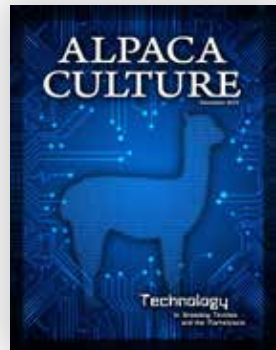
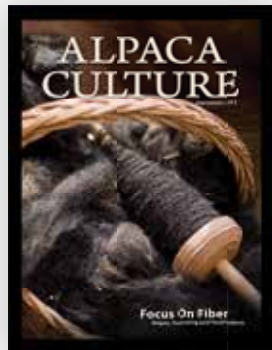


CUSTOM PUBLICATIONS

ALPACA CULTURE MAGAZINE

Designed in Adobe InDesign

Alpaca Culture was more than a magazine. It's voice – in social media, print and video platforms – represented the alpaca industry for seven years.



Máximo Laura was born in 1959 in rural Ayacucho, Peru and is a fifth generation weaver. The basis of his hometown culture was shaped by the pre-Columbian traditions of the Wari textile civilization.

As a student, Laura supported himself through lean times by weaving in Lima. The early years were not easy and Laura tenaciously hung on, in the beginning working in a studio with no roof.

At just 26 years old in 1985, he had his first exhibition at the Cultural Center of Buenos Aires, Argentina. He continued to grow his skills and reputation until in 1992 when he was awarded a Latin American UNESCO prize, a remarkable achievement.

From there, he has received many additional honors and widespread recognition. His work has been exhibited more than 100 times in 29 countries and is known worldwide for its vibrant color and intense emotional impact.

In 2011, he was awarded "National Living Human Treasure" of Peru. This honor, given by UNESCO, goes only to an artist whose role has been and continues to be to preserve and elevate the culture of their homeland.

Other awards Laura has received include: "Manos de Oro" (Golden Hands) of Peru, "Master of Iberoamerican Craft," and "National Grand Prize Amauta of Peruvian Handicraft." Amauta is defined as "master" or "wise one" in the Quechua language. It was historically reserved as a title for teachers in the Inca empire.

Left: "Song of the Heart." Artist's statement: Nature, humanity and thought manifested in a cosmological landscape with mountains; formation of a couple with a hug to freedom, representing vitality and the continuity of the center of existence: the heart. Materials: Alpaca, cotton and mixed fibers.

Opposite: The complexity of Laura's weaving almost defies understanding and requires a Zen-like concentration, evident on his face here in profile. Each skein here has been created by a color specialist according to his exact color specifications. Here, he is among "textures, colors and forms during the weaving process in 2017."



How does color inform your work?

The color found or used in a piece is an enigmatic and mysterious act; a high sensitivity challenge; it gives life and spirit to a composition. The choice of the range of colors gives a level of force and expression to the message that I want to portray. The temperature is achieved with light, which at the same time determines the energy, space and the center of interest (which in my case is to find lyricism, spirituality and poetry); light and shadow helps me bring intensity, movement and dimension to my work. The color nourishes with its variety, the impact that it creates to our sensitivity, the softness and intensity gives power to each piece.

Why do you choose to use alpaca in your work?

It is a very noble fiber for its softness, brightness, texture, strength, its capacity for unlimited dyeing and fixing capacity. It allows easy handling, interlocking, twisting and combination in its use; achieving a very rich and organic texture that invites you to be close and feel its warmth. It is a perfect material to obtain the colors that I include in my

paintings, and so it gives me the freedom to color with endless possibilities.

What inspires you?

My first contact with visual art was the great universal expressions of the 20th century, particularly painting and then in parallel, the ancestral art of this continent.

Later, the traditions, legends and myths; beliefs, customs, cultures and religions. The astonishment and commotion created when living, growing and observing the nature of the cosmos, of mankind and his thought and expressions. Each piece is a recreation and testimony to that intense, unpredictable and unfathomable experience. Every life experience, every environment that I have experienced has an influence in my work, which is why I think it is deeply human, aiming towards something fantastic, realistic and spiritual at the same time.

COLOR ME NATURAL

Thousands of years ago, in South America, alpaca fiber was used in its original state, taking advantage of its fabulous range of colors. It was also dyed with natural materials derived from plants, animals and minerals, thus increasing the color palette from many to an almost infinite number. This allowed for the production of spectacular textiles, some ancient examples of which have survived, amazingly, for modern eyes to admire.

More recently, humans have developed chemicals to infuse color into alpaca fiber more cheaply and with fewer associated labor costs. Unfortunately, many of these options are harmful to the environment. In particular, runoff from dye bath rinse water is causing widespread pollution to important water sources, particularly in underdeveloped countries.

Chemical dyes are notoriously destructive, creating a big pollution problem for some segments of the textile industry. They contain environmentally toxic ingredients like plasticizers, heavy metals, halogenated solvents, genetically modified organisms, chlorophenols, aromatic solvents and other chemicals you most likely do not want to wear against your skin, much less release into the environment. The World Bank has estimated that nearly 20% of industrial water pollution comes from textile dyes and treatment. Thirty of these chemicals cannot be removed from water.

Natural dyes are a perfect match with alpaca fiber, one of the most eco-friendly fibers on earth. When naturally derived dyes are used instead of synthetics, native peoples and other textile manufacturers are becoming aware that they can command higher prices for fiber goods. As a result, they are able to produce more of them, relying less on chemicals and preventing damage to their countries.

In some communities, ancient traditional dying techniques have recently been resurrected to take advantage of the eco-conscious market. This results in a workable business model for underprivileged peoples, some of which are the descendants of the very cultures producing the magnificent textiles thousands of years ago. The importance of bringing hope to impoverished communities, putting food on the table for families and improving the life choices for the surrounding culture is enormous. ■

SOURCES:

- "How Textiles are Made: Natural Dyes." Threads of Peru: Authentic Andean Textiles. Version 4.0. Threads of Peru, 2012. Web. 2 May 2012. <http://www.threadsperu.com>.
- "Indigenous Design." Our Finishing and Dye Process. Indigenous Design. n.d. Web. 11 June 2012. <http://www.indigenousdesigns.com/section/parment/>.
- "Water Pollution, Textile Industry (% of Total BOD Emissions)." Data. The World Bank. n.d. Web. 11 June 2012. <http://data.worldbank.org/indicator/EE.BOD.TXTL.ZS>.



ABOVE: A range of colors created with crushed cochineal, or cactus aphids.

RIGHT: An assortment of vibrant natural dyes.



Plants used to produce natural dye, found mostly in Peru:
Red: Cochineal, Achancaray, roots of Chapi-Chapi
Green: Chilka and collpa, a mineral
Purple: Awaypali
Grey: Tara and Blue Colpa (iron sulphate)
Blue: Anil is a plant that makes indigo dye when processed, not found in the region.
Yellow: Qolle

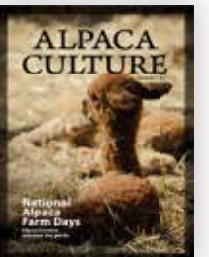
Sweater Trends

By Meyla Bianco Johnston



Are sweater trends relevant to anyone on earth besides fashionistas? Certainly alpaca breeders growing fiber for fashion sweaters and designers using alpaca should be keenly interested! As one of the most amazing natural fibers on earth, alpaca can be used, in some capacity, for any fashion movement modern designers can dream up.

Photos courtesy Michael Leow, Fashion Snoops



Each custom publication presents its own unique challenge in branding a company or a recurring event. Multi-page documents require more than design. They must be strategically organized to include pictures, graphics and copy to create a cohesive piece.



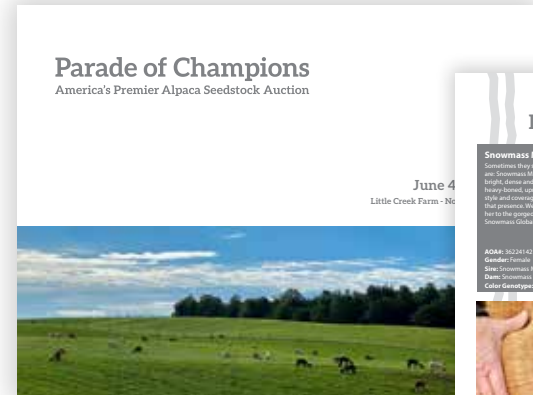
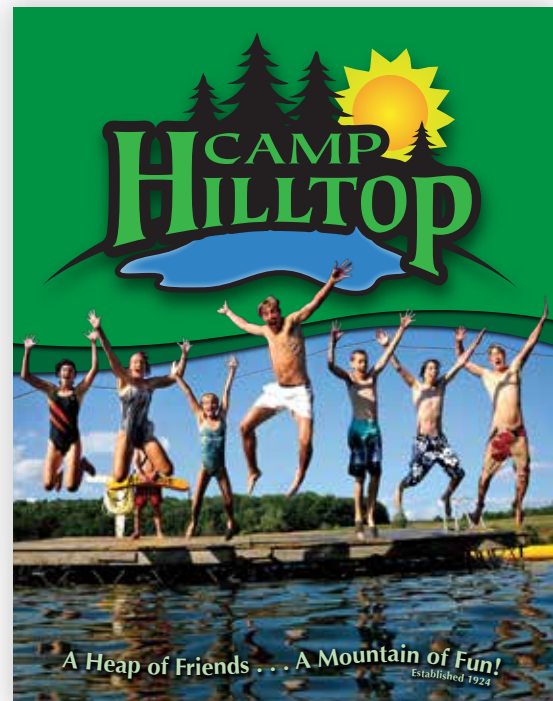
Currently in production as a Bi-Annual publication for Alpaca Owners Association, the United States national registry and support organization.



Camp Hilltop is a premier overnight camp in upstate New York. We designed this brand from the floor up maintaining a cohesive color theme, image theme and brand across all media outlets.



This catalog is produced annually both in print and as an online catalog. It consists of 50-65 lots and is responsible for generating a large portion of operating capital for the ranch.



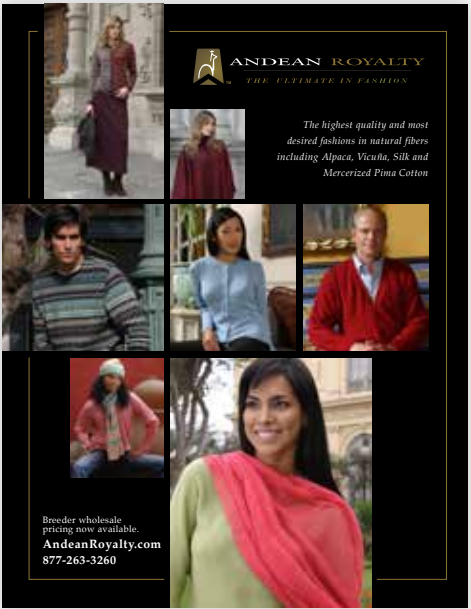
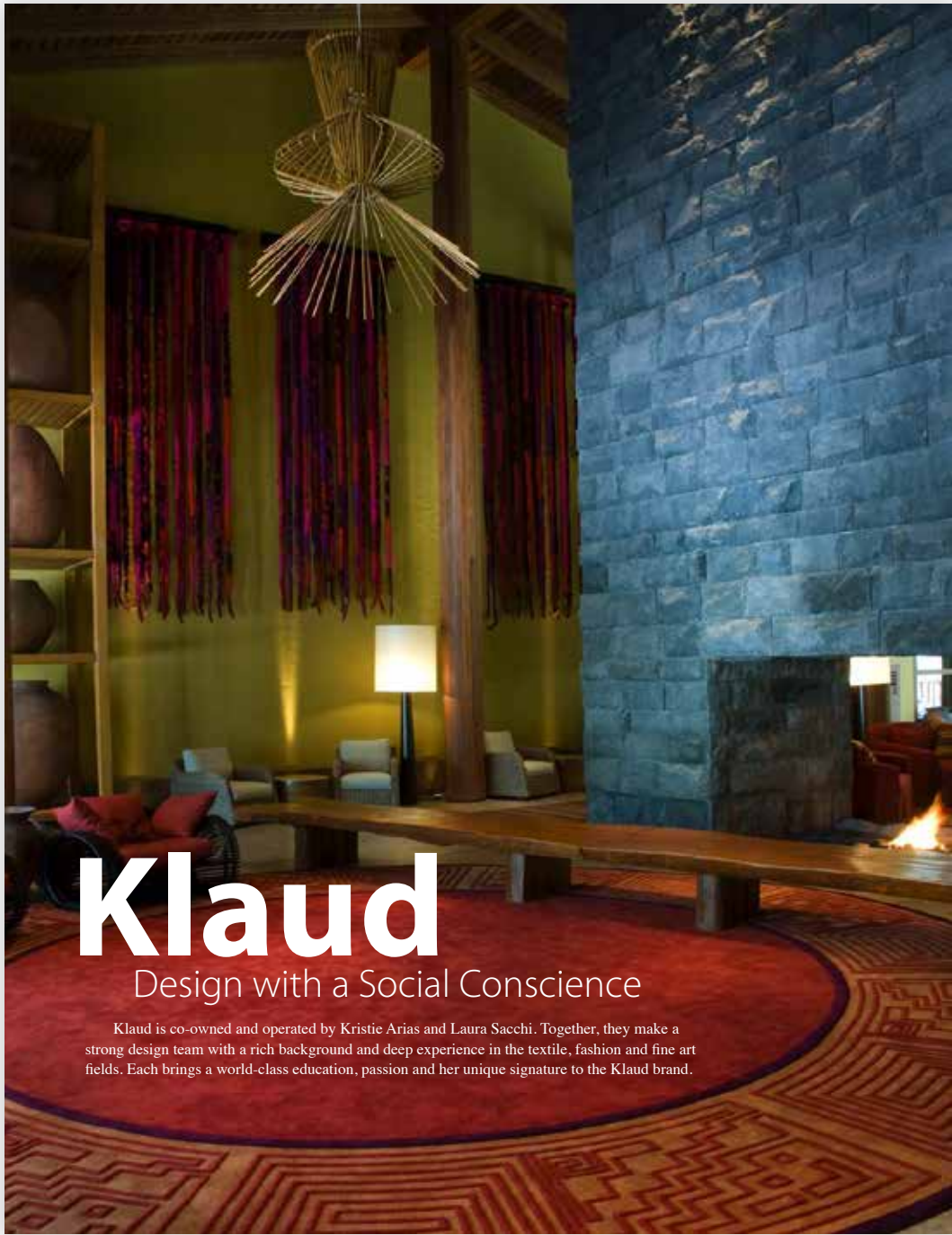
Designed in Adobe InDesign.

This catalog is produced annually for one of the best alpaca breeders in the world. It is produced both in print and as an interactive online catalog. The online version features video and other interactive elements to engage the viewer while exploring the auction lots to increase viewer time.

ADVERTISEMENTS

Designed in Adobe Illustrator

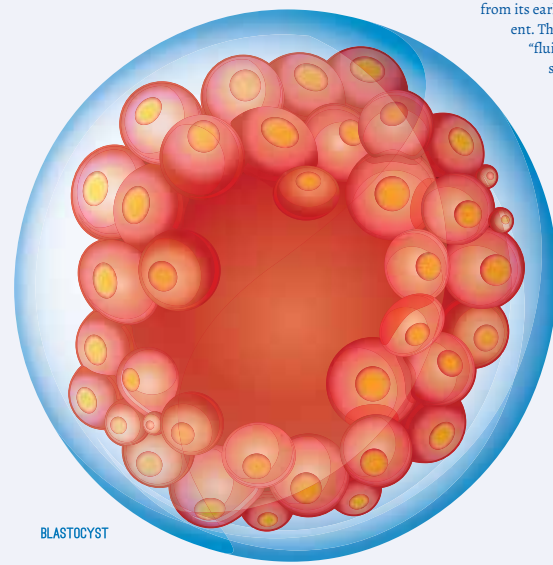
Singular, simple messages work best in advertisements.
A cluttered page filled with information is hard to understand and can often lead viewers to turn the page.



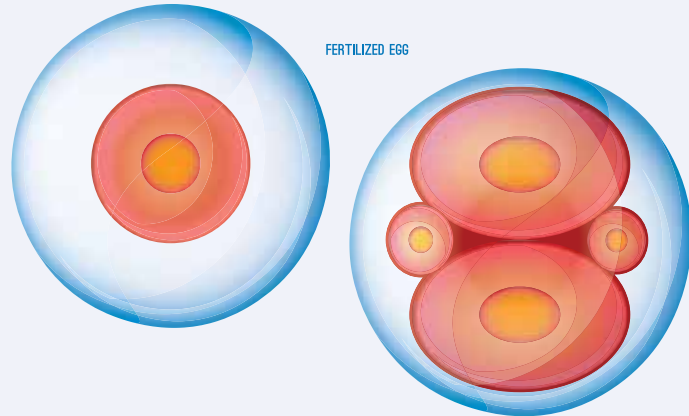
First, a basic review of embryo development is helpful. In most mammalian species, an egg is ovulated monthly, either “spontaneously” or “induced” by the act of breeding. If that egg is mature, it is capable of being fertilized by exposure to good quality sperm from a male. If that egg is not mature, or over-ripe, then it cannot become fertilized normally. For fertilization to occur, moving sperm must adhere to the egg and then gain entry inside of the egg in order to exchange genetic material. That fertilized egg is now referred to as a zygote, and as it begins to grow, as an embryo. In any species, an embryo begins life as a single celled zygote. Then, within a day that single cell divides into 2 cells, and within a day or so, within time that varies from species to species, those 2 cells divide into 4 cells. Then in another day or so, those 4 cells divide into 8 and so on, as the embryo grows within the female reproductive tract. In humans, cows, most livestock and presumably alpacas, this early embryonic development occurs inside the fallopian tubes,

or oviduct, as the embryo is slowly making its journey from the far end near the ovaries down towards the uterus. The appearance of the embryo at this point is much like a ball-like cluster of cells contained within its transparent protective shell, or zona. These early stages of embryo growth have also been described as “grape-like clusters” as cells continue to divide. The time the embryo spends traveling through the oviduct again varies by species, but in humans, cows, horses and many species, the developing embryo will drop into the uterus by day 5 or 6 of life. It is believed that alpaca embryos enter the uterus on day 7 or 8 of life. When the embryo reaches over approximately 100 cells during its transit towards the uterus, its shape changes from the ball-like cluster to become a thin single layer inside of its zona, morphing into a structure called a “blastocyst.” At the time the embryo enters the uterine cavity on day 5-8, a viable embryo will have reached this blastocyst stage. It is at the blastocyst stage that a morphologic assessment can be made that is highly predictive in many species of successful pregnancy.

A blastocyst not only looks entirely different from its earlier stages of growth, it is different. The term blastocyst literally means “fluid filled cavity”. The blastocyst stage of any species of animal is as

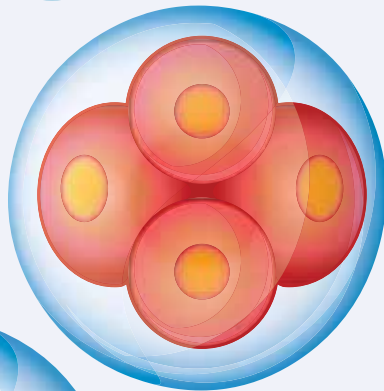


BLASTOCYST

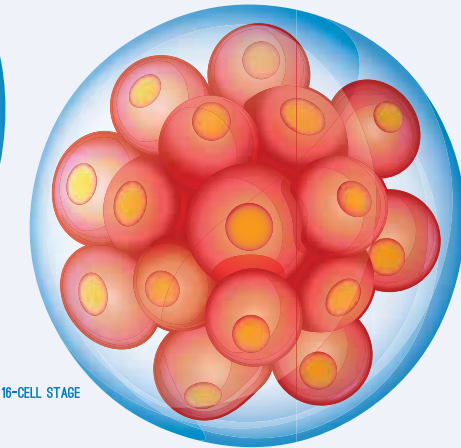


FERTILIZED EGG

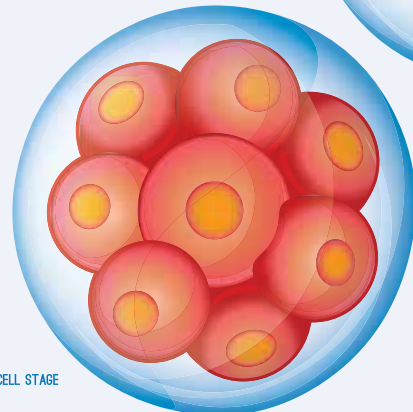
2-CELL STAGE



4-CELL STAGE



16-CELL STAGE



8-CELL STAGE

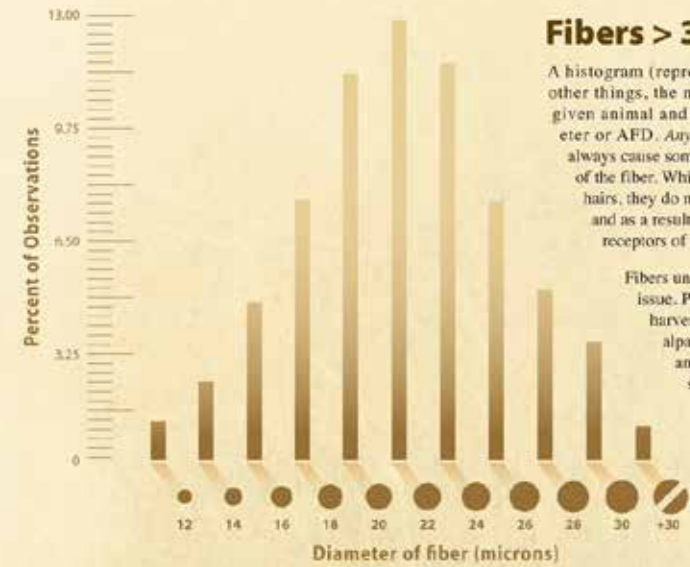
When the embryo reaches over approximately 100 cells during its transit towards the uterus, its shape changes from the ball-like cluster to become a thin single layer inside of its zona, morphing into a structure called a “blastocyst.”

ADAPTED BY RYAN PRICE / SELLE DESIGN GROUP

INFO-GRAPHICS

Designed in Adobe Illustrator

Info-graphics combine graphic illustration and effective copy writing to create a visual interpretation of an idea to solidify its meaning. Illustration is some of our favorite work.



Fibers > 30 Microns

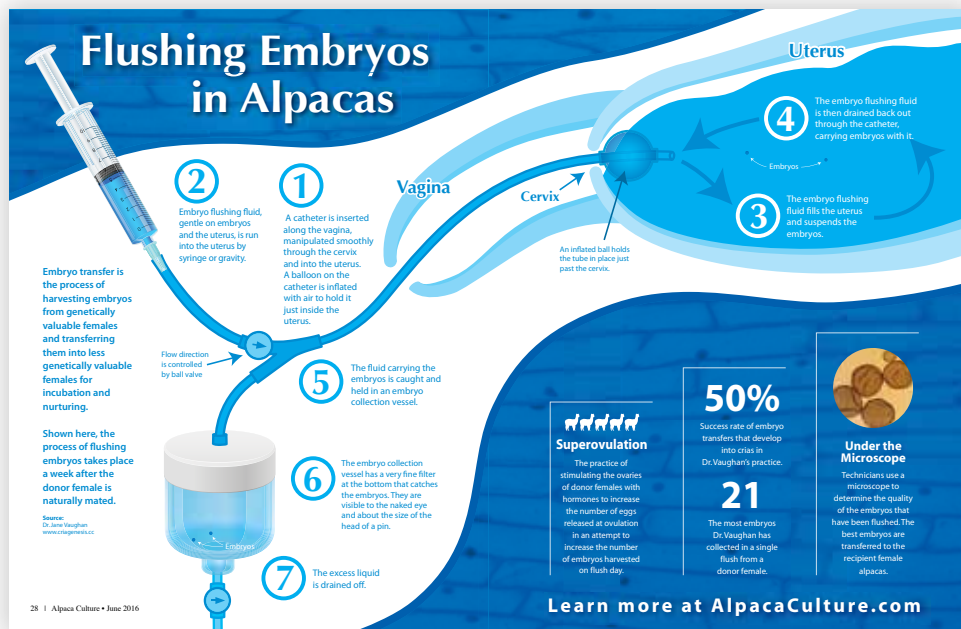
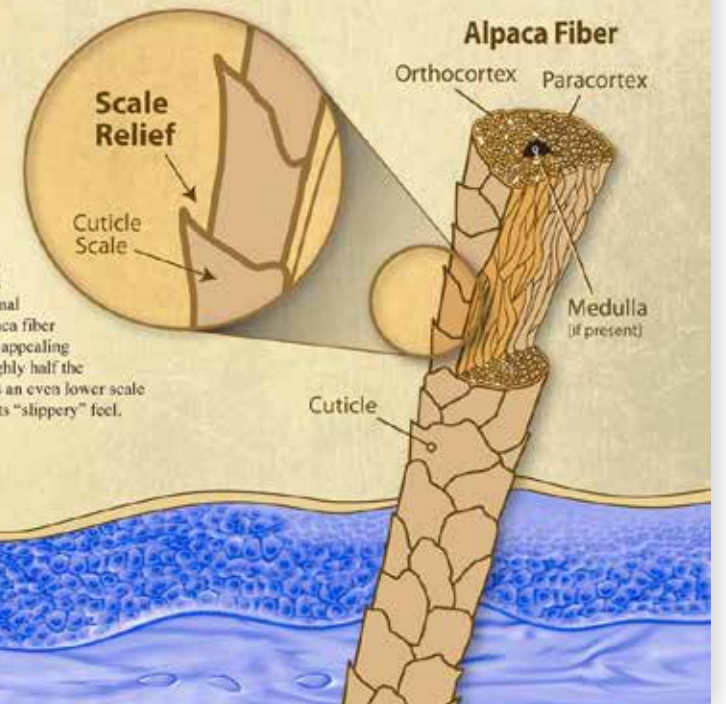
A histogram (represented at left) shows, among other things, the micron percentages of fiber on a given animal and reports an average fiber diameter or AFD. Any fiber greater than 30 microns will always cause some discomfort, whatever the source of the fiber. While these fibers may not be guard hairs, they do not bend as readily as finer fibers and as a result, can irritate the sensitive nerve receptors of the skin.

Fibers under 30 microns are generally not an issue. Primary and secondary alpaca fibers, harvested from prime fleece of well-bred alpacas are malleable, take dye readily and do not produce unpleasant sensations against the skin.

Micron:
A unit of metric measurement equal to one thousandth of a millimeter.

Scale Relief

Another way softness sensation can be negative is through a high cuticular scale structure. This creates discomfort on a microscopic level. Flared collars of keratin (the same material human fingernails, skin and hair are made of) stick out from the fiber and rub against the surface of the skin. The great news is that in alpaca, this sort of negative softness sensation is rarer than in many other natural animal fibers. The physical structure of alpaca fiber accounts for its remarkably soft and appealing handle. In fact, alpaca cuticle is roughly half the height of wool cuticle. Suri fiber has an even lower scale relief than Huacaya, which adds to its “slippery” feel.



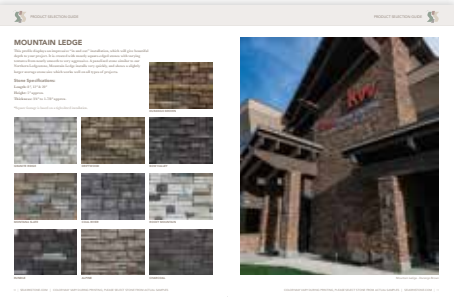



BROCHURES


SELKIRK STONE PRODUCT SELECTION GUIDE

Designed in Adobe InDesign

Previous brochure concentrated on the product before being installed. We created a design to emphasize the finished installation to help potential buyers realize the potential of the product.



 PRODUCT SELECTION GUIDE




Country Cliffstone - Granite Ridge

COUNTRY CLIFFSTONE


Country Cliffstone displays a pleasant variety of textural details, varying from an occasional rugged sawtooth texture to a nearly smooth finish. Stones are perfectly sized to accomplish a unique and impressive installation quickly.

Stone Specifications:
Length: 4" to 21"
Height: 1-1/2" to 6" approx.
Thickness: 1" to 2" approx.


*Square footage is based on a tight-fitted installation.




GRANITE RIDGE




BISQUE




BOW VALLEY




DRIFTWOOD




ALPINE




MONTANA SLATE



DURANGO BROWN



RUNDLE



ALABASTER

6 | SELKIRKSTONE.COM | COLOR MAY VARY DURING PRINTING. PLEASE SELECT STONE FROM ACTUAL SAMPLES.

COLOR MAY VARY DURING PRINTING. PLEASE SELECT STONE FROM ACTUAL SAMPLES. | SELKIRKSTONE.COM | 7

 PRODUCT SELECTION GUIDE

NON-COMBUSTIBLE MANTELS

Our non-combustible mantels are designed to mimic the appearance of natural wood mantels. They are hand finished in three colors and offered in two lengths; 60" (5 foot) or 72" (6 foot) with a standard height of 5" and a depth of 8".

Designed to be installer-friendly, these can be installed on any wall surface in a matter of minutes without special tools. Perfect for residential applications and DIY homeowners.

Available at your local Selkirk Stone dealer.



**C CRAFTED
ELEMENTS**

Pictured right: Country Cliffstone in Granite Ridge with a 5-foot Weathered Grey Mantel.

BARNWOOD



WEATHERED GREY



RUSTIC BROWN



18 | SELKIRKSTONE.COM

WEBSITE DESIGN

WordPress, Joomla, Shopify, CSS, SEO

Consumers have instant access to everything. Websites need to be quick, easy to navigate and alluring to hold the viewers attention. The tech needs to be flawless to provide a fault-free user experience during their visit to increase the possibility of returns. Strategic SEO copy writing and coding is essential to produce favorable search results while engaging users.

