

MOHAWK

MOHAWK

# MAKER

QUARTERLY

## PRIDE IN THE DETAILS

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WHAT WILL YOU MAKE TODAY?

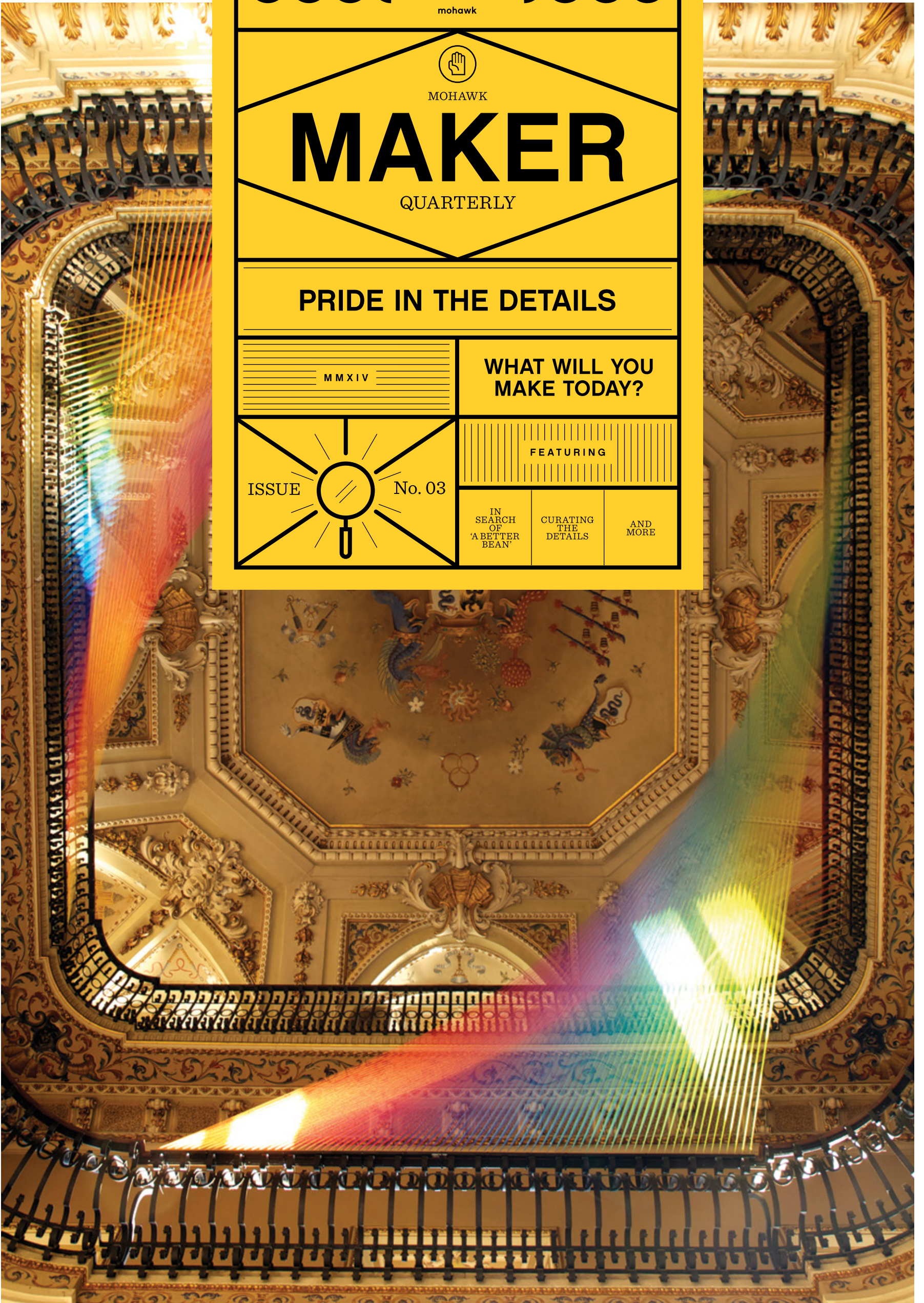
ISSUE  No. 03

FEATURING

IN SEARCH OF 'A BETTER BEAN'

CURATING THE DETAILS

AND MORE







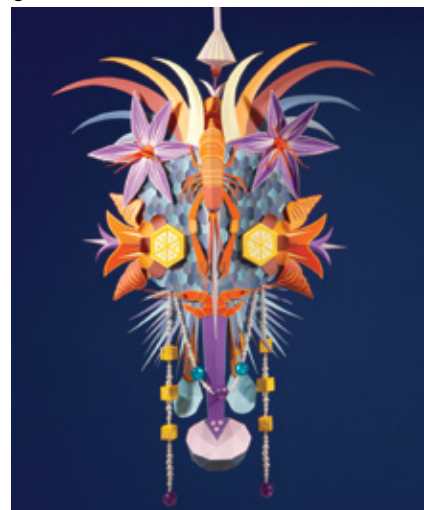
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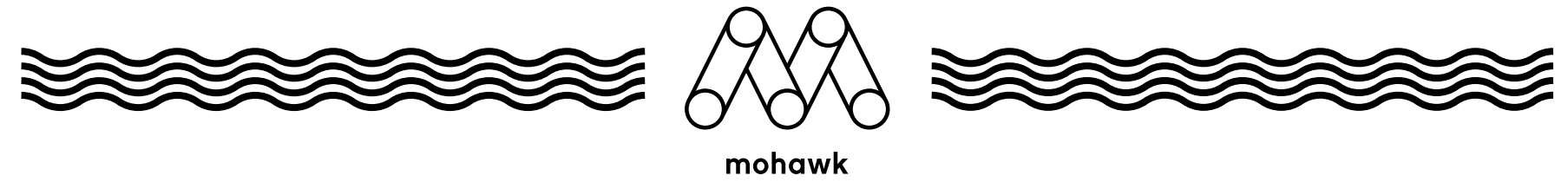


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- COVER:  
GABRIEL DAWE
- A. DANIELE PAPULI  
FAUSTA CERIZZA
- B. RAMEN SHOP  
AYA BRACKETT
- C. BEAUTY'S BAGEL  
SHOP  
C+N CREATIVE
- D. ZIM AND ZOU
- E. GABRIEL DAWE
- F. JEFF CANHAM
- G. UPSTATE  
PAMU



# WHAT WILL YOU MAKE TODAY?

WELCOME TO THE  
MOHAWK MAKER QUARTERLY

PRIDE IN THE DETAILS

*Craftsmanship & attention to detail define excellence in any discipline.*

As makers, we all understand that the fine line between good and great lies in the details—the choices, edits, materials and refinements that make a work our own. Whether you design posters or develop websites, whether you grow vegetables or bake bread, whether you craft furniture or create jewelry—you've mastered that attention to detail. Detail is the heart of craftsmanship. It's the soul of your work and the reason why customers admire it.

Recently, I had the privilege of attending an important national event in New York City that recognized 10 diverse craftspeople from across the country. These makers create exceptional, beautiful products of the highest quality. The honorees represented excellence across a variety of disciplines, from watch-making to quilt-making and beyond. But what united them was their careful consideration for every aspect of their craft: materials and ingredients, design and color, flavor and experience, sustainability and social responsibility. Cumulatively, these details elevate these makers—and the goods they produce—to the highest level.

In this issue, we celebrate passionate makers of all stripes and shine a light on the craftsmanship of their work. Ellen Lupton, Curator of Contemporary Design at the Cooper-Hewitt, National Design Museum, invites us into the collection and talks about how the details inherent in any artistic work signify its authenticity and its value. Sibella Kraus, President of Sustainable Agriculture Education and champion of farmers' markets everywhere, discusses how advocating for better-quality food means sharing it with others and teaching them to appreciate it. And we explore the science of haptic perception, which essentially means that we remember the things that we can touch with our hands more than those we simply see with our eyes. In short, we recognize that the details—especially those that we touch, taste, experience—make all the difference.

—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.





# IN SEARCH OF 'A BETTER BEAN'

BY BRYN MOOTH

*Local food advocate Sibella Kraus says that if we want people to appreciate quality and detail, we have to open their eyes.*

In the early 1980s, a young cook working in the kitchen at Chez Panisse in Berkeley, California, knew that something was missing.

The restaurant, founded by Alice Waters and Paul Aratow in 1971, hadn't yet reached its cult status as an icon of American cuisine. Waters hadn't yet become a national force for local food. And the cook, Sibella Kraus, hadn't yet launched a farmers' market movement.

Kraus and Waters knew that the raw materials of their culinary art—the eggs and meat and fruit and vegetables delivered to the restaurant every day—were decent enough. But they weren't special. There had to be, as Kraus puts it, "a better bean out there."

Before farm-to-table cooking became trendy, Waters and Kraus pursued that "better bean"—seasonal ingredients, raised locally and harvested at their peak of flavor. "We knew that the food we were getting at the time wasn't as great as it could be," Kraus recalls. "Alice was very well-traveled and she has a fabulous palate—she had tasted foods in other places that were totally full of flavor compared with foods that were a pale imitation: a bean, a raspberry, a cut of pork, a kind of olive oil."

In fact, it's experience—travel, or education, or tasting new things—that allows us to appreciate quality and attention to detail. None of us are born with the ability to taste the nuances in a fine wine or see the subtle brushstrokes in a work of art.

"You have to put yourself in that situation: You're having an experience and you just know it can be better," Kraus says. "A better bean, a bluer blue, a happier moment. That comes from experience and from instinct. If you don't know that there's something better, you think a bean is a bean is a bean."

In the creative profession, designers often encounter clients who don't appreciate the finer details that can elevate a project. So advocating for quality is an educational mission: letting clients touch a beautiful paper stock, show them examples of elegant typography. Similarly, Kraus and Waters knew that once their customers experienced what food could really taste like, they'd understand and value the difference that quality ingredients make. "Someone has to put something tastier in front of you for you to say, 'Wow... that is better, more flavorful.'"

Kraus's quest for better, more flavorful ingredients led her from the restaurant kitchen to the farm. Following her Chez Panisse

PHOTOGRAPH  
CHARLENE COLLINS

stint, her influence on our food culture has become arguably as strong as Waters's, though perhaps in a quieter way.

As a founding member of the San Francisco Public Market Collaborative and the Center for Urban Education about Sustainable Agriculture, Kraus played a major role in bringing a significant farmers' market and permanent food hall to San Francisco's landmark Ferry Plaza building. CUESA's work helped spark a groundswell in farmers' markets throughout the country, and today there are more than 8,000 such places where customers can shop from local growers. As the founder and president of Sustainable Agriculture Education, she advocates for a food system that's regional and diverse, healthful and socially responsible.

Kraus talks about the farmers' market shopping experience as a creative endeavor: Start with the basics, master your techniques, open yourself to exploration, seek out quality—and then let the magic happen. "At a farmers' market, there's all this serendipity. It's about being all in the moment with all your senses. It's a joyous place to be. It's both practical—you're buying food to take home and cook—and it's also an adventure, seeing what's there."

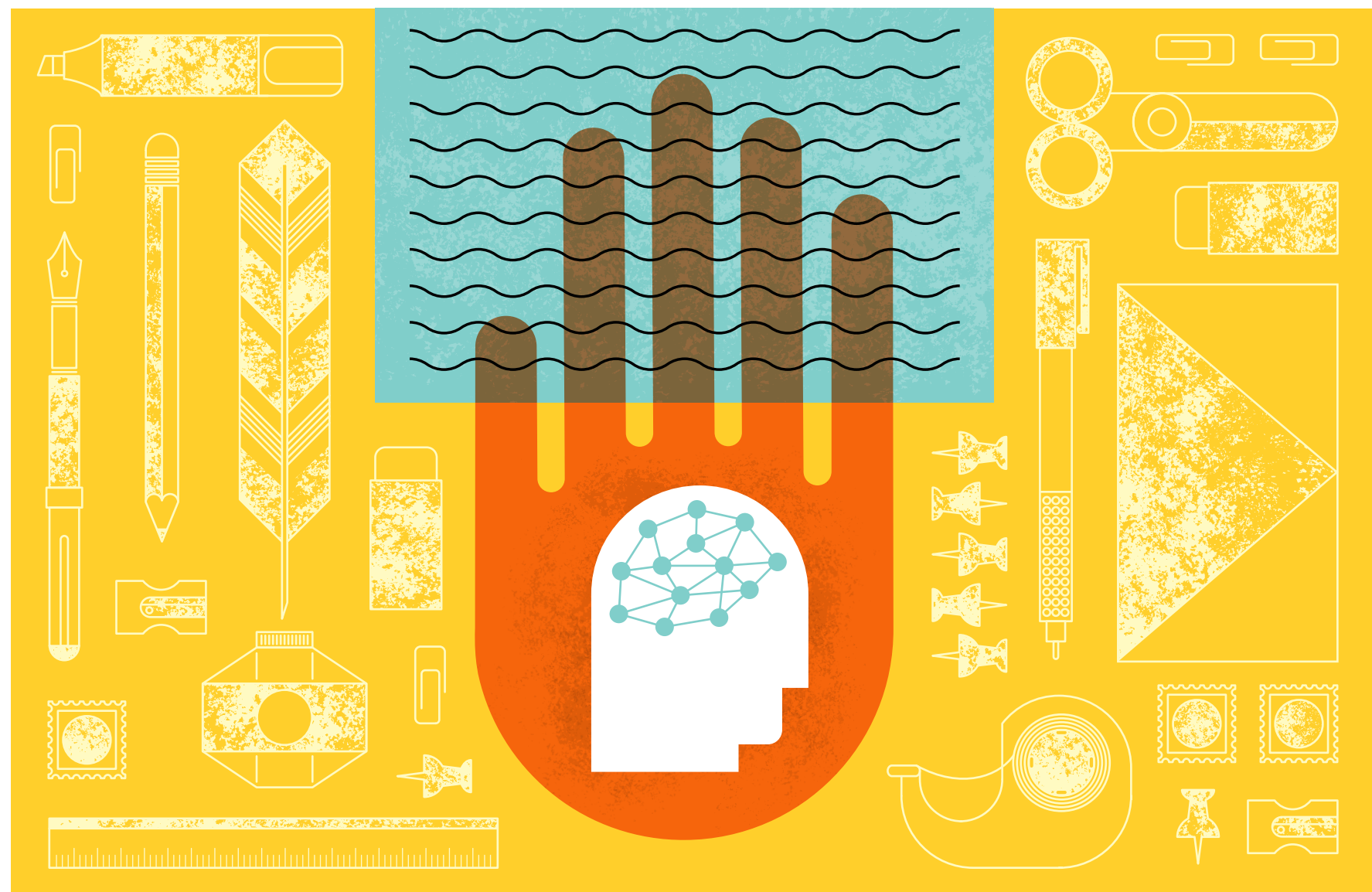
And as with any creative project, the limitations inherent in eating locally—strawberries may have moved out of season, perhaps, or the Japanese eggplants you hoped to purchase are already sold out—force a kind of inventiveness that yields unexpected results.

"It reinforces how important it is to keep a really good larder of basic ingredients: oils, vinegars, condiments, salts, spices," she says. "Shopping at a farmers' market fosters a way of cooking where you have a vocabulary of ingredients that you can mix and match. And the more experienced you get, even as you're looking over the displays, you start thinking of combinations. You compose as you shop. And that's exciting to me."

Kraus remains passionate about food that's sustainably grown, fully flavored and prepared with care. And we can follow her lead in our own creative work, by assembling all the right ingredients for every project, focusing on the details and teaching our clients why those things matter. Like those early Chez Panisse diners, our clients won't know there's a better way—unless we show them.







A



## PRINT THRIVES IN A DIGITAL AGE

*Science proves that printed messages are more memorable than digital ones.*

BY NINA LACOUR  
EDITED BY BRYN MOOTH

We live in an era dominated by virtual communication, where animated birthday cards, emailed party invitations, and digital newsletters have become the norm. But are these virtual messages as effective as their traditionally printed counterparts?

Science says no.

A study initiated by Britain's Royal Mail used neuroscience to find that, unlike virtual images, tangible objects register on a physical, sensory level that triggers an emotional response and creates lasting memories. According to the study, an image shown to someone on a computer screen stimulates less brain activity than does the same image printed on a card. Millward Brown, the research agency that conducted the study, explains how providing the experience of touch—known as haptic perception—can be used to help marketing efforts succeed: "Greater emotional involvement leads to more positive brand associations along with easier brand recall."

Haptic perception is the process of recognizing and identifying an object through touch. (It's how we know, even with our eyes closed, that we're holding a tennis ball by feeling its shape and texture.) That perception, and the emotions and memories it triggers, elevates a printed message over one delivered digitally. And it's why paper can play an important role in communication and branding.

Help your customers choose the right high-quality paper for their projects by sharing one of Mohawk's most impactful teaching tools: The Blindfold Experiment. Ask everyone in the room to close their eyes. Give them several different sheets of paper ranging from newsprint to a glossy magazine page to a sheet from Mohawk's Strathmore collection. They'll discover the difference themselves.

Once they've opened their eyes, help your clients notice the details: the watermark, the texture, the weight, the color. Give them paper and pens and invite them to take notes during your discussion about the project. Let them experience how the tactile quality of ink on paper creates a deeper impression and imprints a memory. In turn, they'll appreciate the value of physical communication in conveying a message that matters.

- A. ILLUSTRATION  
MIKE ANDERSEN
- B. STRATHMORE PAPER
- C. LOGOTYPE FOR MITTINEAGUE PAPER COMPANY, C. 1890'S  
WILL BRADLEY
- D. STRATHMORE THISTLES
- E. BIRDS FROM STRATHMORE PROMOTION  
S. NEIL FUJITA
- F. 1956 STRATHMORE PROMOTION  
TED TRINKAUS, JON ARON & BILL WAYMAN
- G. 1968 ADVERTISING INSERT  
SIMS TABACK
- H. STRATHMORE REEDMARK SAMPLE BOOK



## THE STORY OF STRATHMORE

*A century-plus reputation for quality and craftsmanship.*

BY BRYN MOOTH

In 1895, Horace Moses took a vacation from making paper to visit Scotland. It proved to be an auspicious trip. Moses owned a small mill in Massachusetts's Berkshire Mountains renowned for producing exceptional paper. During his trip, Moses was captivated by the natural beauty of Scotland's Strathmore Valley—and upon his return home he adopted the valley's name and the Scottish national symbol. The thistle, and the tagline "Strathmore Quality," came to represent Moses's beautifully made paper.

That iconic mark of quality has stood the test of time. In the early 20th century, Moses pioneered the influence of design on printed materials, collaborating with a graphic artist and a printer to create the first paper promotion. Moses emphasized color, weight, texture and fiber content as his Strathmore brand paved the way for craftsmanship in paper-making. Strathmore's high cotton content created a strong, tactile, enduring paper that became a favorite medium for artists and writers\*, its surface perfectly capturing brushstrokes, sketches and prose.

The brand's connection to design and print communication continued into the later 20th century, as design icons including Paul Rand, Milton Glaser and Seymour Chwast were commissioned to create printed projects that inspired a generation of graphic designers.

Today, as always, Strathmore papers are carefully crafted, in a sophisticated color palette and luxurious finishes. Moses, with his dedication to detail and his respect for natural beauty, would surely be pleased.

\* The Strathmore brand name began to appear on fine art papers in 1899 and quickly became known as one of the highest quality art papers used around the world. Strathmore has kept this reputation as a supplier of fine art paper for over a century. Today, Mohawk owns the Strathmore brand and manufactures all of the Strathmore papers. Pacon Corporation licenses the Strathmore name and produces all drawing, illustration, and painting products that artists and art students know and trust. Whether the medium is watercolor, charcoal, pastel, pencil or pen and ink you can rely on Strathmore to enhance your artistic efforts!

The symbol of the thistle may have taken on a different appearance throughout the years, but the quality of Strathmore Artist Papers has remained second to none. The choice of papers is one of the most important decisions an artist makes in determining the outcome of their work.

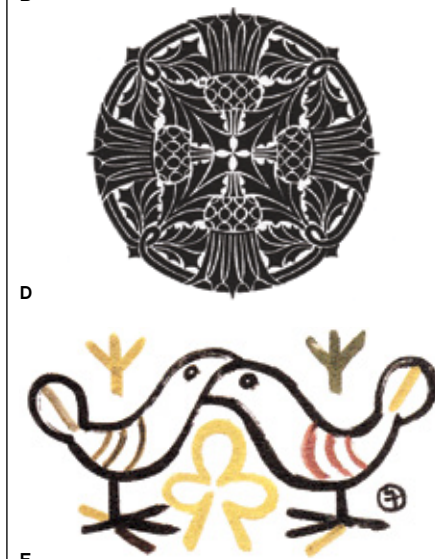
For lasting works of art, Strathmore is the artist's choice. We continue to provide artists of all levels with the ideal surface for producing beautiful works of art.



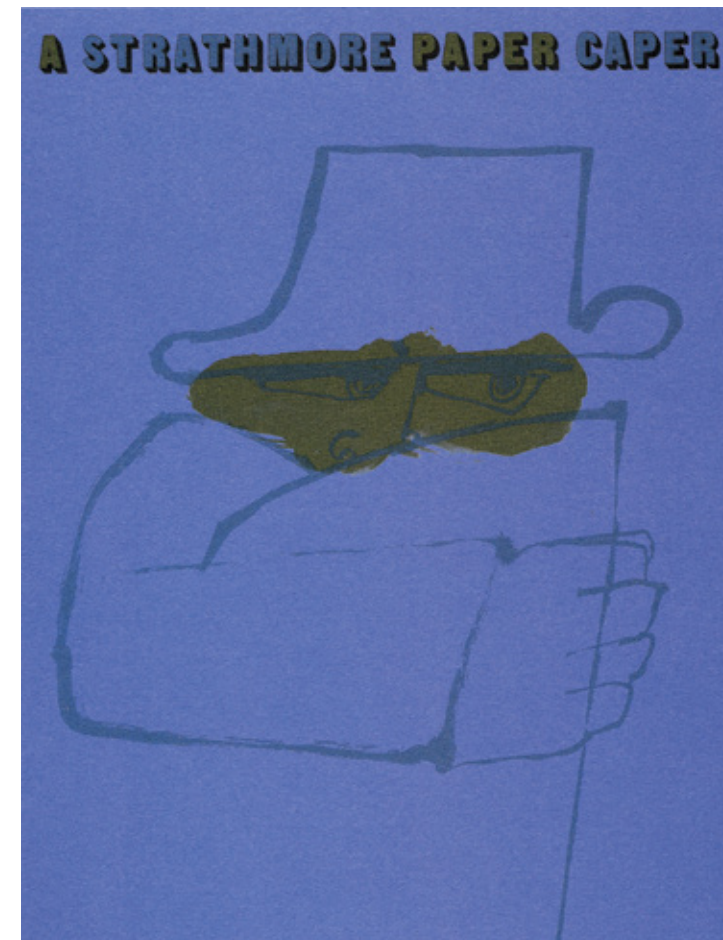
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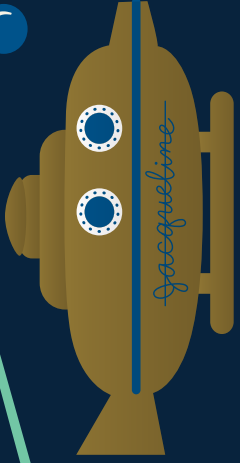
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*The* **DEFTILS** *that's*  
*what the*



**WORLD** *is* **AWAY** *of*

*Wes Anderson*





# CURATING THE DETAILS

*An interview with  
Ellen Lupton, curator  
at the Cooper Hewitt.*

BY DORA DRIMALAS

Earlier this year I had the pleasure of discussing the details with Ellen Lupton, Curator of the Contemporary Design Collection at the Cooper Hewitt.

**DD:** What do the details mean to a curator?

**EL:** The details are all part of the signature, of how things have been designed and become evidence of its authenticity. For example, we are very interested in how things are printed, and that means looking up close at the actual paper. We look at the back of the paper for impressions that indicate engravings, or letterpress. With letterpress printing, often there is a certain kind of artifact to how it's printed, to how the ink hits the paper that makes you know its letterpress. We look at the details to determine how things were made. That determines part of the value they have.

**DD:** Can you tell us a little bit about how you advocate for the details when you are deciding when something should be in the collection at the Cooper Hewitt?

**EL:** It's about recognizing design principles. The field of typography is really about details. It is understanding the subtlety of how adding one point of leading or half a point of leading into a paragraph changes the color of it—the whole weight of a page. In furniture design, it is all about how things come together and how two members are joined to create larger structures. If we just make a sketch of a chair, it will be a seat, four legs and a back, but the real work of designing a chair is how those pieces actually join and that's what makes great design.

We did a whole exhibition about flatware. With flatware you need to make sure that the weight feels right in your hand—balanced just so and the knife doesn't go falling off the plate when you are bringing your dish to the sink. There's detail that you don't even see, it's something you feel, the presence of the piece in your hand, it's very subtle and really important.

**DD:** How can designers today learn to be advocates for the details?

**EL:** There is a lot of emphasis right now on concept in design and design strategy but at the end of the day, if the execution is faulty, it really doesn't have the impact that you want—and it ends up not really being worthwhile. We have learned to invest a lot of time in brainstorming and conceptualizing and solving problems and that's really great... but is it really? If you spend a year on a project and at the last phase you stop paying attention to how it actually gets executed, it won't succeed. Designers should keep diligent right up to the end.

**DD:** Curators are in some ways assemblers of history. How do the details make the difference between what's remembered and what's forgotten?

**EL:** You might not remember all the details, but the details make you feel something and that is what we remember—the experience.



**VALENTINE**  
*Typewriter & case*  
Designer: Perry A. King & Ettore Sottsass, Jr.  
Manufactured by Olivetti  
Materials: ABS plastic, metal, rubber  
Italy, ca. 1969

**MODEL 302**  
*Telephone*  
Designer: Henry Dreyfuss  
Manufactured by Western Electric Manufacturing Company, for Bell Telephone Company  
Materials: Metal, paper, rubber-sheathed cord  
United States, ca. 1937  
Photo: Hiro Ihara



**KABUKI PLAYERS AS THE EIGHT SENNIN (TRIPTYCH)**  
*Woodcut print*  
Artist: Kininaga  
Materials: Woodcut, color inks  
Tokyo, Japan, 1810–20



All objects are part of the Cooper-Hewitt, National Design Museum collection.

**KUNSTGEWERBEMUSEUM, ZÜRICH EXHIBITION GRAMMO-GRAFIK, [RECORDED MUSIC GRAPHICS]**  
*Poster*  
Designer: Gottlieb Soland  
Materials: Lithograph on wove paper  
Switzerland, 1957  
Photo: Matt Flynn



**SNOW WHITE'S COFFIN**  
*Turntable & receiver, Phonosuper SK55*  
Designer: Dieter Rams & Hans Gugelot  
Manufactured by Braun AG  
Materials: Painted metal, plastic, ash  
Frankfurt, Germany, 1956



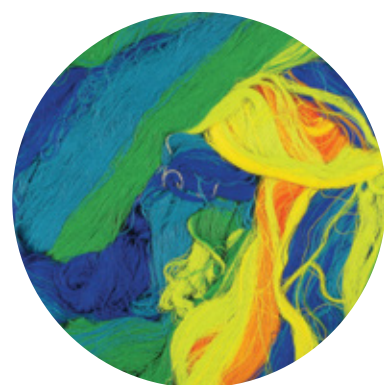
**GRASSHOPPER**  
*Chair*  
Designer: Eero Saarinen  
Manufactured by Knoll International  
Materials: Plywood, wool upholstery  
United States, ca. 1940



# THE MOVEMENT

CHAMPIONS OF CRAFT

A



## Gabriel Dawe

*Transforming place and space with Technicolor  
Dallas, Texas*

GABRIELDAWE.COM

"I believe my work is composed only of details; however, when all these details come together to make one work, the results become invisible. You're then left with a powerful work of art; all those details working together as one unit. It instills a sense of wonder, and if someone wants to know more about it on an intellectual level, they can do some research. The first thing I go for is a visceral reaction, but the great thing is that the work has many layers. It's up to the viewers how deep they want to go."



PHOTOGRAPHERS / ILLUSTRATORS

MIKE METCALFE, GARY STRUNK A. D. AYA BRACKETT  
JIMMY BELTRAN B. E. JEFF CANHAM  
SALVATORE BASILE, ENZO PELLITTERI C.

D



## Ramen Shop

*Chez Panisse alums turned ramen masters  
Oakland, California*

RAMENSHOP.COM

"Our noodles are made fresh every day with organic eggs and flour. The broth is made from scratch. Even the anchovies that go into a dashi are cleaned and dehydrated in house. As far as we know we are the only ramen place in America that does all of this. All our ramen bowls are made by the very talented Jessica Niello who is an incredible artist in different mediums. Carrying a well-crafted ramen in a well-crafted bowl to someone feels very special."



B

## Williams-Handmade

*Stylistically innovative, traditionally crafted leather goods  
Worcester, England*

WILLIAMSHANDMADE.COM

"I personally make each piece from scratch; I do not use any factories for production. All of the leather is cut out by hand and I use many traditional hand tools. All of the leather used is traditional English Bridle leather, dyed and finished by hand in Northampton and all of the locks and fittings are solid brass made by the last remaining company in England. You cannot have true quality and craftsmanship without taking care of the details. If you were hand-stitching something and one stitch went out of place, a true craftsman would start this again. All of the details need to be correct for the end product to be perfect. It's kind of like a scientific experiment: unless you measure out all of the ingredients precisely, the end result is not going to be right."



C



## Daniele Papuli

*Maker of paper sculpture installations  
Milan, Italy*

DANIELEPAPULI.NET

"I think the world must be touched. Sculpture is an ancient way by which to understand the world and appreciate the materials of earth. Matter has a weight, a gravity, a sensibility. I have this voracious connection with my favorite matter: paper. I draw my paper structures on paper sheets in pencil or pen, and I often build volumes and fragments with my hands. I don't understand some contemporary experiences of art. I think that a simple idea must be built directly, and that people can recognize and feel that moment of the creation. This is the force of art for me."



E

## Jeff Canham

*Traditional sign painter  
San Francisco, California*

JEFFCANHAM.COM



"Painting letters by hand really helped me discover the beauty in imperfections. It took me a while to recognize it, but the inconsistencies are now what make sign painting attractive to me. No matter how hard I try to make something perfect, there are inevitably flaws, and those nuances are the details that I appreciate... I'm optimistic about sign painting's future. It went through a rough patch where older sign painters were hanging up their brushes and it didn't seem like there were

too many people keeping the tradition going. But now there's no shortage of young people that are interested in learning the craft and pursuing a lucrative career in hand painted signs."



# THE MOVEMENT

CHAMPIONS OF CRAFT

A



## Olympic Provisions

*Elias Cairo crafts European style charcuterie  
Portland, Oregon*

OLYMPICPROVISIONS.COM



"We grind every spice we use every morning to ensure that we capture the true essence of the spice. When you think how much nutmeg, for example, is in a 500-pound batch of bratwurst, it translates to about two hours of a guy standing over a micro plane grating away just to ensure that we catch the true flavor of it. It makes it all worth it when you hear someone say that they have never tasted salami or a bratwurst, pate, bacon or whatever it is like this before. And in a way it all goes back to details."

B

## Guy Laramee

*Books to landscapes  
Montréal, Canada*

GYLARAMEE.COM

"To me details are only residuals, what remains after inspiration. The ensuing dedication, involvement and commitment have freed me from myself. They are the mark of being one with the work, the sign that the artist was totally taken by the work. But I don't attach importance to details if they upstage the unity of the work. The mission of the work is always the same: don't get too get lost in details so that you lose the overall unity of the finished product. Art is that: maintaining an organic relation between part and whole, so that in the end, you can't differentiate what is a detail and what is not."



PHOTOGRAPHERS / ILLUSTRATORS

DAVID REAMER, ROBYN VON SCHWANK A. D. PAMU  
GUY LARAMEE B. E. ERIC STANDLEY  
ZIM & ZOU C. F. C+N CREATIVE



D



## Upstate

*Garment-makers using the Shibori technique  
Brooklyn, New York*

YOUREUPSTATE.COM

"Details are the heart of what makes our product unique. You can take two Upstate pieces dyed in the same color and technique and examine them side-by-side and find so many differences in the details of their patterning. Every detail of the dye bath can influence the outcome of the product. The fact that each piece has a hand dyed element designed into it makes each one a wearable, one-of-a-kind piece of art. Many people have mentioned that our pieces have this hypnotic, almost therapeutic quality. When one detail is noticed, your eyes move to the detail within, and so on."



C



## Zim and Zou

*Artist duo specializing in paper sculptures  
Nancy, France*

ZIMANDZOU.FR

"We work with our feelings when it comes to the details. Even if we've chosen a main color theme, we decide the color association on the go. Keeping a kind of 'playground' while working is important to us as artists. The texture of a paper means a lot to us. It's just a point of view, but I think that showing a real object made with real materials, with no major retouches, can give impact to a picture. This is why we like to let the strings be visible, or sometimes preserve a few imperfections that we do not wish to retouch."

E

## Eric Standley

*A fine artist of the upmost detail  
Blacksburg, Virginia*

ERICSTANDLEY.30ART.COM

"I believe simultaneous awareness is a key factor in my work. The math that I employ is straightforward geometry, similar to what is found in Gothic and Islamic architectural ornamentation. Aesthetic decisions on areas that are .01" wide build upon one another, creating a woven space that is anything but random. The formation of these details is accumulated dynamically with intention toward my original sketches. The point of holistic awareness and micro-accumulation is never met seamlessly... these are precarious intersections that are met with cautious curiosity, as if knowing I will be discovering something for the first time."

My meticulous nature is satisfied at these important details, and I would be suspicious if these obstacles did not exist in my process.



F



## Beauty's Bagel Shop

*Makers of Montreal-style wood fired bagels  
Oakland, California*

BEAUTYSBAGELSHOP.COM

"We kind of obsess over the details of our business. We think that the small things contribute so greatly to the experience of the customer, probably without them even realizing it. For instance, matching up the curve of the omelet with the curve of the plate, baking bagels throughout the day so someone gets to carry a paper bag full of warm bagels home, baking cookies in small batches so maybe one or two customers get to eat a warm cookie, or getting rid of coffee two hours after it's brewed because it's just not as amazing after that. Those considerations rule what we do everyday."





# 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 fibred 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 1895, 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

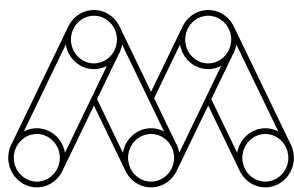
THE IMAGING PAPERS

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)

*Brought to 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.

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Cohoes, NY 12047

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

#### DESIGN & CURATION

Hybrid Design  
Hybrid-design.com

#### PRINTER

Sandy Alexander  
Clifton, NJ  
Sandyinc.com

#### TYPEFACES

Chalet New York Nineteen  
Sixty, Sentinel

#### INKS

4cp, 2nd black, match yellow  
and orange, spot dull varnish

#### PAPER

Mohawk Strathmore,  
Pure Cotton, Ultimate  
White 24 Writing (90gsm)

#### ITEM NUMBER

76-702621013  
January 2014

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