

  
 mohawk

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 MOHAWK

# MAKER

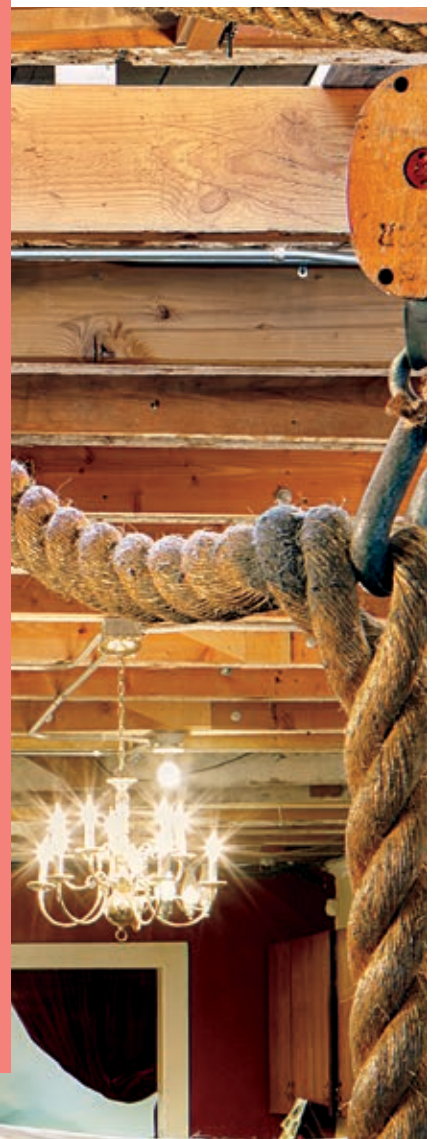
QUARTERLY

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## COMMUNITY

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FEATURING	ISSUE	MMXIV
TALKING 826 NATIONAL <i>WITH</i> DAVE EGGERS	<b>WHAT            WILL YOU            MAKE            TODAY?</b>	SPACES <i>THAT</i> CREATE COMMUNITY
BOOK PUBLISHING <i>IT TAKES A            VILLAGE</i>	No. 04	AND MORE





- COVER:  
826 VALENCIA  
HENRIK KAM
- A. MAKESMITH LEATHER CO.  
NANCY NEIL
- B. HERITAGE BICYCLES  
MELISSA SALVATORE
- C. 24TH STREET PARKLET  
S.F. PLANNING DEPARTMENT
- D. HUG 1  
GEOFF McFETRIDGE
- E. SF CENTER FOR THE BOOK  
MELISSA VAN GELDER
- F. ADX PORTLAND  
H2MEYER PHOTOGRAPHY



# WHAT WILL YOU MAKE TODAY?

WELCOME TO THE  
MOHAWK MAKER QUARTERLY

## COMMUNITY

*It's time to rediscover the common cause of community.*

During the 1900s, there was the Industrial Age, when people worked side by side (sometimes under less than ideal conditions, to be sure) to produce well-designed goods for everyday use. Then came the Information Age, when people worked alone in their cubicles, using computers to communicate virtually with colleagues and to remotely serve customers.

We're inspired by what we call the new Maker Age, where modern creators are harnessing the best of those two previous eras: a communal approach to the work, enhanced by technology and tools.

In preparation for the National Stationery Show in New York, we were in the thick of the Maker Community in action, where small businesses from around the world gather every year to display their paper-based products—from letterpress-printed notes to beautifully illustrated greeting cards to gift wrap and more. Yes, these makers compete with each other to find retail buyers for their goods. But the event's community nature benefits individual producers: Nowhere else can these creators find so many prospects all in one place. Everyone lets their competitive guard down and shares their work.

In this issue of the Quarterly, we'll explore the idea of community among makers, and the connections between creators and their audiences. Eileen Gittins, the founder and CEO of Blurb (a platform for self-publishing high-quality books), talks about how technology helps authors share their passion projects with the world. We'll look into ways that architecture and urban planning facilitate community in our workplaces, our living arrangements and our public spaces. And we celebrate a group of small businesses like La Cocina, an incubator for food entrepreneurs, and Brooklyn Boulders, a co-working space where freelancers can plug in their laptops or meet with clients—and then blow off steam on the rock-climbing wall.

In the new Maker Age, places and businesses like these bring creators together in noncompetitive, collaborative ways. This community approach strengthens their work—and helps them share it with the world.

—Thomas D. O'Connor, Jr.

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### ADDITIONAL CONTENT

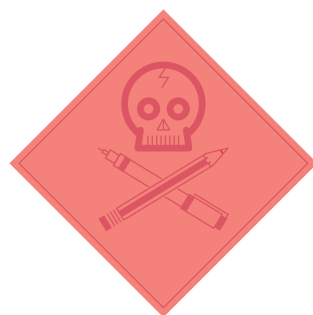
#### Mohawk Live Augmented Reality App



Mohawk Live incorporates augmented reality, a new technology which allows access to content from web-based channels via scanned images on printed paper. The app was specifically designed to enhance materials printed on Mohawk fine paper, enhancing packaging, publications, point of sale displays, and other projects printed on Mohawk products. Mohawk Live seamlessly integrates print with dynamic, interactive content and transforms a one dimensional image to a multidimensional experience featuring 3-D images, videos, photos, infographics, text, websites and animations.

*Mohawk Live is easy to download and use, following these steps:*

- 1 Download the free app from the Apple App Store or Google Play.
- 2 Point and hover a mobile device at the image that has the Mohawk Live icon.
- 3 Wait for the enhanced content to load. WiFi connections are recommended for faster load times and enhanced quality.
- 4 The app will launch enhanced content, seemingly bringing the printed piece to life.



# TALKING 826 NATIONAL WITH DAVE EGGERS

*Critically acclaimed author Dave Eggers is a co-founder of 826 National, which combines fantastical storefronts with after school tutoring that fuels kids' creativity and interest in learning. We recently sat down with him to talk about 826 National's community-minded mission.*

**What characteristics do you find essential to the 826 community?**

There's a sense of fun and looseness and creativity that starts at the top and goes all the way through the staff and volunteers, and the kids really pick up on it. If you make a clinical space for kids, and run it in a rigid way, the kids will feel it, and they won't want to be there. If you create an atmosphere that's accepting, and has wit, and where every conceivable way of learning is embraced, then the students will fight to be part of it.

**How can gathering with others teach us about ourselves? How can it change us?**

I always tell new volunteers that they'll learn just as much as the students learn. If you come to an 826 center in the afternoon, when it's full of kids doing their homework with the help of volunteers, there's a sense of general happiness and camaraderie that's good for everyone. The volunteers get to know these students, and the young people are a rejuvenating presence. The fabric of the community is tightened and strengthened.

**What qualities are unique to physical expressions of community?**

Here's something you see every day at 826: a student walking up to a volunteer and taking them by the arm to a table to work on their homework. You see these very familiar expressions of mutual trust and respect. Our learning spaces are owned by the students first and foremost—they're the ones there every day, while the volunteers, on average, spend one afternoon a week there. So the volunteers are essentially guests in the students' space. And seeing the students own that space, and then welcome volunteers into their world, is something pretty great. And it can only happen with human beings occupying the same physical space.

PHOTOGRAPH  
HENRIK KAM

**How is writing intimately tied to the creation, maintenance and growth of communities? How is 826 an expression of this?**

In a democracy, people have to feel that they have a voice. And there are so many people who don't feel like they have a voice—that no one's listening to their concerns or ideas. Being able to write effectively drastically increases the likelihood that that unheard voice will find willing ears. We're trying to give young people a very democratically available tool, and that's the power of the written language. If you have a community of people who feel like they can be heard and are heard, and where there are forums in print and elsewhere that are willing to listen to heretofore unheard voices, then you will have a far more content and thriving community.

**What prompts can you offer to help us discover, initiate or develop our relationships with community?**

It starts with listening. My favorite exercise for new students is to have them interview each other, and then write a story from that person's perspective. To listen, then to amplify. It's always a great exercise, and it always starts with listening. You don't know a thing about anyone or what they want—a neighbor, a stranger, someone halfway across the world—until you sit down and listen to them tell you who they are and what they want.



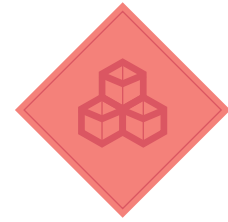


“WE’RE TRYING TO GIVE YOUNG PEOPLE A VERY DEMOCRATICALLY AVAILABLE TOOL, AND THAT’S THE POWER OF THE WRITTEN LANGUAGE.”

DAVE EGGERS

826 VALENCIA WRITING  
Children’s stories and drawings from 826 tutoring labs are collected into chapbooks showcasing their best work.





# SPACES THAT CREATE COMMUNITY

*Living and working  
spaces that link  
us together are on  
the rise.*

BY **BRYN MOOTH**

If you've ever felt squished in a crowded airport, or enthralled by the vast openness of an art gallery, you've experienced the power of space to connect us with other people, in ways both good and bad.

Recent trends in real estate, demographics, lifestyles and work are giving rise to spaces—both indoors and out—specifically designed to foster connection and collaboration. Urban density puts housing at a premium. The increase in entrepreneurship and the independent workforce means freelancers are longing for the collegiality of an office. And health and environmental concerns are driving the development of outdoor places for recreation. We'll look at each of these community-centric spaces:

### Communal workspaces

More and more people are working for themselves or for small, entrepreneurial businesses. Yet these workers miss out on the social and professional interactions that happen in an office environment. Cue the communal workspace. Co-working hubs offer desks, meeting rooms and professional services on an hourly, monthly or yearly basis. Open floorplans mean that freelancers from different disciplines can connect and share ideas and projects. Like many, The Unique Space in Los Angeles' arts district features public space that hosts art exhibits and events. At CoCo in Minneapolis, a concierge can arrange lunch for your meeting. Gangplank, with offices in Arizona and Ontario, offers a work-for-space model, where members don't pay rent but instead give their time and talents to projects for nonprofits and community organizations. Gangplank's manifesto offers a roadmap for co-workspaces, encouraging collaboration over competition and friendship over formality.

### Makerspaces

Outfitted with woodworking tools, pottery wheels and kilns, commercial sewing machines, or computer hardware and 3D printers, these shared workshops bring together enthusiasts who don't have the space or budget to acquire high-end hobby equipment at home. Makerspaces foster artistic community, offering classes and group projects. The Columbus Idea Foundry offers private instruction and public meetups

for people interested in metalsmithing and jewelry making, among other disciplines. An international network of Fab Labs, developed by MIT's Center for Bits and Atoms, brings together tech-minded makers with electronic tools and pro-grade fabrication machinery.

### Micro apartments

These tiny units, typically 200 to 300 square feet, are designed for young, urban singles whose desire for connection trumps their desire for "stuff." Compact living spaces include lots of built-ins for storage (think of an Ikea showroom), with no separation between seating, cooking and sleeping areas. They facilitate a European way of living, where personal space is less important than public life, where people walk to work, dine out and shop at street markets. Micro apartment buildings like the new LEED Platinum Harriet in San Francisco (being developed by Panoramic under its SmartSpace brand) offer amenities where residents can gather: rooftop or ground-level gardens with grills and seating, workout facilities, theaters, and party rooms. One real estate developer called the micro apartment "the architectural equivalent of the Smart Car: not for everyone, but serving a valuable need for certain households in many cities."

### Mini parks

Also called pocket parks or parklets, these are small outdoor spaces, usually the size of a residential lot or less, that are reclaimed and repurposed. They're not intended to serve a large segment of a city, but rather to give neighborhood residents a place to gather, relax and enjoy the outdoors. Their uses and features vary: some are community flower or vegetable gardens, some are small playgrounds, some simply offer landscaping and seating. In Chicago and Detroit, programs like Keep Growing Detroit and Growing Home Chicago have transformed vacant lots into urban farms that feed their local communities. San Francisco is credited with developing the "parklet" idea—transforming streets into communal areas that everyone can enjoy, with features including public art, bike parking and furniture. Like their indoor counterparts, mini parks foster connections and increase quality of life in an increasingly disengaged world.



**GROWING HOME CHICAGO**  
ANDREW COLLINGS  
Harvesting vegetables  
at Growing Home Chicago's  
Wood Street Urban Farm.



**FAB LABS**  
ADRIA GOULA  
Solar powered house built  
in 2010 for the European  
Solar Decathlon.

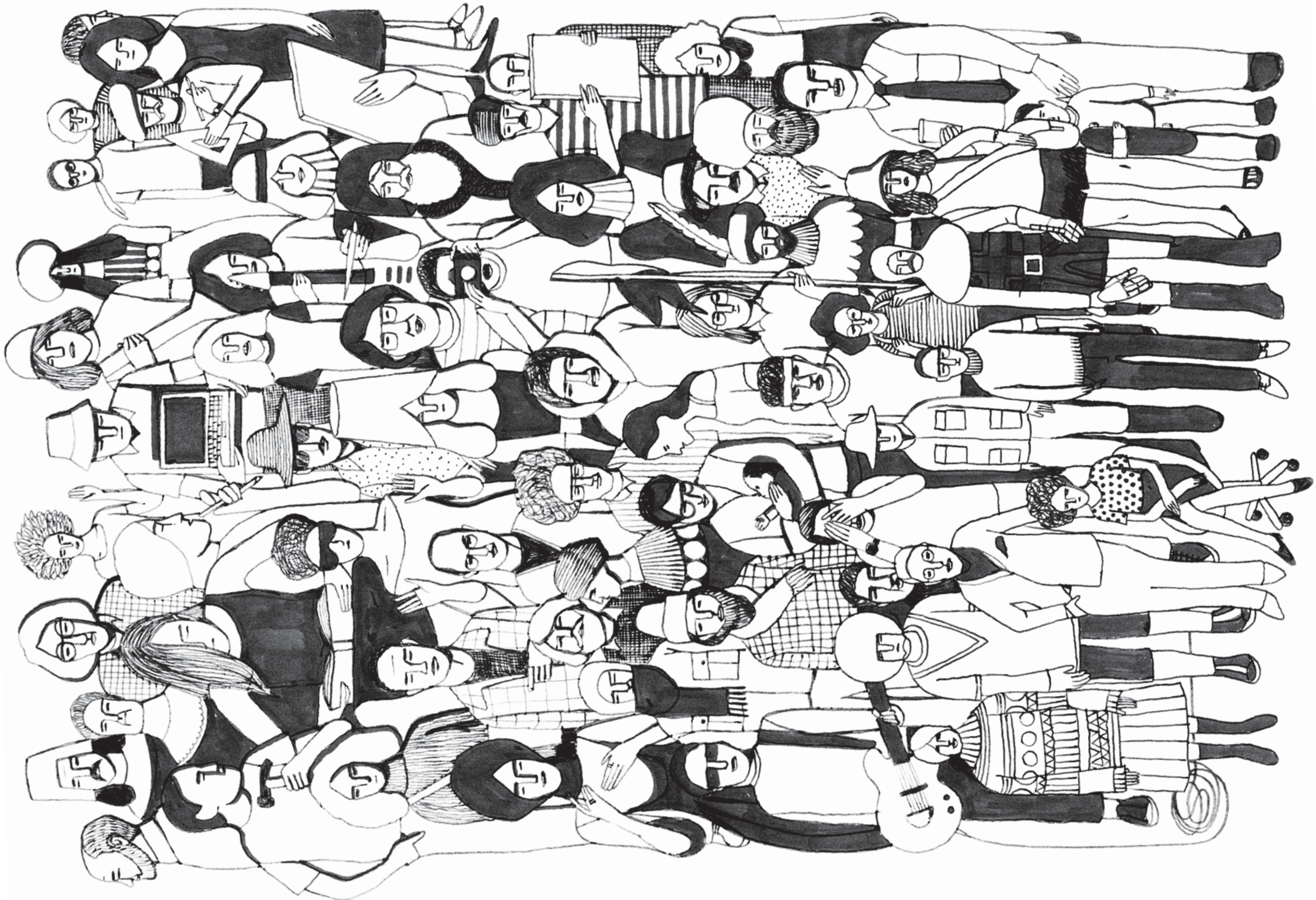


**THE UNIQUE SPACE LA**  
UNIQUE SPACE LA  
Launch party 2013,  
celebrating new public  
space for hosting  
art exhibits and events.



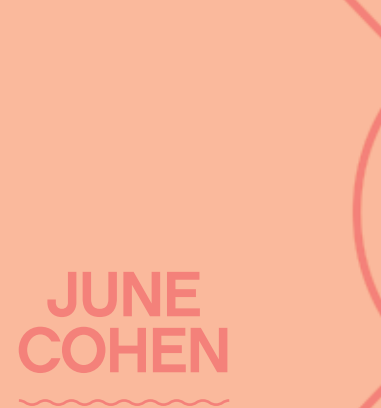
**SAN FRANCISCO PARKLETS**  
GREAT STREETS (LEFT)  
MATAROZZI PELSINGER (RIGHT)  
Two unique expressions of the  
San Francisco parklet program.







IAN  
ANDERSON



JUNE  
COHEN



GEOFF  
McFETRIDGE



CATHERINE  
BAILEY



MILTON  
GLASER

MICHAEL  
ROCK

# MAKING CONNECTIONS

DISCUSSIONS ON WORK, CREATIVITY & COMMUNITY

ILLUSTRATION  
DORA DRIMALAS

Ian Anderson  
FOUNDER, DESIGNER'S REPUBLIC

*Having begun your design career via the music world, it would appear the intersection of disciplines was a catalyst for you. Is there a special creative spark where different communities intersect?*

There is nothing new under the sun, not least the brain shriveling sterile tedium of purity.

Do the Free-Your-Mind to the cut and paste, piracy and pillage of montaging whatever we can fill our heads, hearts and hands with, to recycle culture reinvented for each and every inspired purpose. Loosen-up and ditch your heirarchy of influence... Bring on cross-fertilisation... Bring on cross-pollination and sew the seeds of creative fusion from the crush collision of everything from ideas to everything else, to the spawning of ever-new hybrid concepts. Share! Damn the drudgery of design dogma.

It was a lie! We swallowed their soundbyte wisdom! Deliver me from the politeness of less is more. Design isn't neutral, it's an open-minded mongrel snapping at the heels of flavourless safe taste. The more interested, informed and insightful we are, the more interesting, informative and visionary our work will be.

Design is neither here nor there. Truth is born of arguments. The best answers are questions. All things bright and beautiful exist somewhere in the communal space 'between'—why settle for anything less than a melting pot.

Geoff McFetridge  
ARTIST & DESIGNER

*Your work and collaborations span multiple disciplines. How has your creative community of friends and collaborators influenced this path?*

I consciously try many different disciplines—but for everything I do there is a central point of inspiration, probably drawing. So I make artwork and apply what I learn from doing this work to different disciplines. Each project is a sort of litmus test to see if what is happening in the studio holds up in other worlds.

Outside influences have always been a big part of my creative process. In Los Angeles, you drive through an industrial area and see a lot of interesting stuff going on. Vacuum forming, silk screen printing, painting cars, sewing... this sort of production is an important part of my interest in making things.

My friends are mostly creative people, but there is a really wide diversity in their interests and their work. I rarely work directly with friends, but my friends are the context in which I create. I am best connected to friends not when I work with them, but when I listen to them, when I really know what is going on with them over time. It is the same with collaborators or clients: It is important to listen very closely and to follow the choices they make, because that is where the interesting stories of the world are told.

June Cohen  
EXECUTIVE PRODUCER, TED MEDIA

*How does a community develop that transcends geography? How are these communities unique?*

I'm thinking about our Open Translation Project—tens of thousands of people around the world who volunteer their time to translate TED Talks into their native languages. What I find fascinating about this community is that it's both global and local. All of the translators are united by their commitment to spreading ideas on a global level. They're also united by a common language: They all speak English very well. But each translator is also deeply tied to his or her own language, region and culture. Their work is about going out in the world, gathering information and bringing it back home to the people they love. So this is a community that transcends geography in one sense, but each individual's work is also deeply regional, deeply personal.

Michael Rock  
CO-FOUNDER, 2X4

*What is the influence of community on design, be they the communities we are part of, or those we design for?*

The salient question might be the reverse: What is the influence of design on community?

In 1973, Richard Serra produced *Television Delivers People*, a video with simple scrolling text set against a bright, electric blue field that begins: "The product of television is people." TV shows attract audiences that networks package, value, and sell to advertisers. In short: television consumes us.

That is the unchanging truth of media. Every designed thing, magazine, website, blog, tweet, is not designed for a community, it forms the community. That's why communities are often labeled by the media they consume: MMOG gamers, Wired-readers, indie-rock lovers, NPR listeners, etc. And anything that forms a community has an intrinsic value.

Social media is the logical extension of that thesis. A "profit-model" for Twitter, Tumblr, or WhatsApp, always involves advertising, i.e. valuing and selling the community. Facebook is worth a trillion dollars—or nothing—based solely on the size of their community.

There are all kinds of communities out there, even ones who reject the label of community, but it's important to remember we work in a vast network of economic relationships. You have to figure out your position or you're just another cog in a very complicated machine.

Catherine Bailey  
CREATIVE DIRECTOR, HEATH CERAMICS

*At Heath, you joined a longstanding community of craftspeople and artists, but also had the opportunity to steward and grow that community. How do you move forward while staying true to the roots of a community?*

We recognize our heritage, while also striving to create new products and traditions—one of those being to build and support a creative community. We're doing this through the gallery shows and events we've developed in our gallery spaces in San Francisco and Los Angeles, and in collaborating with like-minded artists and designers. We're always guided by and rooted in the intention in our craft and the direct link we have to the making process, and so we move forward in that way to sustain and grow our community through design and local manufacturing.

Speaking of growing and building community... we are in the throes of that right now as we build out our creative campus in San Francisco. We have quite a few studios in our space—from craftspeople making textiles, clothing, jewelry and furniture to running a Hiedelberg letterpress machine. There's a good sense of common purpose and energy between us all, and we have the ability to stop in, say hello, occasionally share ideas back and forth, and potentially even work together down the road. It's an example of how we are literally creating community, surrounding our showroom and tile factory and our own Heath Clay Studio with other designer makers.

Milton Glaser  
MILTON GLASER INC.

*There is an openness inherent to the thriving of community, the notion of a free, ongoing exchange. Previously you've mentioned the concept of receptiveness to community. Can you explain this idea and its impact over time? Are there ways the creative community can put this idea into practice?*

If art is a survival device (which I believe it is), how does it achieve that objective? Not to trivialize the subject, I would propose a possibility. In the presence of art, our perception of what is real changes, and we witness the world without pre-conceptions. If you and I share this experience, we have something in common which creates the possibility for empathy and living within a framework of community. Our current political and economic mode is based largely on another model—"dog eat dog"—where fame, money and narcissism are the dominant values.

I don't much like the term "creative community", but it at least suggests that the Arts can be the entry point to mutual support and the acknowledgement that we are in the same boat.



## BOOK PUBLISHING IT TAKES A VILLAGE

*Publishing takes a collaborative, democratic turn.*

BY EILEEN GITTINS

I recently returned to San Francisco from London, where my company, Blurb, sponsored the London Author Fair. This event started out as a community of independent authors who wanted to publish themselves and weren't getting the support they needed at the London Book Fair, which is a huge industry event for buyers all over the world.

It's one thing to write a book, and another to deal with all the components of making it successful—and this group of writers knew they needed to band together to make that happen.

I call these self-published writers “authorpreneurs”—and in fact, the parallels between starting and launching a company and writing and publishing a book are startling. As with so many other creative endeavors (like music and film), writers are sounding a call to arms: to do it themselves. They're using technology to create, design, produce and share their work. And they're using crowdsourcing to fund their projects, instead of banking on an up-front advance from a traditional publisher.

The book world is changing. It's no longer driven by the behemoth, risk-averse media companies. It's no longer a matter of authors vs. publishers, artistic control vs. market forces. It's no longer a celebrity game, where only well-established authors have any chance at landing a book deal—in fact, anyone with a story to tell has the means to bring that story to the world. Projects that the media establishment would deem too risky, too esoteric, too “out there” can find an outlet. Publishing—self-publishing, specifically—is becoming more democratic, more flexible, more collaborative.

We launched Blurb in 2006 with a view to enabling not just the talented few—but the talented many—to create and publish a book. We discovered that people wanted to publish their work but had no idea how to do it. So we created drag-and-drop authoring tools that are free to use. We built a network to produce books beautifully, with different paper

stocks, bindery types, trim sizes, covers. Creators can print and share their work all over the world—whether they want to make a photo book as a Mother's Day gift, produce a book that spreads the word about their business, or publish the novel they've been working on for a decade. To date, more than 2.5 million people have created books with us. Think of how many of those people would not have a voice were it not for self-publishing.

While writing is a solitary pursuit, independent publishing is increasingly collaborative. Writers need help editing, shaping, designing, packaging and distributing their work. Doing it independently doesn't mean you're doing it alone—you need to form your own little tribe where you can share your talents. We're helping connect authors with other creative pros who can bring their work to life.

My favorite example of this collaborative approach to book-making is a project we've recently published (you'll find it in the Blurb Bookstore). Six passionate farm-to-table chefs in Sonoma County got together to make a unique kind of book: Imagine six little perfect-bound booklets, each of which contains one chef's menu and recipes for a community gathering, like a block party. Each book features beautiful naturalistic photography, and they're wrapped as a set with a belly band. Not only is the project itself a communal effort, it celebrates the act of coming together to share a meal. And this is exactly the kind of book that couldn't be produced through traditional channels.

The old publishing model is marginalizing even moderately successful authors, let alone the brand-new voices. But we all love books. We want books in our lives. So what are we to do?

In the spirit of artisanship and creative control, go get your work out there. There are tools, there are collaborators, there are audiences ready to help you make it happen.



A



B

A-H GATHERINGS,  
RECIPES FROM  
THE RUSTIC SOUL  
OF HEALDSBURG  
DANIEL MILNOR

B. BURRATA CROSTINI

C. GRILLED CALAMARI

D. CHEF PETER BROWN  
JIMTOWN STORE

E. CHEF LIZA HINMAN  
SPINSTER SISTERS

F. RAW ZUCCHINI SALAD

G. ITALIAN LEMON ICE

H. CHEF ARI ROSEN,  
SCOPA & CAMPO  
FINA

I. VIA CALENDAR  
MOHAWK



## VIA: A PAPER FOR THE PEOPLE

*The equal opportunity paper for all projects and budgets.*

BY BRYN MOOTH

If diversity defines healthy, strong, sustainable communities, then Via is the perfect paper to showcase in this edition of the Mohawk Maker Quarterly. We think of our Via writing, text and cover line as the Paper for the People. Hardworking, versatile and budget-friendly, Via offers equal opportunity for all creators and all projects.

Over its 25-year history it's evolved into the best-selling fine paper in the US. And no wonder: With 9 unique surfaces, Via offers a cast of characters well suited to a range of roles, from a sophisticated satin to a worldly vellum. With their quality, performance and economy, Via's digital papers are the perfect platform for small-volume, highly personal projects. While color options become increasingly limited in paper, Via's 24 shade/color combinations give greater possibilities for expression and individuality, whether it's a bold scarlet for a book cover or a light gray for custom letterhead.

Of course, Via comes with an extensive line of matching envelopes—in stock and ready to ship. Naturally, Via offers a selection of sustainably sourced fiber options that support your message of sustainability and help preserve the environment that's vital to all of us. No doubt, Via performs superbly on press (printers love its workhorse character).

What's surprising, though, is Via's affordable price point. Via brings great quality to the masses. It's the paper for today, and for every day. It lets your creative solution shine brightly, with the Mohawk quality you trust—and it keeps your budget-conscious client happy.

We think Via shares the key characteristics of the Maker Community at large: creative, dedicated, the perfect marriage of art and craftsmanship.



C



D



E



F



G



H



I



# THE MOVEMENT

CHAMPIONS OF CRAFT



## SF Center for the Book

Community resources for everything book-related  
San Francisco, CA

SFCB.ORG



"When one looks at the experience of designing and printing with mouse clicks, one has a feeling that something important has been left behind: the pleasure of working with one's hands. We see this daily in the young creatives who seek out the Center for letterpress, bookbinding and other hands-on practices in order to fill that void. The opportunity to leave one's home or office and be among community on a bustling press floor at the Center is also a draw. Even artists who have presses in their homes rent here at the Center because it's more satisfying to print and be around other makers."

## TED Fellows

Innovators and trailblazers from across disciplines  
Worldwide

TED.COM/PARTICIPATE/TED-FELLOWS-PROGRAM

"Fellows collaborations have resulted in innovations in microelectrode-array technology and open-source data collecting during crises. They've built organizations like Street Symphony, which brings music to homeless, mentally-ill and incarcerated communities in Los Angeles, and We the Data, a campaign to democratize personal data. They've created art initiatives like The Nile Project, which joined 18 musicians from the Nile Basin to record original music. The TED Fellowship is an ongoing, growing network that fosters friendships, collaborations and community."



"Few things inspire creative thought and energy to achieve more than rigorous activity. The ability to climb, do yoga, play on a slack-line or bounce around the room during a primal movement class wakes the body and mind up. Having a venue designed within the space to enable community members to immediately channel that creative energy within the Active Collaborative Workspace is what makes Brooklyn Boulders unique. Instead of expecting inspiration to come from cubicle work, our desks have built-in pull-up bars and yoga ball chairs to encourage constant movement to keep things fresh."



## Brooklyn Boulders

Rock climbing meets collaborative workspace  
Brooklyn, NY & Somerville, MA

BROOKLYNBOULDERS.COM



PHOTOGRAPHERS / ILLUSTRATORS

MELISSA VAN GELDER, JENNIFER NICHOLSON A. D. JOSH DOLL, HEATHER ZINGER  
RYAN LASH B. E. MICHELLE EDMUNDS, JON WOLLENHAUPT  
ED WONSEK C.



## ADX

Supportive community of thinkers and makers  
Portland, OR

ADXPORTLAND.COM

"When we share tools, knowledge and experiences, both products and people come out better than when we work alone. Our community provides a place for anyone, from novices making their first dining room table to people launching their first business, to access resources and collaborate. For example, David Lewis founded his business, Veteran Bicycles, at ADX where he was able to access resources for everything from marketing to manufacturing. In turn, David helps maintain our machinery and teaches others how to build their own bikes. Our community serves to make everyone better by working together."



## La Cocina

Shared incubator kitchen for food-oriented small businesses  
San Francisco, CA

LACOCINASF.ORG

"Our kitchen incubator was born out of community and continues to thrive thanks to a growing group of people committed to small businesses and the San Francisco Bay Area's foodscape. La Cocina was founded in 2005 to provide affordable kitchen space to low-income and immigrant entrepreneurs—women who had the recipes and the heart but needed help to realize their dreams of owning a food business. Organizations all over the world are replicating our model, and we're increasingly part of a national conversation on what it means to launch and support small businesses."

# THE MOVEMENT

CHAMPIONS OF CRAFT

A



## West Coast Craft Fair

*An extraordinary gathering of West Coast makers  
San Francisco, CA*

WESTCOASTCRAFT.COM



“Engaging with craft and design means more than just looking at it online. Most of what you’ll find at West Coast Craft is meant to be used: held or worn or smelled. It’s so important to have that sensory experience. The craft community may have grown because the internet is such an amazing resource. On the other hand, I think it has also grown because we spend so much time in front of a screen, and that has fueled our desire for a tangible connection to objects and the process by which they are made.”

B



## Heritage Bicycles

*Custom-made bicycle shop turned cafe  
Chicago, IL*

HERITAGEBICYCLES.COM



“My favorite way to describe the cafe is as a ‘living gallery.’ We’ve all been to showrooms that hold really beautiful things—they’re sterile and they don’t breathe in the way spaces do when people use them all the time. Our bikes live within the context of the cafe, so people are constantly in contact with them, and it plants the seed that maybe they should bust out the old Schwinn in the garage and get moving. The cafe enables an invaluable feeling of community—between baristas and customers, and between mechanics and folks who come in to talk about their bike woes and dreams. Everybody benefits from a sense of responsibility to each other.”

C



## Artists’ Book Cooperative

*Artists passionate about self-publishing  
Worldwide*

ABCOOP.TUMBLR.COM

“Working as an artist can be lonely, so finding a way to engage with others for dialogue, feedback and shared resources is critical. The power of an organized community of artists like ABC Artists’ Books Cooperative is in our relationships with each other. We collaborate, critique, inform and support each other. Our kind of organization is only possible because of the internet—our members are located in several countries (USA, UK, Netherlands and Slovenia) but between Facebook, Twitter and our internal forum, we communicate almost daily.”

D

## Virtue Cider

*Artisanal producer supporting small farmers  
Fennville, MI*

VIRTUECIDER.COM

“We believe in Slow Food International’s mission: Good, Clean and Fair. We’re committed to creating fresh and flavorsome seasonal products that satisfy the senses and are part of our local culture. We use locally sourced apples, including several rare and endangered varieties on Slow Food’s Ark of Taste. We care about the people who grow our apples and tend to the land; we pay them above-market prices for the wonderful fruit they grow. Most are multi-generational farm families and we want to support them so they can continue growing fruit into the next generation.”



E



## Make Smith Leather Co.

*Family-owned leatherworking business  
Santa Barbara, CA*

MAKESMITH.COM

“Taking the reins of a family business means being part of something that came before me. I have to figure out how our leather shop will adjust to technology and trends, and figure out what people need today. Innovation keeps small family businesses alive. I hold workshops mostly because I love to teach—but it’s also a way for us to show people the real value of handmade goods. It’s easy to come up with an idea of something to make—people do that all the time—but it’s another thing to put those ideas into action and make something with your hands. It’s harder than it looks.”



PHOTOGRAPHERS / ILLUSTRATORS

MYLEEN HOLLERO A. D. GRANT KESSLER  
MELISSA SALVATORE B. E. NANCY NEIL  
PAUL SOULELLIS C. F. MATHEW SWENSON, SAM GEZARI

F



## Paper Chase Press

*Multiple generations creating well-crafted papergoods  
Los Angeles, CA*

SHOP.PAPERCHASEPRESS.COM

“When we first inherited the company, we knew that a great way to build a community around it would be to develop a compelling program of events that would bring people to both our space and online presence. We opened a gallery in our adjacent storefront, where we host events, curated exhibitions and published books—the events give many of our collaborators an opportunity to share their work with the public. We think of every project that comes into the shop as collaborative.”



# PAPER GRADES

## QUICK REFERENCE

### MOHAWK PAPER SELECTOR

To make our product line simpler, easier to specify and to reduce our environmental footprint, we have streamlined our product portfolio, merging brands and eliminating redundant colors.

1

#### Superfine

THE ULTIMATE PAPER

Mohawk Superfine is the finest printing paper made today. No other paper has the same reputation for quality, consistency and uniformity. Superfine inspires great design with its superb formation, lush tactility, archival quality and timeless appeal.

2

#### Options

THE INXWELL PAPER

Options features Mohawk's exclusive Inxwell surface technology, combining the tactile feel of uncoated paper with the ink density and sharp detail of coated. Now including ultra-smooth Navajo, Options features six premium white shades to complement a range of styles.

3

#### Loop

THE RESPONSIBLE PAPER

Mohawk Loop is a complete collection of extremely high PCW recycled papers to support sustainable design. With a range of print surfaces and a fashionable palette of whites, pastels, jewel tones and earthy fibered shades, Loop enables environmental responsibility the Mohawk way.

4

#### Via

THE ECONOMICAL PAPER

Via is the best-selling uncoated paper in America, offering Mohawk quality at an affordable price. Featuring popular textures, colors and highly printable white shades, Via is a paper for today and for every day.

5

#### Strathmore

THE LUXE PAPER

Setting the standard for design and innovation since 1892, the Strathmore Collection is a diverse assortment of cotton papers, colors and finishes that honor tradition while striking new ground with contemporary colors and surface technologies. They add an image of luxury to all print communications.

6

#### Carnival

THE COVER PAPER

Mohawk Carnival has set the standard for intense saturated color, especially for pocket folders and other converted items. Designed for excellent score and fold properties, this cover grade offers primary hues in distinctive textures with complementary whites and text weights.

7

#### Digital

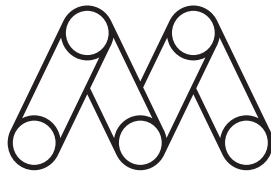
THE IMAGING PAPERS

Mohawk features a comprehensive collection of digital substrates including a family of reliable and economical coated and uncoated papers specially made for digital presses as well as a unique offering of specialty substrates for digital printing that help place you and your customers on the cutting edge.

LEARN MORE AT

[MOHAWKCONNECTS.COM](http://MOHAWKCONNECTS.COM)

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you by:



mohawk

We believe that partnership is essential to furthering the interests of craftspeople everywhere. Mohawk is proud to partner with craft printers to bring you the Mohawk Maker Quarterly.

465 Saratoga Street  
Cohoes, NY 12047

+1 (518) 237-1740  
insidesales@mohawkpaper.com  
mohawkconnects.com

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#### DESIGN & CURATION

Hybrid Design  
Hybrid-design.com

#### TYPEFACES

Chalet New York Nineteen  
Sixty, Sentinel

#### PRINTER

Sandy Alexander  
Clifton, NJ  
Sandyinc.com

#### INKS

4cp, 3 match reds,  
spot dull varnish

#### ITEM NUMBER

76-702620114  
May 2014

#### PAPER

Mohawk Via:  
Felt, Pure White  
70 Text (104gsm)  
Pages: 1, 2, 19 & 20

Linen, Pure White  
80 Text (118gsm)  
Pages: 3, 4, 17 & 18

Satin, Pure White  
80 Text (118gsm)  
Pages: 5, 6, 15 & 16

Vellum, Pure White  
70 Text (104gsm)  
Pages: 7, 8, 13 & 14

Smooth, Pure White  
70 Text (104gsm)  
Pages: 9, 10, 11 & 12