

**Amanda Degener
Narrator**

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Interviewer**

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At Amanda Degener's Home Studio
Minneapolis, Minnesota**

BB: My name is Betty Bright, and today, May 19, 2015 I am interviewing Amanda Degener at her home studio in Northeast Minneapolis. This interview is being conducted on behalf of Minnesota Center for Book Arts' 30th Anniversary Oral History Project, which has been financed in part with generous funds provided by the State of Minnesota, through the Minnesota Historical Society from the Arts and Cultural Heritage Fund.

BB: Amanda, you were MCBA's first Paper Artist-in-Residence, from 1984 to 1987, and also the first Artistic Director at MCBA from 1997 to 1998. What background or early interests may have positioned you to respond to the idea of a book arts center? What was your understanding or awareness of the book arts as you were coming into your own as a paper artist?

AD: When I first started making paper, I always made sculpture with paper, and I hadn't the idea of book arts. Even the word, book arts, hadn't reached my consciousness until [my conversation with] Theresa Fairbanks [Harris], who is a conservator at Yale School of Art. She was thrilled that there was someone in New Haven, Connecticut where I was doing my graduate work, who had a full papermaking studio. She was teaching a conservation class at Yale, and she asked if she could bring her class there. [She said] you have a press, you have a beater; I am so thrilled [to visit], because we have been studying paper conservation. It was my last year at Yale in a two-year program. We had the whole tour and everything, and as we were walking out she was very maternal, and she said, what are you going to do next year? Where are you going? I said I am in love with someone in Minneapolis, so I am moving there. If she hadn't taken out her little notebook and written on a piece of paper, I probably would have forgotten it. But she wrote down, Minnesota Center for Book Arts on this little piece of paper, and handed it to me, and she said, if you are going to Minneapolis, you should give them a call. There is a new book arts center starting up. That was the first time I had even heard the word, book arts.

So, the next time I went to Minneapolis I called, and MCBA didn't even have a space at that point; it was working out of Jim Sitter's office at home. I said, I have a full papermaking studio and no place to put it, and I am moving to Minneapolis, maybe we

should talk. So we had coffee, and we had another coffee, and another coffee, and we really got along great. It was perfect; the timing could not have been more perfect. So, it wasn't until I actually moved in to MCBA with all my equipment, molds and all that stuff, beaters, presses, whatever, that there were all these printers [who said,] can you make us some paper? Sheets of paper! Plain pieces of paper! It is not anything I had ever really thought about doing. So, obviously MCBA had a huge impact on what I ended up doing in my life, because now I make lots of sheets of paper for lots of people all over the United States.

BB: Do you know how Theresa Fairbanks had heard of MCBA?

AD: I don't, but she wrote it down, she handed it to me, and I kept that little thing, and it worked out beautifully.

BB: So, you have moved to Minneapolis, you have moved in your paper studio. Can you tell us a few stories or share your impressions with us about what MCBA was like in those early days, from, the neighborhood and then walking in the door into that space?

AD: The neighborhood was very different thirty years ago, as you can imagine. You could park anywhere, but there weren't a lot of places to get a cup of coffee, and now that is pretty much flipped. Parking is impossible, and you can get coffee here, there, over there, over there! So, I am being flippant, but it was much quieter in those days. I think people hadn't quite discovered the Warehouse District the way they have now. And the Warehouse District is—the buildings are fabulous, it is wonderful, big, raw space, and I think MCBA was very smart to move in there, and made it more important. Because of their presence there, a lot of people came, and started paying more attention to that part of the city.

BB: So, when you moved into MCBA, had the space been finished, or were you there when the site search was still going on?

AD: I moved in the early summer of 1984. And we didn't have water until October. It was fine, I had other things to do, but I couldn't actually make paper until we had water, so it was like, Well, Jim [Sitter], September has rolled around and we still don't have water! I mean, it was sort of a joke after awhile. So, I remember that part. You had the space when I got there, because we moved all my stuff, even my personal stuff, into this storage area, and then I could return the truck and I could start moving things around. It was a big move for me, a big decision to leave the East Coast. I had only visited; I had never lived here before. I wanted to move back to the Midwest, but I didn't want to move back to where I am from—I am from Saint Louis. I wanted something different, and I like the way there is a little bit more space in the Midwest. You go to a restaurant, and the tables aren't so close together.

[Also, I appreciate] the quality of the people. Specifically Minnesota, I discovered over time the difference in the kind of people that were here. But also in the Midwest you don't have to give a verbal resume to everyone. In the East Coast it is like, yes, I got my graduate degree at Yale. You have to impress people the first time you talk to them. Here it was, Hi, I am Amanda, I am a papermaker. I liked that the people were just more down to earth, and I didn't have to impress anybody, which was really nice. And then, over time, the more time I have live here, I do think of this as my home, I have been here a long time, and this is where I am from, I tell everybody. There is a lot of self-starter types in Minnesota, A lot of people run their own businesses, there is a little bit more ruggedness, and I do think it is because of the weather. I think the beautiful weather in other places might attract people that aren't quite as rugged. It is not always easy to get through winters, certainly, in an unheated studio. But I like the fact that there are all these people here who are willing to put up with the climate, and I think that has made a big difference in how warm and welcoming they are. It is a cold climate, yet they are warm and welcoming.

BB: Back in that beginning time, you obviously met Jim [Sitter] first and moved in. As far as the artist community, can you recall whom you met first as printers or people who came to the paper studio to work with you?

AD: Yes, I actually made paper for Gaylord Schanilec. And I am so embarrassed about that paper. One piece of paper had the thickness of cardboard, and another piece was really thin. [Laughing] I had never done that before. They were really patient [saying] we need some paper! They kind of taught me how to be a papermaker. [The sheets] all need to be the same color, the same thickness. [Laughter]

BB: So was it for a book or a broadside?

AD: Yes. I did the cover paper for the special edition of the *High Bridge* book. And all the information [Gaylord] gave me was that he wanted it to be like water flowing under the muddy Mississippi. So, I did a very light marbling, white over very dark—he didn't want it brown—over a grayish paper, and it worked out nicely. It looked good, and it was the first custom paper that I had ever done. At Cave Paper now, we just celebrated our twentieth year, and we make custom papers for people all the time, about thirty percent of our business is people who say, I like the paper that you sell, but can you make it look more like, a burning fire, or, can you do the crackle but make it in a dark blue or green instead of brown. So, a lot of our business is making specific paper for people's projects, and that was the first time I had done that.

BB: It sounds like you were evolving a collaborative way to make paper with artists that might have been a new way for a papermaker to work.

AD: I hadn't really thought about that before. There are very few [handmade paper] mills in the United States. I think all of them do everything, because they have to. Like us: we

teach, we sell paper, we work with artists, we do our own artwork. You can't just say I am only going to make this one kind of paper, because you won't survive. I think that most of these mills would say, yes, we make specific paper for artists. I wouldn't say we were the first to do that.

BB: In the printing studio, who else was around that you interacted with?

AD: Basically, the people who came to work every single day, were you, and Jim Sitter, and myself, and of course, Allan Kornblum of Coffee House Press. Allan moved from Iowa the same week I did. It seems to me that we were both hauling boxes around and saying, I am tired, aren't you tired—and going out for a burger. I am not exactly sure when he moved, but the feeling was that we were the four that were there. Now MCBA has this huge staff, and they have all this activity and everything, but it was pretty quiet when we first got there. And of course everybody did everything. I know I was giving people tours of the paper studio, I was showing them how—most people had never seen a piece of paper being made by hand. So, everybody chipped in a little and did a little. And the internships started and people wanted to know what book art was, and so they signed up and we started working with volunteers and interns and, you know, the momentum just kept going, and they are still going strong thirty years later!

BB: When did Bridget O'Malley arrive? Was she one of your first interns?

AD: She was an intern. She was a student at the College of Saint Catherine in Printmaking, so she wanted to learn how to make paper for her prints. And she came in like all the other interns, I think, in the second year that I was there. I recognized her as someone who was very talented—her work was strong, and [she was] willing to jump in. And we became friends and now we are business partners, we have been business partners for twenty years. [After graduating] she worked with Tim Barrett, in charge of his production paper studio. I had a lot of experience with color matching and working with artists, and she had a lot of experience with making seventy sheets of paper in a day, which seemed a lot to me at that point. So, when she moved back to Minneapolis, I had already started Cave Paper as a sole proprietorship—it has been Cave Paper longer than twenty years. [At that time] we became a partnership and incorporated, so she owns fifty percent of the business and I own fifty percent. So, obviously I was no longer Bridget's teacher. I did teach her how to make paper, but she went off and did all these wonderful things, and brought a lot of that back into the business.

BB: Do you remember anyone in particular in the binding area? I know that we didn't have a binder-in-residence per se, but does anybody come to mind?

AD: Greg Campbell has always been very involved in Minnesota Center for Book Arts, and he was always very helpful with fixing equipment, and he has become our landlord [of Cave Paper], so I know he was very involved with MCBA's bindery. There are other people who have passed away, like Fred Brian, who was there a lot, and he made these

fabulous works of art, and sometimes he used my handmade paper. What I remember is not so much people's names, but that there was this nice combination of craft and art. I liked that there were printers there who would listen to the sound of ink on the press and would know exactly what kind of ink it was because they were printers their whole life. They were craftsmen who had this in-depth knowledge. And then you also had these fabulous artists.

So, it was a wonderful conglomeration of the arts and the crafts coming together—people who had the tradition and people who were interested in contemporary work. And I also think it is really, really wonderful that it is not on a college campus. What I discovered, not just as the Artist-in-Residence, but also ten years later when I was MCBA's Artistic Director, was that, you had so many people coming through from so many universities because it was neutral ground. You had people from the Minneapolis College of Art and Design, the College of Saint Catherine, Metro State University, and the University of Minnesota, and they all felt that it was their Center. Whereas if it had been just at one it would have created a different community feeling.

BB: Were there other historical factors that may have influenced MCBA's success in starting up during the mid-1980s, when many people felt it wasn't a strong time to start an arts organization? Any other thoughts come to mind as far as the location or community that might have helped us starting up?

AD: There was a very powerful board of directors, a very respected group of names on the letterhead. I think when you see that, whoa, Jim Alcott is behind this, and all these people from the library were behind it. I wasn't really involved in the day-to-day, board-of-director kind of stuff at that point, but they were people that were deeply interested, like Elmer Andersen, and they also had a lot of clout, and they invited people to come. I think there were 1,000 people at our opening, and I was shocked. I had no idea that that many people would come out and be interested. It was like, wow, this is fabulous, I love this! I didn't know it was going to become as popular as it has.

BB: I looked in my files and found a clipping from the *Skyway News*, December 1986. The doors opened to the public in January 1985 for classes, and we opened officially in October of 1985, so this is very soon after we were founded.

AD: This is my younger self, pouring a slurry of pulp into the vat. These are all wonderful volunteers who helped show how paper was made.

BB: Are there any other names that come to mind, here. I know there was a constant stream of people helping, volunteers and early interns. Can you evoke that paper studio space and the fact that we were so proud to have a waterproof, drainage-included papermaking facility?

AD: It was a fabulous space, and the new space is fabulous, too. [MCBA's first site] had a lot of sunlight, there were floor drains, and it was very open, so, anything you were doing, people could see what you were doing, which I thought was really beneficial to fundraising, etc. Most of the time you think of art studios, and you think of people going in and closing the door. I make my little art, and then I will put it on display. But MCBA was not like that. Whatever you were doing, everyone could see what you were doing, so that kind of visual dialogue, not necessarily a word dialogue but a visual dialogue, contributed a lot to the success of the Center.

For example, Paulette Myers-Rich, who came in to study paper, she couldn't help but see what was going on in printmaking, and after we worked together for a while she was off in printmaking, and that was fine. Or, the opposite happened, and people who were in printmaking said, oh, I want to try making some paper. So it was just one big space. And, of course having exhibitions out there of people who were making fabulous work, you would walk through the exhibition space to get to the paper studio, so even if you didn't stop and look at it, you were picking up on visual information that was influencing you directly or indirectly.

A lot of the people that I met at MCBA, like Chip Schilling, those are all people that are still my friends, and it is not that we necessarily made work at the book center together. But there might be some visiting lecturer and we would run into each other there, and someone might say, oh, I keep meaning to get some paper from you, or the next thing you know, they are over at my studio, or I am over at their studio. I think that even people who are very well established in their fields still depend on the book center for being the catalyst for getting us together. It is a family, and like any family everybody doesn't get along perfectly, but we really do rally behind the Center, and support the Center, and it has made a big difference in all of our lives.

BB: From those early years, are there any additional thoughts on what needs did MCBA fill for you or for the state of Minnesota? Thinking big picture as far as a field that was coming into its own by the 1980s nationally, but here a lot of us felt like we were operating in a bit of a vacuum.

AD: When I was involved at the book center when we first started, there was a lot of dialogue about literacy [but] it is not [acting as] a publisher in a strict sense of the word. Coffee House Press was a publisher, on site. MCBA publishes one book a year, which is incredibly beautiful, called the Winter Book. MCBA wasn't trying to promote itself as a publisher, but I feel they were really promoting literacy. And, come on, librarians love MCBA, because here you have kids or even adults coming in, making books from the ground up, sewing the book, making the paper, and all of a sudden you're going to respect those library books differently because you have actually made a book. Just to have the artists behind it, the librarians behind it, and people involved in the social aspects of literacy, the poets, the publishers, the graphic designers, the huge variety of people who were drawn to the Center. It is like, power is shared and power is positive.

Someone will decide, a board member or someone will say, we have to do this, and they will be passionate about literacy, and then all of a sudden there'll be a big literacy thing, and that is great! That shows that it is your center, so if you want that to be important, then you can have something to say about that. And I think the artists have had a voice there, maybe not right at the beginning, but it became more and more like that, and now, certainly, it is like that.

BB: That is a perfect transition to another period of time. You've always been involved to a greater or lesser degree at MCBA, and I identify you as an artist first, but of course, knowing that this is where you started teaching and focusing on your multifaceted career. Not surprisingly, perhaps, you became the first Artistic Director, from 1997 to 1998. That was a critical period in MCBA's lifespan. Would you like to share any memories, including how that came about, when you stepped back into more active involvement?

AD: I had freed up my schedule in order to have a child, and so [a return to involvement] really wasn't part of my game plan at all, but there was a very rough time when MCBA was having some financial problems, like most non-profits—growing pains, whatever. There was no Executive Director at the time; there was an Acting Executive Director, which was Jay Cowles, and he really was just trying to figure it out. Because of my involvement from the beginning, and because all of us did not want to see MCBA close—it is very difficult to reopen a place once it closes—so don't let it close! That was our attitude. So, I actually had freed my schedule, and there were some emergency meetings, and I came up with the idea of having a Co-op [Artists' Cooperative]. I spent a lot of time drafting proposals, and he brought them to the board. The artists really stepped forward, and said, we do not want this place to close and we will become members of this Co-op. We will pay a monthly fee, we will help with the mailings. So, it was a positive time even though it was kind of a scary time.

My idea of executive directors, whether that is correct or not, are people who are not really hands-on kind of people, so I could not deal with the title of Executive Director. Artistic Director seemed more appropriate. So I fought for that, but it was not a long-term goal of mine to do that kind of administrative work. When my child was born and she started walking around, I wondered, how could I do all this: run my business, do MCBA, and bring up a kid, so I helped them hire another Artistic Director. So, I think I broke the ice with the concept of Artistic Director, and I think that was very important. Beginning back in 1997 they have embraced the artist community, and it has just gotten stronger and stronger, and they have realized how positive it has been, and what a great contribution the artists have made in every way, being board members; the voice of MCBA has often been carried by the artists. And the Co-op still goes on.

BB: I would love to hear more about the Co-op.

AD: I just feel so lucky that, in 1997 we started it with just a couple members, and now there are over thirty members, and they have twenty-four-hour access to the book center,

so they are trusted with a key. They come in, they keep the presses clean, they use the facilities. It is a way of sharing the tools and equipment, and the activity is so exciting. I never really got to reap the benefits of it in a personal way until I decided two years ago to publish a book of poetry by Stuart Kestenbaum [*A Deep Blue Amen*, 2013]. I have, of course, a paper facility, but I needed to print this. So I joined the Co-op and it was so delightful to be able to complete that circle, to have the key and come in, and the energy and the activity—I was there quite a lot, sometimes from very early in the morning until very late at night, and it was alive, like the building was alive. You would have slightly older people coming in the morning, like in printing, and they would go home for lunch and they would come back. And then after seven pm at night you would have the people with tattoos all over them, and music, and they were doing all these really incredible works of art. And I thought this place is for everyone! It has a whole rhythm and a life of its own that nobody really owns; it is there and it is happening.

BB: And your book.

AD: I don't make a lot of books. I have done a lot of editions, and I wanted to show off some of our paper. Greg Campbell of Campbell-Logan Bindery made the box for it. I made fifty copies, so there is a lot of hand coloring and hand printing. [Kestenbaum is] a poet.

BB: So this says...

AD: Poetry is a prayer for looking deeply.

BB: Who lettered that?

AD: Jan Owen, a calligrapher in Maine. After making many copies she made one final copy. I made polymer plates [from it] and printed those polymer plates on my handmade paper. I have always liked [Kestenbaum's] work quite a bit, and I can't tell you how many people think that this is a typeface because Owen's hand is so even, but it is not, it is calligraphy. Since my skills as a printer and as a binder are not as strong as my skills as a papermaker, I asked Karen Kinoshita and CB [Sherlock] to help me sew the books together. So, there is a perfect example of how [things get done]. We are all there, and let's help each other. I always joke that the same five hundred dollars is moving around from book artist to book artist [Laughing]. Here's five hundred dollars for paper! Oh, here's five hundred dollars for binding! It is that exact same five hundred dollars! So, a lot of people were involved in this.

BB: Thank you. From how you describe the Co-op—talk about a historic change, it sounds as though it is in many ways the lifeblood of the Center. It keeps flowing no matter what time of day or night, no matter what.

AD: Yeah. It has been fabulous.

BB: If we move forward, in 2000 MCBA joined with the Loft Literary Center and Milkweed Editions under the umbrella entity of Open Book. Were you involved at that time?

AD: Yes. It was right at the beginning that those meetings were happening, and I would literally come in with my newborn. We would meet usually at the Loft, and they would say, let's do this thing! I would say, yeah, let's do this thing! And then I would say, oh, I have to nurse this baby! [Laughing] So, I came to several of the meetings, but it became obvious that I wasn't going to be able to be the main person. At that point they hired an Executive Director, which obviously they knew they needed, and what was great about that is that there was an Artistic Director and an Executive Director, which was really fabulous. And MCBA was back on its feet, due in large part to Jay Cowles and the people who got us out of debt. My understanding is they spent a lot of time focusing on a couple of people who could make large donations and they ended up getting MCBA out of debt and able to look to the future. That is just fabulous, and I felt like I did not have to be in that role anymore, that they were on their feet again, and I could go back to doing what I was really meant to do.

BB: Did you look at any of the other sites?

AD: No, it wasn't at that point yet. It was just the initial meetings, about applying for funding to bring these three organizations together. So, it was my role at that point was to be encouraging: MCBA is in on this, we are not in as much of a hurry as you are, but count us in. And then I was no longer Artistic Director. We hired Mary Jo Pauly with help from the search committee, and she took over going to those meetings, and probably more site visits at that point.

BB: Did you visit the new space?

AD: I did.

BB: Can you describe the neighborhood?

AD: Well, the Liquor Depot was right across the street, and we used to joke that we just would make a pipeline going from the Liquor Depot over to MCBA for openings! [Laughing] It was definitely not as nice a neighborhood as it is now. It is a fabulous neighborhood now. The [Gold Medal] park is there, and I think the State of Minnesota has embraced the beauty of the river. Historically that is fairly recent, and I am glad that MCBA, the Guthrie [Theatre], and MacPhail [Center for Music]; they have really made that area up and coming, and pleasant to go to. It is near the [University of Minnesota], and the [Gold Medal] park is there. It's great! I live by the Mississippi [River] and to ride my bike to MCBA, it is fabulous.

BB: Did you walk through the Center when it was just a core?

AD: I did. I could not believe what they were going to do. It is beyond me. I remember that there were different buildings that they were going to make into one space, and they were jacking up one of the buildings so it equaled the other ones, and I was thinking, wow, this is amazing that they are taking this on. It was very rough, and I am glad I didn't bring my little kid, who was walking at that point, because it was gutted, and there were these huge holes [and they would say], this is going to be this space, and this is going to be this space! And I could imagine it, but I thought, wow, you have got a long way to go! And they did it! It's fabulous! But a lot of people worked really hard to make that happen.

BB: Do you have any memories about the larger local, state, or national art and political worlds at that time? Any particular memories that attach to the time Open Book started that might have also explained why that was happening? Or, do you feel that it was due to the cohesive effort on the part of some board members—Jay Cowles and others—that made this happen?

AD: I guess I am probably not the best person to answer that question.

BB: How would you describe MCBA's community today might differ from a university arts community? Is there a distinctive character to MCBA?

AD: Sure. I taught at the college level for eleven years, and there is a really different feeling to a college atmosphere, where students take classes for credit. The typical age of the students in college is between eighteen and twenty-four. What I loved about teaching at MCBA was the huge variety of ages in a class, and that everybody wanted to be there. They really wanted to learn something. There was a certain amount of passion—you could see it, oh, my gosh. I think that most of the college students that I had were very interested in what I was presenting, but there are so many other things going on when you are eighteen years old, that it is just a different clientele.

BB: At the University.

AD: Yes. I just like the diversity that I would have in my classes at the book center.

BB: How would you characterize the MCBA community today, as compared to thirty years ago? How has it evolved, and can you make a comparison between the two MCBA's?

AD: There are a lot more people involved now than there were then. Back then, over and over again, the most common thing I said, was defining the book arts, because thirty years ago, people would say: book arts—what are the book arts? They would say it like that. You mean, like those Matisse cutouts, like illustrations? I had to develop a dialogue,

explaining what the book arts were. That has not come up at all in the last ten years. I think that MCBA has done a great job of bringing hundreds and hundreds and hundreds of people in to say, well, it is this and also this and it can also be this. It can be many things, and, isn't this wonderful? And because of this inclusivity of definitions, from the traditional book to the outlandish performance book—it is a book if I say it is, kind of book—and everything in between, you have a huge variety of people who want to be a part of it. That is just great. The vision of the leaders has made that happen—people like Jeff Rathernel, he was first the Artistic Director, and now he is the Executive Director. He makes stuff, and he gets it. He gets what it is like to be a hands-on person and he gets what it is like to be an administrator. So, we are very lucky to have people with such a big vision involved in the place. Hold onto that guy! Don't let him go anywhere!
[Laughter]

BB: Do you get a sense that the vision has stayed constant over time?

AD: I think that because there are so few people working for the organization, more now than ever have been, but still, when you think about IBM or something, [MCBA has] a small group of people working, so that, whoever is at the top, it really make a difference, the leadership really makes a difference. Frankly, I have been involved with MCBA for thirty years, and we have had a variety of leaders, some of them better than others. I am not going to name names, but it really shows when you've got someone who is there and who is not inclusive or gregarious, not as good at talking with people and being welcoming—that shows. One of the Executive Directors said she liked it quiet. This is an art center—what do you mean, quiet! So, people are different [and] I think it has never been better than it is now; I think it is really doing well.

BB: If we take that thirty-year perspective and keep in mind all your travels, I know you travel extensively, nationally as well as internationally.

AD: I travel and I teach all over the world, and MCBA has the best kept-up facility. A lot of times I will go into a place and the molds and the deckles do not fit, and I have to clean everything off and empty out buckets of smelly pulp. I have to get there a day or two ahead of time to get the studio [ready] so I can teach, and MCBA is never like that. They are very professional, they are very organized, their studios are very well kept up, and it is just such a pleasure to be part of it, and to teach and work with the people there.

BB: Do you think the vision of MCBA has had an effect outside our borders, nationally and internationally?

AD: Yes, people are inspired and they want to start their own book centers. There have been plenty of people who say, we want to start one of these in Montana, or elsewhere. I was just in Beijing, and it is kind of funny because [my contact there] did not really know about the other book centers. So, here I am in this huge exhibition space having this big show, and there is a free teashop, a huge store, and a bindery for a classroom. And I said,

did you know that there are four book centers in the United States? And the person who started it did not even know about these book centers. He was not an ego guy, claiming, I started a book center. Instead, he thought, wouldn't it be great if we had a classroom, and a teashop, and an exhibition. And it was this great idea: And I said, this has been going on in the United States for thirty years! Then I showed him all these pictures, and he got really excited. So I think, sometimes people know about it, and they want to do that too, and other times these ideas are like seedlings coming out of the ground, they just come up, and they happen.

BB: I think we have covered a lot of ground here. If I have one last question, if you were asked about the legacy of MCBA at this moment in time, how would you describe it?

AD: I actually thought about this before you asked it. I just feel like, It is such a weighty thing, in a way. When I think about the word, legacy, it is like, our children's children, all that stuff. Instead of going down that route, it is already a legacy, it is not one hundred years from now, it is one now. Thirty years ago I would be making paper, and there would be a pile of kids there, and I would say, who has ever made paper? And no one would raise their hand. And now, I am making paper, and, who's made paper? And every little kid is raising their hand: I have made paper! It is a lighter thing than that. People get it. They could be home watching TV, and instead they are out making paper, and making books, and paying attention in a different kind of way. So, I think it already has a legacy. And it will hopefully keep its educational and professional focus, and the leadership will keep getting better and better, and just keep going.

BB: Well, thank you, so much, Amanda.

AD: You are welcome.

BB: We very much appreciate your time, and best of luck.

AD: Ok, thanks!