

**trilon**  
GRAPHICS  
digital printers

# Our mission

At Trilon Graphics, we view every project as an opportunity to create something extraordinary. Our passion for print, dedication to our customers, and unwavering commitment to quality for over 50 years has earned us an impressive roster of loyal clients. References available.

**We are dedicated** to bringing your creativity to life through the artistry of print. As a family-owned and operated business, our mission is to provide unparalleled craftsmanship, personalized service, and innovative solutions to meet the diverse needs of our valued clients.

**We are committed** to upholding the highest standards of quality in every project we undertake, whether it's a small run of business cards or a large-scale marketing campaign.

Our state-of-the-art technology and skilled team ensure that your materials are produced with precision and excellence, leaving a lasting impression on your audience.

We understand that every project is unique, and strive to be your trusted partner in achieving your printing goals. We pride ourselves on our flexibility, adaptability, and responsiveness to your specific requirements, timelines, and budgets.

## Why Trilon?

**Unlike other printers, we bring an offset mentality to digital printing. We will turn your vision into reality one print at a time.**



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# Ignite your projects through the power of digital print.

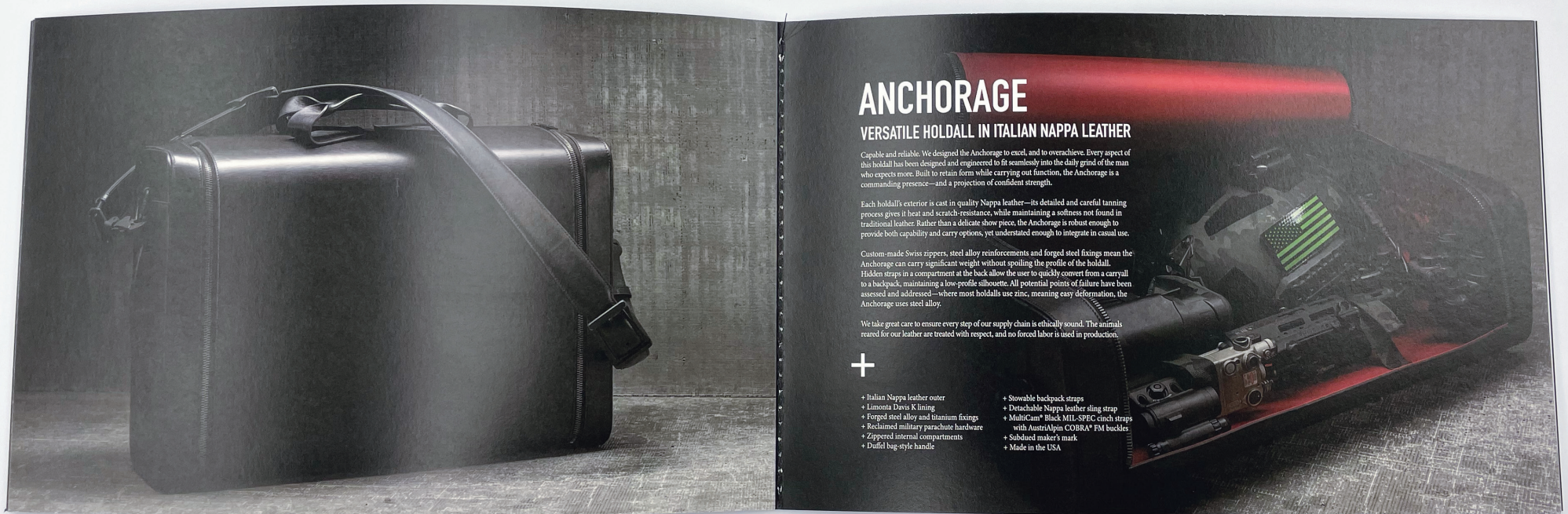
- Digital print is the perfect solution for marketing, advertising, and other professionals that need high quality collateral materials on demand.
- With sheet sizes up to 13 x 27.5, productivity can rival that of offset printing at a fraction of the time and cost.

**SHORT-RUN PERFECT BOUND BOOKS | VARIABLE DATA |  
METALLIC GOLD AND SILVER | INLINE DIE-CUTTING**

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# Expertise in...



## ANCHORAGE

### VERSATILE HOLDALL IN ITALIAN NAPPA LEATHER

Capable and reliable. We designed the Anchorage to excel, and to overachieve. Every aspect of this holdall has been designed and engineered to fit seamlessly into the daily grind of the man who expects more. Built to retain form while carrying out function, the Anchorage is a commanding presence—and a projection of confident strength.

Each holdall's exterior is cast in quality Nappa leather—its detailed and careful tanning process gives it heat and scratch-resistance, while maintaining a softness not found in traditional leather. Rather than a delicate show piece, the Anchorage is robust enough to provide both capability and carry options, yet understated enough to integrate in casual use.

Custom-made Swiss zippers, steel alloy reinforcements and forged steel fixings mean the Anchorage can carry significant weight without spoiling the profile of the holdall. Hidden straps in a compartment at the back allow the user to quickly convert from a carryall to a backpack, maintaining a low-profile silhouette. All potential points of failure have been assessed and addressed—where most holdalls use zinc, meaning easy deformation, the Anchorage uses steel alloy.

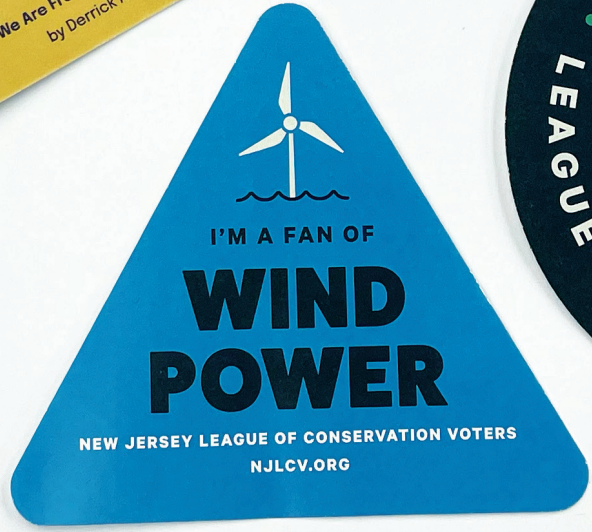
We take great care to ensure every step of our supply chain is ethically sound. The animals reared for our leather are treated with respect, and no forced labor is used in production.



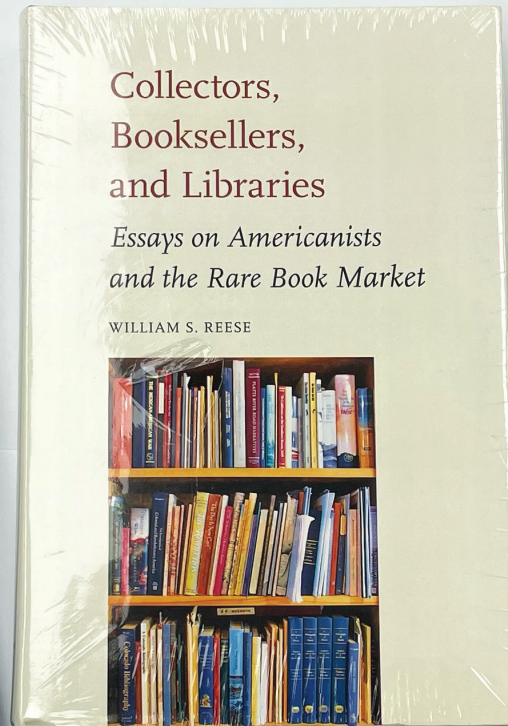
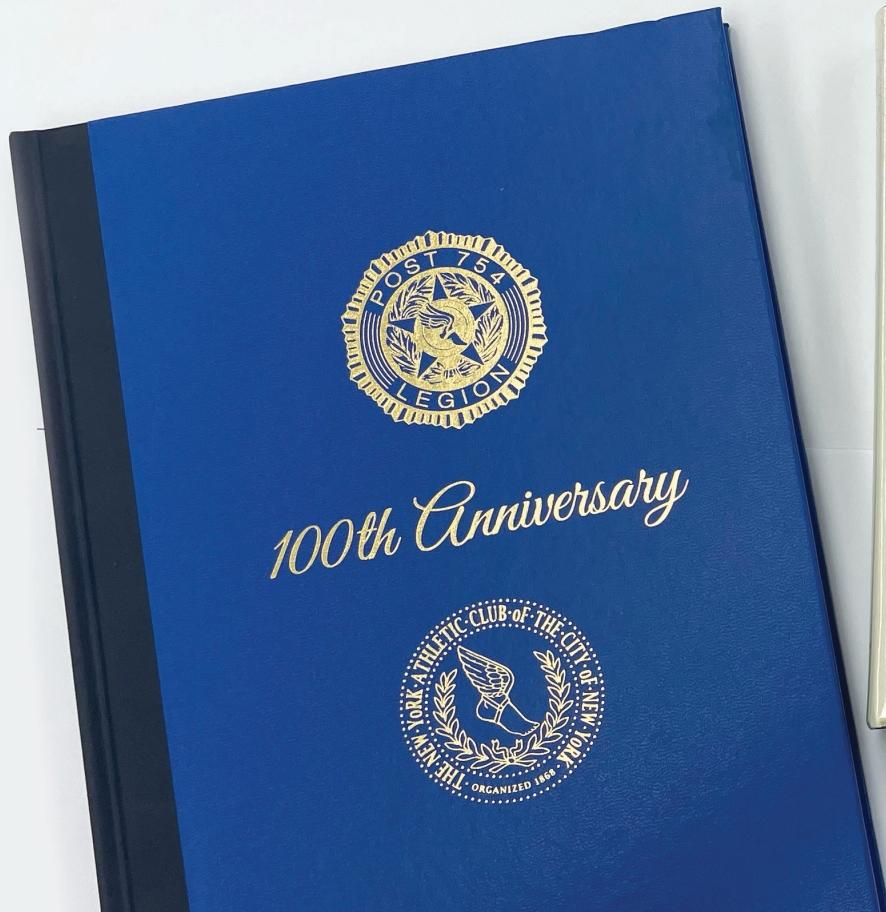
- Italian Nappa leather outer
- Limonta Davis K lining
- Forged steel alloy and titanium fixings
- Reclaimed military parachute hardware
- Zippered internal compartments
- Duffel bag-style handle

- Stowable backpack straps
- Detachable Nappa leather dling strap
- MultiCam® Black MIL-SPEC cinch straps
- with AustriAlpin COBRA® FM buckles
- Subdued maker's mark
- Made in the USA









SHORT-RUN HARD COVER BOOKS

# **Make design through delivery a seamless process with Trilon.**

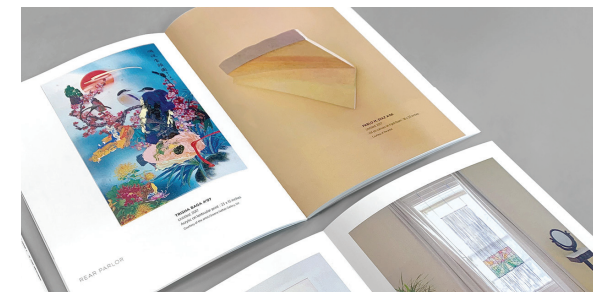
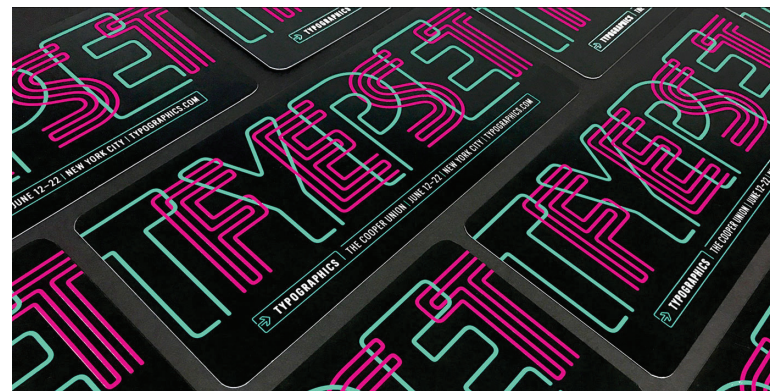
**In addition to printing, Trilon handles the creative for many clients, partnering with a curated group of graphic designers to offer a full spectrum of design and layout services.**

- Branding and graphic identities
- Brochures/newsletters
- Annual reports
- Branding and graphic identities
- Posters and large-format graphics



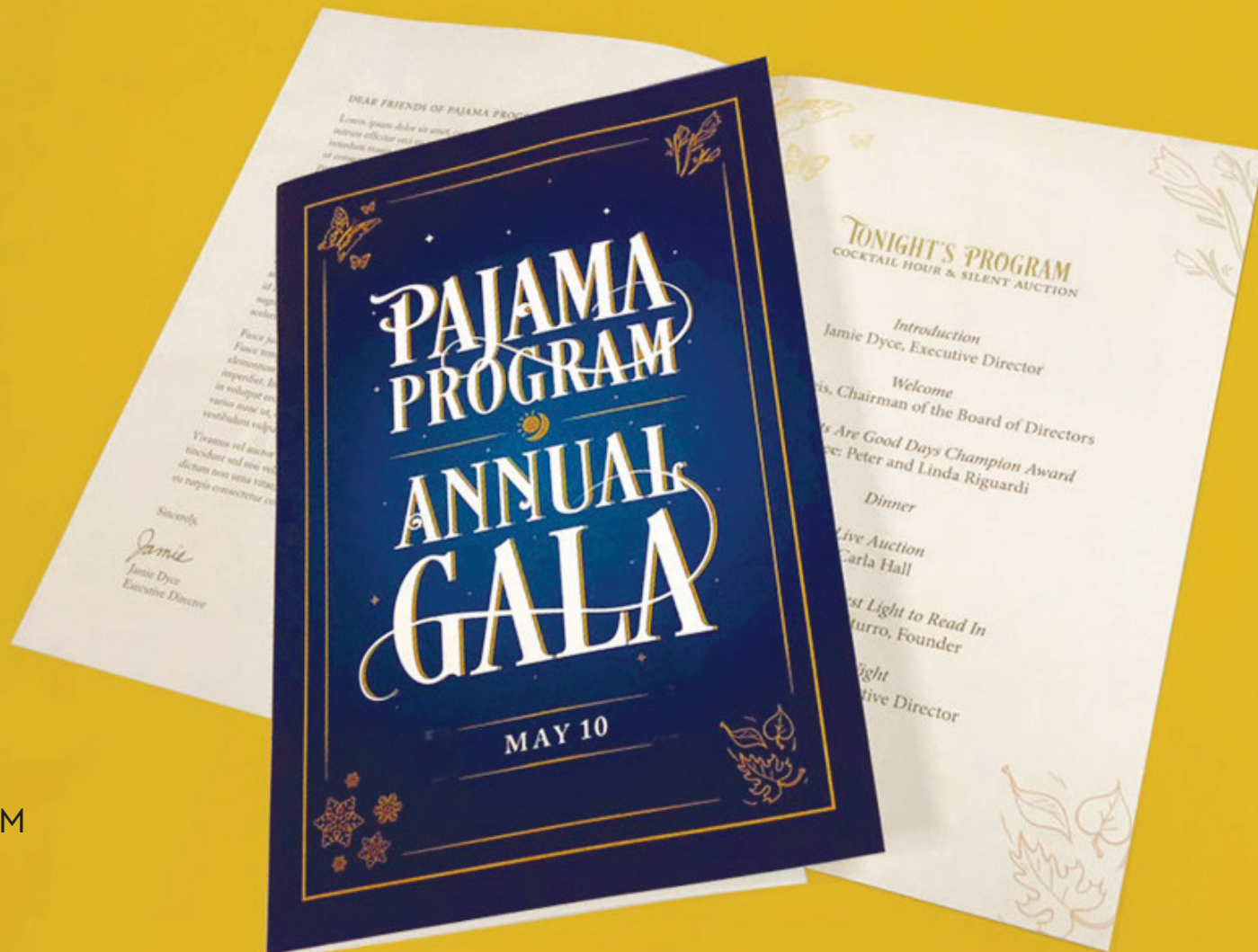
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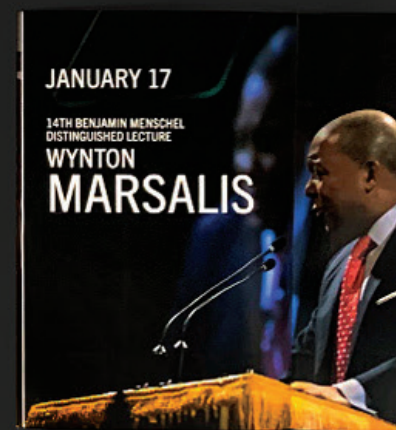
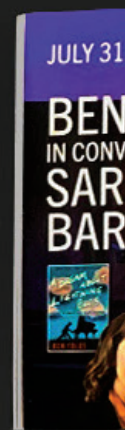
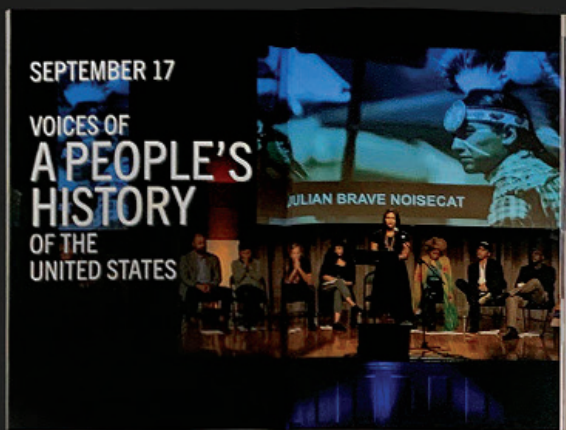




# Trilon understands the needs of non-profits.



PAJAMA PROGRAM



THE COOPER UNION | GREAT HALL PUBLIC PROGRAMS



# THE COOPER UNION







COMPASS ACADEMY NETWORK



# Trilon has the expertise pharma and medical institutions require.









# Trilon prints high-end, short-run artist books.

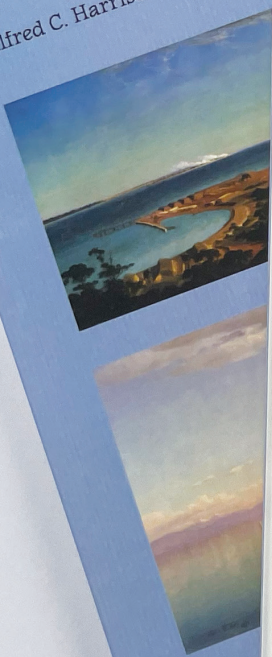
LUNA  
SUSAN PAUL FIRESTONE





# John Ross Key (1837-1920) AMERICAN PAINTER

Alfred C. Harrison, Jr.



JOHN ROSS KEY (1837-1920)  
AMERICAN PAINTER  
ALFRED C. HARRISON, JR.

the second in the springtime, took root and supplanted the Boston Athenaeum exhibitions.<sup>16</sup>

From the very beginning, the Art Club exhibitions had a distinctly French flavor. Important French paintings from Boston collections were borrowed for the shows in an attempt to provide a comparison between the works of established painters of international reputation and the products of local studios. Local works resembling the French paintings were more likely to be accepted for inclusion in the show by the jury constituted to accept or reject paintings. This emphasis did not please all Bostonians. A letter writer to the *Transcript* who signed himself "Fair Play" stated: "The truth is the members of the [selection] committee have French art on the brain, and no matter how true to nature a young artist may paint, he is judged by the standard of French art, unlike New York, where the real American school of art is to be found, as interpreted by [Sanford R.] Gifford, James Hart and his brother William, with many others."<sup>17</sup>

This letter writer struck at the heart of the matter, as the New York artists whom he classified as truly belonging to the "American School" were classic Hudson River school painters, creating highly-finished, slightly idealized transcriptions of real scenes, quite different from vague, generic Barbizon landscapes. "Fair Play" and others of his ilk were fighting a losing battle; fashions in landscape art were everywhere shifting away from Hudson River school practice towards the Barbizon aesthetic as the 1870s progressed.

When he arrived in Boston, Key was squarely in the Hudson River school camp. His landscapes, depicting locales unfamiliar to most Bostonians, were well received at first. In April 1872, Key gave an exhibition of fourteen of his works at the gallery of Williams and Everett that attracted favorable reviews. Earl Marble in the *Transcript* called the paintings "creditable both to American art and to Key as an American artist." With his stress on the American quality of Key's paintings, the critic was congratulating the artist for avoiding the trap of imitating the fashionable French style. Of all the paintings in the exhibition, Marble's favorite was "the little upright of the big trees of the Calaveras Grove." This painting may be *Giant Sequoias, Calaveras Grove* dated 1872 (Plate 24). Marble went on to describe the charms of the painting in these words: "There is a delicacy in its handling,

16. Janice H. Chadbourne, Karl Gabosh and Charles O. Vogel, *The Boston Art Club: Exhibition Record 1873-1909*, Madison, Connecticut 1991, especially pp. 11-14. Also "The Boston Art Club," *The Art Journal* (New York), New Series, vol. 1, 1875, p. 95.

17. "Fair Play," "Boston Art Club Exhibition," *Boston Evening Transcript*, January 12, 1874, p. 6.

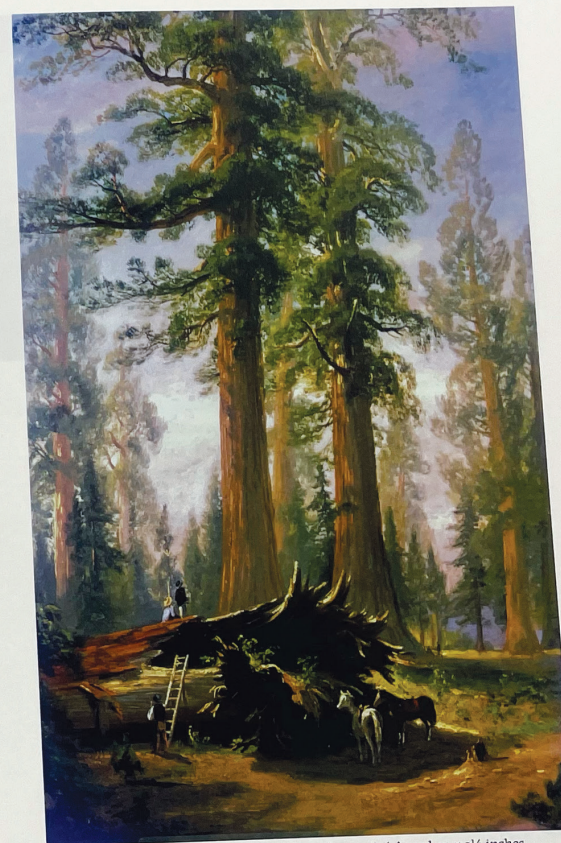


Plate 24. *Giant Sequoias, Calaveras Grove*, oil on artist's board, 14 x 9 1/4 inches, signed and dated 1872 at lower left, private collection.



# Equipment

- Ricoh pro C7210x with extended sheet size, white, metallic gold and silver, clear, and neon pink toner
- Ricoh Pro C7200x with extended sheet size
- Both with fiery E86A RIPs
- Colormax8 digital color envelope printer
- Colorcut FB9000Pro automatic digital die flatbed cutter, creaser
- Duplo dc 646 slitter, cutter, creaser
- Pitney Bowes Relay 3500 folder inserter
- Accuzip6 data hygiene and bulk mail postal software
- Graphic Whizard UV coater
- Graphic Whizard perforating scoring
- Baumfolder ultrafold 714XLT with right angle
- Morgana bookletmaker
- Sterling Digibinder Super C with side gluing
- Challenge paper cutter
- Tamerica Versa Lam 1300 roll laminator
- Plus coil binding, wire binding, drilling, gluing
- Fortigate 40F firewall



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# Delivering best-in-class results since 1964

Trilon was founded more than 50 years ago by my parents Morris and Esther Strickler. It started as a 1,000 SF litho shop and eventually expanded into a 25,000 SF plant, with seven Heidelberg presses, pre-press, bindery, and 45 employees. The expansion of our business has always been a family affair. In 1970, my brother Dave took over our estimating and production departments and in 1976, I started our prep and digital pre-press departments. By 2000, we purchased our first digital press, which expanded printing possibilities exponentially. In 2004, as our expertise in this new technology evolved, we closed our litho plant to concentrate on digital printing. By the time we moved to facilities in Moonachie, NJ, we had

become a one stop shop. Recently, we moved to Hackensack, NJ and again have expanded our capabilities—two new digital 4-color presses that can print up to 27.5" in length and can print white, metallic gold & silver, spot clear, and neon pink. There is very little that we cannot do in house. With my history in the printing business, I bring an offset mentality to digital printing, while my son Justin, who joined us in 2013, brings his digital knowledge to the firm. Justin has implemented new pre-press and estimating software and most recently in house mailing. Together, we handle all aspects of the printing business to deliver a customized product that is of the highest standards.  
—Mark Strickler, president

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# Benefits of partnering with Trilon

- **BOUTIQUE OPERATION PROVIDING A SEAMLESS, CONCIERGE CUSTOMER SERVICE EXPERIENCE**
- **A PRE-PRESS TEAM THAT ACTUALLY EXAMINES AND ENHANCES YOUR FILES**
- **HAVING THE UTMOST CONFIDENCE THAT YOUR JOB WILL BE DELIVERED ON TIME**
- **DESIGN AND FINISHING SOLUTIONS TAILORED TO THE NEEDS OF YOUR PROJECT**
- **COMMITMENT TO COST-CONTAINMENT**
- **ABSOLUTELY BEST-IN-CLASS EQUIPMENT**
- **TRACK RECORD OF SUCCESS FOR 50 YEARS!**



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# Contact us to discuss your printing and design needs

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