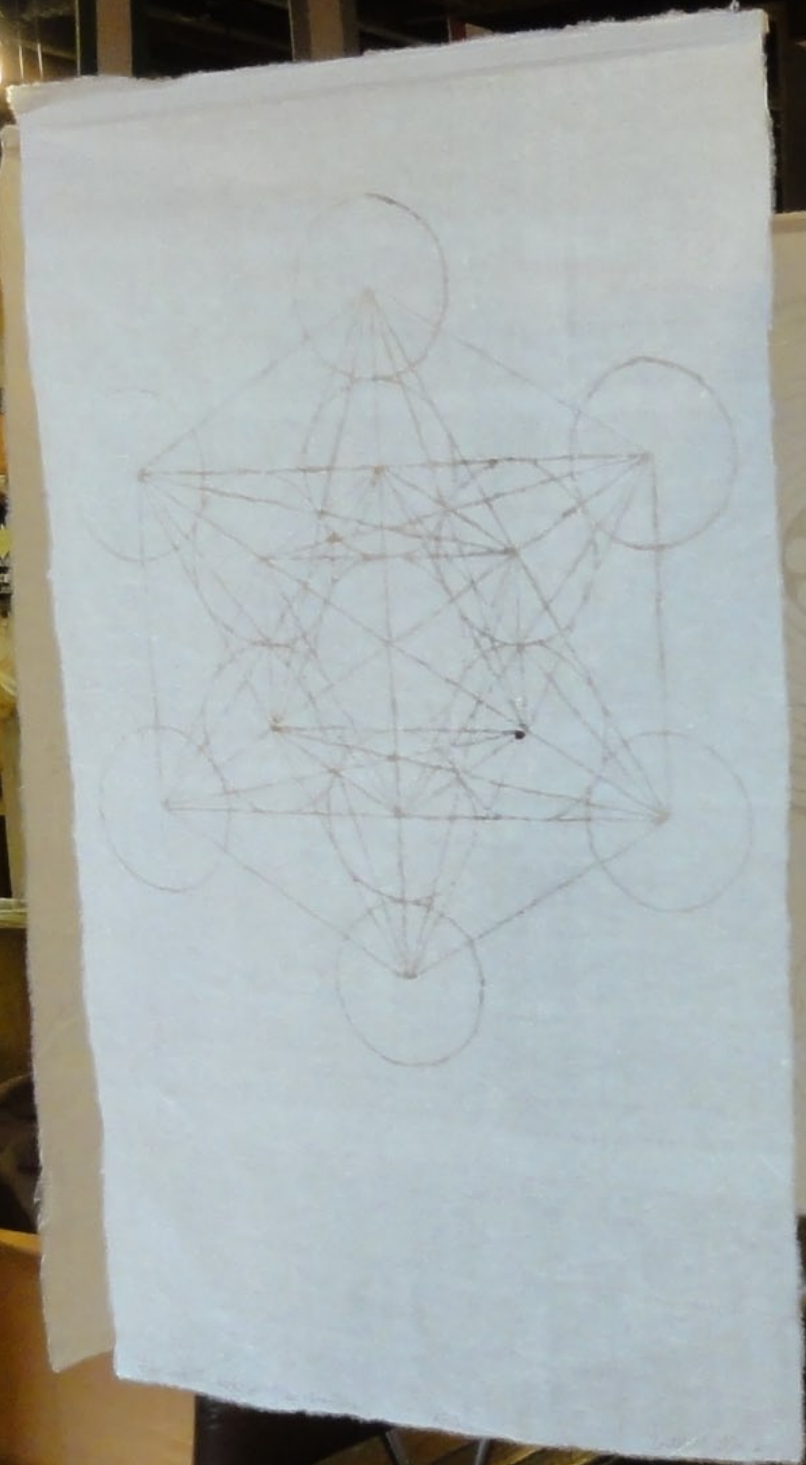
**Nebula II** unique work, 15" x 48", 2005, *relief and stencil print on handmade paper* (top, right) (bottom right, detail)

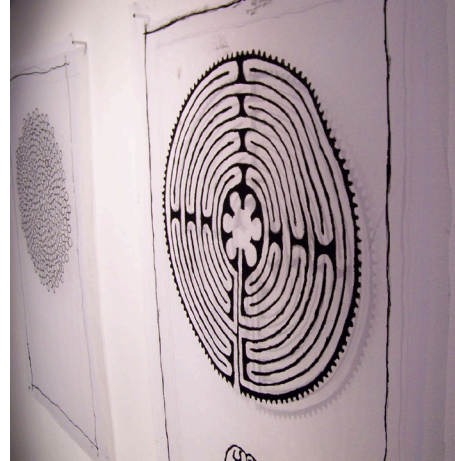




**Fibonacci Sequence I-IV** Installation at the Literary Commons, Cowles Gallery at Open Book, 24" x 36" x 36", 2012, *handmade kozo paper with watermarks*, (left page, detail of installation) (right page, overall view of installation)







**Fibonacci I: Labyrinth & Brain** unique work, Installation at the Literary Commons, Cowles Gallery at Open Book in Minneapolis, 2012, 24" x 36" x 36", *handmade kozo paper with watermarks* (top, left)

**Labyrinth Screen** unique work, *screen for making the watermarks*, 24" x36", 2010 (top, right)

**Labyrinth Series I : Chartres** edition of 150, 8"x10", 2010, *handmade paper with watermark, gampi fiber* (bottom, left)

**Intersections** unique work, 14"x24"x6", 2005, *handmade paper with relief prints and linseed oil and drawing over a wooden frame* (bottom, middle)

**Center** unique work, 14"x24"x6", 2005, *handmade paper coated with dye and varnish over wood frame, flax book pages* (bottom, right)





**Tree Book** unique work, 50" x 18" x 18", 2011, *handmade paper and tree trunk*, (top left: overall image) and (detail: top right)

**Sea Pod/Seed Pod** unique work, 36" x 8" x 4", 2007, *handmade flax paper cast on willow, flax pages with pencil drawings* (bottom)

# CHECKLIST FOR EXHIBIT MINNESOTA BOOK ARTIST AWARD 2012

held at Literary Commons, Cowles Gallery at Open Book  
January 20, 2012 - March 25, 2012

Jean Buescher Bartlett 2011  
**O'Malley Crackle Journal**  
Blank journal, longstitch binding,  
applique, embroidery,  
Cave handmade paper  
\$500 page 15

Jean Buescher Bartlett 2011  
**Indigo Night Journal**  
Blank journal, longstitch binding,  
applique, embroidery,  
Cave handmade paper  
\$500 page 15

Brighton Press, Bill Kelly 2000  
**MIMAGES**  
Intaglio, woodcut, found photos,  
letterpress, Cave handmade paper  
\$1,500 page 16

Inge Bruggeman, 2006  
Cissy Ross  
**One of a Thousand Fires**  
Letterpress, Cave handmade paper  
page 8



Carolee Campbell 2006  
Ninja Press, Breyten  
Breytenbach  
**THE INTIMATE STRANGER**  
Letterpress, Cave handmade paper  
\$1500 page 17

Cave Paper, Campbell Logan Bindery,  
**Clamshell Boxes for Hand Papermaking Magazine**, 9x12 x 3", handmade paper  
\$120 each page 38

Charnel House Ltd 2010  
Campbell Logan Bindery, Dean Koontz,  
Charnel House Press,  
**Frankenstein - Lost Souls**  
*lent by Greg Campbell*  
Offset, Cave handmade paper page 16

Charnel House Ltd, 2009  
Joe Stefko, Tim Powers,  
Campbell Logan Bindery  
**A Time to Cast Away Stones**  
Artist Book, Cave handmade paper  
\$300 page 16

Charnel House Ltd 2011  
Dean Koontz, Campbell Logan Bindery  
Charnel House Press,  
**Frankenstein - The Dead Town**  
*lent by Greg Campbell*  
Offset, Cave handmade paper page 16

Amanda Degener 2012  
**Empty Step, Pour the Weight, Root**  
Graphite, watercolor, walnut and indigo  
dye on handmade paper  
\$195

Amanda Degener 2011  
**Seven-Mind**  
Handmade paper, \$420  
(inquire about price for set of 6 images)  
page 27

Claire van Vliet 1992  
Barry Lopez, Amanda Degener,  
Mary Lynn Nutting, Stephanie  
Westnedge  
**From Arctic Dreams**  
Letterpress, gampi & kozo paper  
\$750 page 27

Amanda Degener 2010  
**Fair Lady Weaves Shuttles**,  
handmade paper, 10' x 8';  
\$1500 page 38



Marie C. Dern, 2011  
Jungle Garden Press, Bill  
Berkson, Leonie Guyer, Richard  
Seibert, John DeMerritt  
**Not an Exit**  
Letterpress, Cave handmade paper  
\$500 page 14

Deborah Magpie Earling, 2010  
Peter Koch Printers  
**The Lost Journals of Sacajawea**  
Letterpress, Cave handmade paper  
\$3000 page 12

Daniel Essig 2011  
**Centipede Binding**  
Wood, Cave handmade paper  
covers, milk paint, wax.  
\$325 page 15

Daniel Essig 2010  
**Book Bird**  
Wood, Cave handmade paper covers,  
milk paint, wax  
\$3,000 page 15

Foolscap Press, 2008  
Michael Katakis  
**Despatches** (3 books)  
Letterpress, Cave handmade paper  
\$264 page 10



Lyall F. Harris 2011

**Interior Landscape**

Letterpress, digital, gouache,  
Cave handmade paper  
\$850 *page 12*

Mary Heebner 2011  
simplemente maria press, John  
Balkwill, The Lumino Press,  
Tomio Muneno, Paul Wong,  
Dieu Donne

**UNEARTHED: An excavation of images  
and impressions from Patagonia**

Marble, pine, letterpress,  
hand painting, embossment,  
Cave handmade papers  
\$3000 *page 14*

Mary Heebner 2011  
simplemente maria press, John  
Balkwill, The Lumino Press  
**The Tragic History of Hamlet: An  
artist's interpretation of the classic  
text by William Shakespeare**  
Leather, archival inkjet, letterpress,  
pulp painting, Cave handmade papers  
\$6,500 *page 14*

Sarah Horowitz 2010  
Sarah Lantz, Elenor Wilner  
**Archaeologies of Loss**  
Chine colle intaglio, letterpress,  
Cave handmade paper *page 9*

Stuart Kestembaum, 2012  
Amanda Degener, Jan Owen  
**Prayer Poems**  
Handmade paper, calligraphy

Roberta Lavadour 2007  
**Reading Aloud**  
Blank journal, twined binding  
Cave handmade paper  
\$550 *page 17*

Roberta Lavadour 2010  
**The Myth of Mapping**  
Boustrophedon accordion,  
appliqued, stitched Cave handmade  
paper, embroidered text  
\$450 *page 17*

Emily Martin, 2006  
Bridget O'Malley  
**Sleepers, Dreamers and Screemers**  
Pop-up artist book, handmade  
paper  
\$850 *page 13*

Nora Lee McGillivray 2004  
**The Artist's Own Celestial Charts  
to Guide the Reader in Search of the  
Elusive & Changing CENTER**  
Photopolymer intaglio,  
Cave handmade paper  
\$500 *page 10*

Nawakum Press 2010  
David Pascoe, Robert Bly,  
Thomas R Smith, Keith  
Cranmer, John DeMerritt  
**The Indigo Bunting**  
Letterpress, wood engraving,  
Cave handmade paper  
\$285 *page 9*

Nawakum Press, 2010  
David Pascoe, Rachel Carson,  
Linda Lear, Julia Whitty,  
Dugald Stermer  
**UNDERSEA**  
Letterpress, Cave handmade paper  
\$425 *page 9*

Ed Archie Noisecat, 1995  
Amanda Degener  
**Family**  
Screenprint, handmade paper  
\$650 *page 27*

Bridget O'Malley, 2010  
Amanda Degener  
**Union/ Balance**  
Artist book, indigo and persimmon  
dyed handmade paper  
\$960 *page 1*

Wilber "Chip" Schilling, 2011  
Bridget O'Malley, Amanda Degener  
Inside handmade paper, letterpress  
proceeds go to MCBA, \$100 *page 27*

Bridget O'Malley 2008  
**If There be Wrinkles**  
relief and screen print,  
handmade paper  
\$250 *page 30*

Bridget O'Malley 2009  
**Same River Twice**  
Pulp painting, relief print  
\$300 *page 30*

Bridget O'Malley 2008  
**From Here to There**  
Woodcut on handmade paper  
\$500 *page 32*

Bridget O'Malley 2005  
**Goldfish**  
Relief print on handmade paper  
\$500 *page 32*

Bridget O'Malley 2010  
**Fibonacci Sequence**  
Handmade kozo paper, watermark  
\$250 each *page 34-36*

Bridget O'Malley 2009  
**One Bridge, One River, One Year**  
Artist book, handmade paper  
\$500 *page 2*

Bridget O'Malley 1997  
**If the Plot Thickens...Just Add Water**  
Artist book, handmade paper,  
screen print, wax  
\$350 *page 3*

Bridget O'Malley 2005  
**Center**  
Mixed media, handmade paper  
\$400 *page 36*

Paulette Myers-Rich, 2000  
Greg Delanty  
**The Fifth Province**  
Letterpress, Cave handmade paper  
\$100

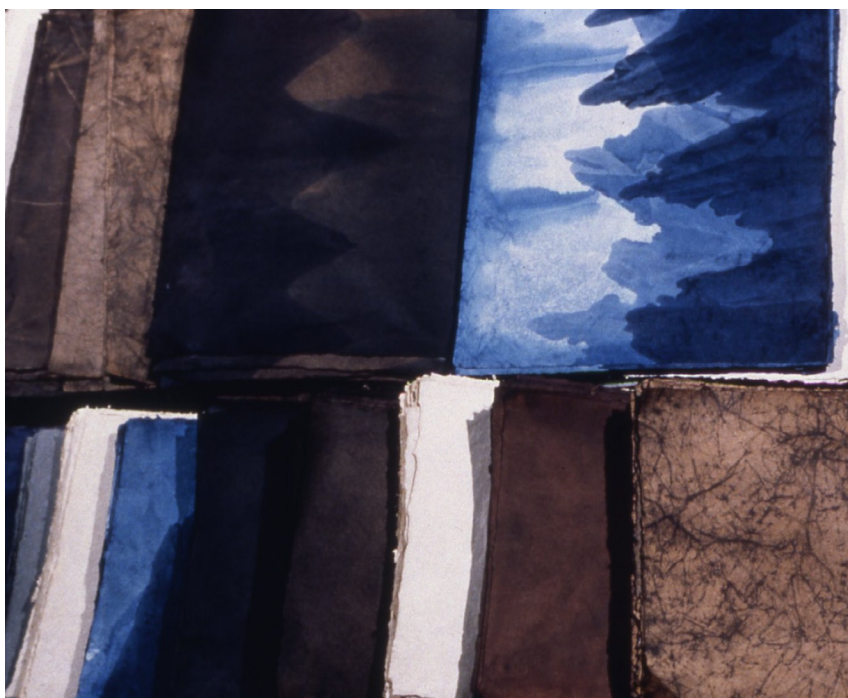
Paulette Myers-Rich 2000  
Greg Delanty  
**STRIPED INK**  
Letterpress, Cave handmade paper

Gaylord Schanilec, 1987  
Clayton Schanilec, John van  
Orman, Rick Eblen  
**High Bridge**  
Letterpress, wood engraving,  
Cave handmade paper *page 11*

Scripps College Press, 2005  
Jessica Duffett, Ilsa Falis, Sara Hoberman,  
Kristin Knaebel, Amelia Neptune, Marie  
Sophonpanich, Theodore Weber, under  
supervision of Kitty Maryatt  
**This Tends to Happen**  
Letterpress, Cave handmade papers  
\$195 *page 11*

Bonnie Stahlecker 2006  
**Connecting with the Disconnect**  
mixed media, Cave handmade paper  
\$390 *page 14*





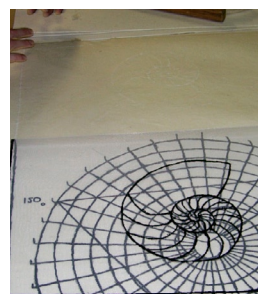
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This publication is dedicated to our interns and  
customers and their future projects



AMANDA DEGENER & BRIDGET O'MALLEY