

Q2

BEHIND *the* SCENES

A TECHNICAL DISCUSSION FROM POTLATCH

Our papers provide the perfect surface for printing. This surface is tight enough—free from holes and channels into the base stock—to hold ink pigment out on the surface for intense color, crisp detail, precise lines and sharp halftone dots. At the same time, it's porous enough to allow the ink solvent to penetrate the surface to ensure good ink setting.

Porous? Just Enough!

Porosity is a touchy thing. Too much and the resins in ink disappear deep into channels of the base stock. Too little and ink languishes on the surface, smearing and refusing to set. For these and many other reasons, it's important for porosity levels to be just right.

The porosity of paper is measured by its resistance to the passage of air under specified laboratory conditions. A slow airflow rate indicates a very tight sheet. A fast airflow rate is the sign of a sheet that's open or porous.

Porosity rates affect ink densities on press and how quickly inks set up on the sheet.

These variables may seem insubstantial, but they can directly impact the timing of your project.

Sheets that are highly porous not only detract from the final appearance of a printed piece, but also their runnability on press.

Coating, because it covers the open base stock with a smooth, even surface, is the best way to control porosity levels. Potlatch coatings are formulated to provide optimal porosity levels for each of its paper finishes, which differ in their degree of openness. *Matte is our most porous (open) surface, followed by silk and velvet. Gloss is our least porous (closed) surface.*

Acting as a sophisticated screen of sorts, coating guides the action of the ink vehicle, directing these solvents into capillaries sitting just beneath the sheet's surface.

After these vehicles set, the ink pigments remain up top in all their brilliant intensity. From this position, ink can deliver excellent retained ink gloss and the smooth surface required for even light reflectance, giving you sharp, clear reproductions.

Ink Gloss: Nothing to Gloss Over

Among the many benefits of excellent ink hold-out is high retained ink gloss, which enhances the brilliance and color intensity of the printed image.

Ink gloss comes when your chosen sheet displays ink leveling, paper gloss and smoothness—all the things that coated papers deliver so well. Typically, gloss finishes have the highest retained ink gloss, followed respectively by velvet, silk and matte finishes.

Low ink gloss, on the other hand, is a trademark of porous papers, because the ink sets so fast that leveling of the film cannot occur.

Points, Pounds, Polish: A Tradeoff

For any given paper, a three-way relationship exists among its caliper (measured in points), basis weight (or pounds) and surface finish (polish).

None of these three properties can be changed without forcing the change of at least one of the other two.

For example, paper calendered for finishes—and that's everything but matte sheets—pays a price for its polish. Much like pressing a freshly laundered shirt, paper when calendered is compacted to create a refined finish. But just as that shirt flattens out in the process, so does paper, causing it to lose points and pounds. That loss can translate to decreased opacity, porosity and ink solvent absorbency.

Our matte surface has the highest bulk (caliper), followed by silk, velvet and gloss.

Smooth Start

Smoothness is a physical attribute that refers to the evenness of the paper surface. Smoothness is critical to quality print production as it determines how well paper reflects light. Paper stock with a rougher, more uneven surface scatters light because the ink cannot lay flat to form a smooth layer.

Put simply, rougher paper diffuses the light that hits its surface, reducing image clarity, dulling ink intensity and muddling the integrity of the printed work. The result is softer, less-defined detail and color reproduction.

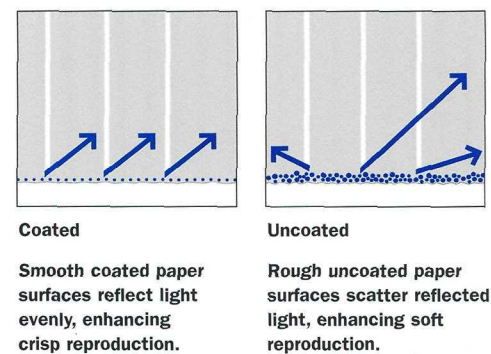
The essential smoothness of paper comes from the high quality of its base stock, the addition of interfiber filler and the super-smooth application of specially designed coatings.

All exceptionally smooth in composition, Potlatch papers receive further finishing that enhances their appearance and texture while suiting a wide range of aesthetic and performance needs. To the eye, gloss finishes appear smoother than silk or velvet and, finally, matte finishes—yet they all retain their essential smoothness.

The smoother the surface of paper, the smoother the ink lay and the crisper the images printed on it. From a paper surface that's smooth, anything's possible.

Light Reflectance by Paper Surface Finish

Light bounces off a perfectly flat surface in parallel rays—a mirrorlike action technically known as "specular reflection." That's how papers that are supercalendered, such as gloss, appear so shiny and lustrous. In contrast, non-gloss finishes, such as matte, reflect light diffusely, scattering rays in all directions.



This quality of light reflectance can be used for maximum effect, depending on the finish that's selected. Our gloss surface has the highest surface gloss, followed by velvet, silk and matte.

The Finish Line

Potlatch premium papers are available in four distinct finishes: matte, velvet, silk and gloss. Potlatch soft-finished papers are remarkably smooth and even providing excellent ink hold-out without gloss. Potlatch gloss papers combine a smooth surface with a high gloss for uniform ink coverage and light reflection. The result is brighter color and sharp, clear detail.

There are no hard and fast rules dictating finish selection, only guidelines that are wise to keep in mind. As long as the finish you choose improves your project's performance, enhances its aesthetic appeal and fits its budget, you simply can't go wrong.

SMOOTH PERFORMANCE BEGINS *with a* QUALITY SHEET *and* TECHNICAL KNOW-HOW

SMOOTH PAPER STARTS WITH A SOLID BASE

All coated paper is made from wood fiber. But all wood fiber isn't created equal. And you simply cannot create the refined surfaces essential for fine printing when you start with the wrong fiber.

At Potlatch, we use a precise blend of fibers from select northern hardwoods and softwoods to make the pulp for our high-quality coated papers. During our long, cold winters and short, cool summers, these trees produce the short, thin fibers that are ideal for making high-quality paper that's strong and smooth.



Microphotograph of paper fibers

High opacity is essential to our fine coated printing papers. That's why we add carefully balanced and, frankly, expensive pigments to our pulp before it enters the paper machine.

Why? Because, without these fillers, even the best blend of pulp will yield paper with areas of low opacity, where light shows through the sheet. These areas all work to undermine readability and print contrast.

Our special pigments—called “opacifiers”—fill in the voids between fibers in the base stock while increasing the number of reflective surfaces. The result is a sheet with even brightness, uniform strength, high opacity and an astonishingly smooth surface.

COATINGS PAVE THE WAY FOR GREAT PRINTING

Despite interfiber filler's best efforts, uncoated base stock has what's called an “open surface” ready-made for soaking up liquids. How open this surface is relates to its degree of “porosity,” a measurement that refers to the ease with which air passes through paper.

Paper with high porosity—paper towels, for instance—has surface capillaries and channels that pull ink and solvent deep into its fibers.

In general, uncoated paper is highly porous. That's why it's often used for “soft” reproduction, such as watercolors or illustrations. This type of reproduction is created by halftone dots taking on the fuzzy, random pattern of the fiber. A negative effect with some of the very open uncoated papers is that colors wash out and details lose their sharpness.



Coated

Refined coatings hold ink out for intense color and crisp details.



Uncoated

Halftone dots spread into uncoated paper, softening color while losing detail.

In comes coating, to the rescue. Coatings are precisely formulated mixtures of calcium carbonate and clay suspended in a binder. It's coating's job to create a smooth, uniform surface across the sheet. Smooth and level for even light reflection and uniform ink films. Tight enough to hold ink out on the surface. And just porous enough to allow ink to bind tightly to the surface.

Each Potlatch coating is an exclusive blend unique to each grade and surface. The product of exacting research and constant, evolutionary improvement, our coatings adhere tightly to our base stocks, maximizing light reflectance, boosting opacity while striking just the right balance between porosity and ink hold-out.

Think Ink Hold-Out

Ink can only deliver color and detail at full intensity when it sits up on the paper surface. This quality is called ink hold-out. And ink hold-out is what you get when you buy fine coated papers—especially those by Potlatch.

ALL YOU NEED *to* MAKE

SMART CHOICES ABOUT PAPER.

Another job has just landed on your desk. The direction is clear, the concept, once a struggle, is firm. Now you've got a decision to make: Which paper to specify.

Where do you start? It's your responsibility to consider all the variables and arrive at a sheet that will make the project and everyone involved — your client, your boss and you — look good. And choosing isn't always easy. Of course, the paper you select should be consistent with the overall strategy of the printed piece. And, for the greatest success, you need to choose the paper early on in the project cycle. Couple those priorities with technical, aesthetic and budgetary considerations, and you've got your work cut out for you.

We're here to help. With "Smart Choices" by Potlatch, we'll serve as your guide through important steps in the decision-making process. In this useful tool, you'll find four real-world scenarios that could easily land on your desk — if they haven't already. In each one, you'll weigh the challenges, review practical considerations, gather technical information and discover at least one solution that fits the bill.

We'll also help you understand the critical issues of how ink interacts with different paper surfaces and finishes, showing how they can determine the integrity of image reproduction and, ultimately, the quality of the final printed project.

What's more, you'll also receive "Your Project, Your Choice," a handy checklist to review when it comes time for you to specify paper. Refer to it every time a new project lands on your desk, so you can more easily align your priorities.

With "Smart Choices," you have all you need to make educated decisions about paper selection for every project. Because Potlatch wants you to have the best information available on hand, so you can arrive at the best choice every time.

SMOOTH PERFORMANCE BEGINS *with a* QUALITY SHEET *and* TECHNICAL KNOW-HOW

SMOOTH PAPER STARTS WITH A SOLID BASE

All coated paper is made from wood fiber. But all wood fiber isn't created equal. And you simply cannot create the refined surfaces essential for fine printing when you start with the wrong fiber.

At Potlatch, we use a precise blend of fibers from select northern hardwoods and softwoods to make the pulp for our high-quality coated papers. During our long, cold winters and short, cool summers, these trees produce the short, thin fibers that are ideal for making high-quality paper that's strong and smooth.



Microphotograph of paper fibers

High opacity is essential to our fine coated printing papers. That's why we add carefully balanced and, frankly, expensive pigments to our pulp before it enters the paper machine.

Why? Because, without these fillers, even the best blend of pulp will yield paper with areas of low opacity, where light shows through the sheet. These areas all work to undermine readability and print contrast.

Our special pigments—called “opacifiers”—fill in the voids between fibers in the base stock while increasing the number of reflective surfaces. The result is a sheet with even brightness, uniform strength, high opacity and an astonishingly smooth surface.

COATINGS PAVE THE WAY FOR GREAT PRINTING

Despite interfiber filler's best efforts, uncoated base stock has what's called an “open surface” ready-made for soaking up liquids. How open this surface is relates to its degree of “porosity,” a measurement that refers to the ease with which air passes through paper.

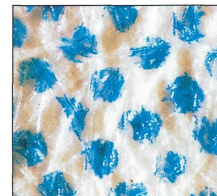
Paper with high porosity—paper towels, for instance—has surface capillaries and channels that pull ink and solvent deep into its fibers.

In general, uncoated paper is highly porous. That's why it's often used for “soft” reproduction, such as watercolors or illustrations. This type of reproduction is created by halftone dots taking on the fuzzy, random pattern of the fiber. A negative effect with some of the very open uncoated papers is that colors wash out and details lose their sharpness.



Coated

Refined coatings hold ink out for intense color and crisp details.



Uncoated

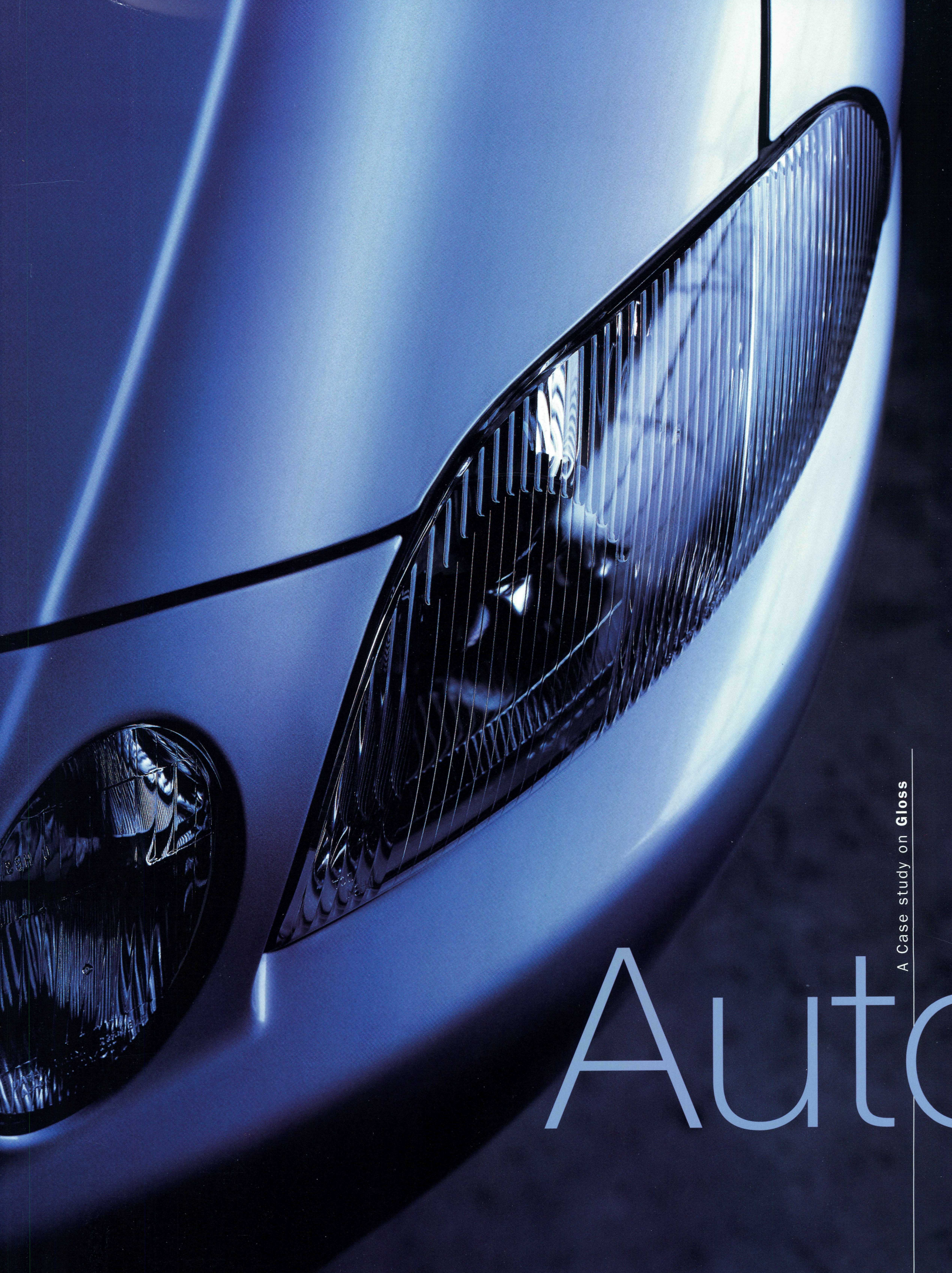
Halftone dots spread into uncoated paper, softening color while losing detail.

In comes coating, to the rescue. Coatings are precisely formulated mixtures of calcium carbonate and clay suspended in a binder. It's coating's job to create a smooth, uniform surface across the sheet. Smooth and level for even light reflection and uniform ink films. Tight enough to hold ink out on the surface. And just porous enough to allow ink to bind tightly to the surface.

Each Potlatch coating is an exclusive blend unique to each grade and surface. The product of exacting research and constant, evolutionary improvement, our coatings adhere tightly to our base stocks, maximizing light reflectance, boosting opacity while striking just the right balance between porosity and ink hold-out.

Think Ink Hold-Out

Ink can only deliver color and detail at full intensity when it sits up on the paper surface. This quality is called ink hold-out. And ink hold-out is what you get when you buy fine coated papers—especially those by Potlatch.



A Case study on Gloss

Auto

Assignment: Automotive Brochure

Background	Client is introducing a high-performance sports coupe. Other than a test drive, this brochure will be the sales tool that people use to make a buying decision.
Target Audience	Sophisticated drivers who value performance, impeccable design and precision control
Main Message	"The high-performance car you've earned—at last."
Tone	Impeccable, powerful, valuable, luxe
Strategy	This car is all about the excitement and freedom of Hitting the Open Road. Images will reflect a variety of American vistas along with details of the vehicle.

Production Considerations

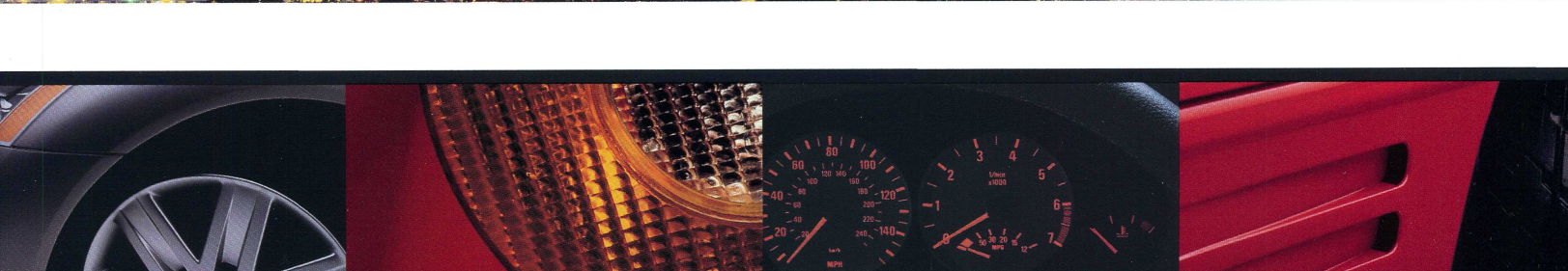
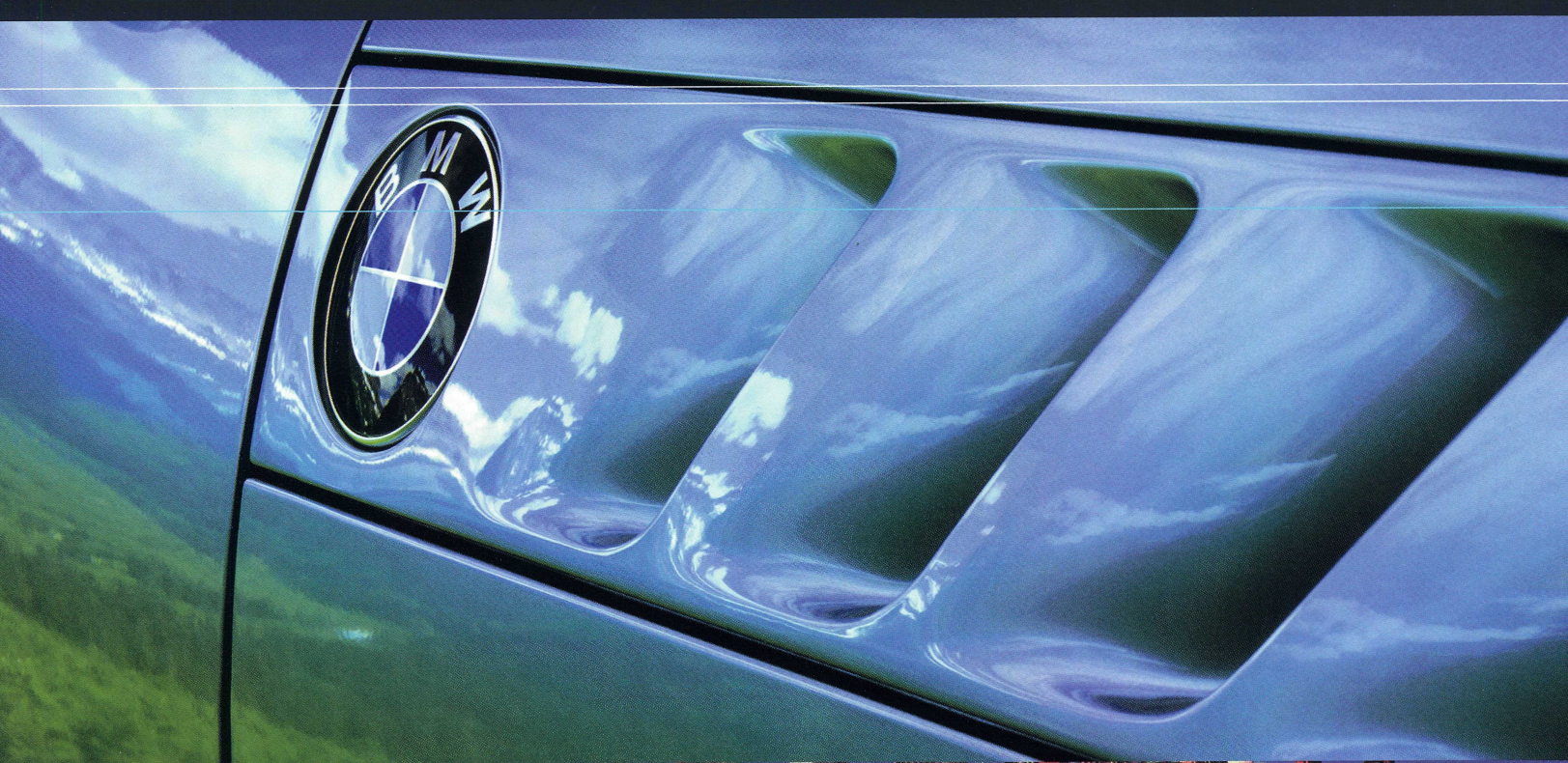
Image	<ul style="list-style-type: none">• The brochure, like the car, is an object of desire. It must embody the perfection of the vehicle down to every last detail.
Reproduction	<ul style="list-style-type: none">• Because the brochure will be the only thing a potential buyer takes home, the four-color images must look real as life—as if you could drive them off the page. This means that:<ul style="list-style-type: none">– Areas of dense ink coverage must appear perfectly smooth and solid.– The intricate detail of all chrome and glass must sparkle.– Leatherwork and other interior finishes must reproduce in all their rich subtlety.• To accomplish the above, you'll need to consider papers with a perfectly smooth surface for impeccably even ink lay, and exceptional ink hold-out, so halftone dots sit up on the surface for crisp, accurate reproduction.• True-to-life reproduction also dictates high light reflectance and uncompromising printed ink gloss, to enhance the visual pop of images.• With highly saturated images, it will be crucial to choose a sheet with excellent opacity, minimizing distracting show-through, and controlled porosity, so ink sits up top for even reflection of color. Nothing must detract from the visual splendor of the images.• For added brilliance and handling durability, you'll likely want to add flood or spot varnishes. If so, your selection must lend itself to inline and offline UV and aqueous coating processes.
End Use	<ul style="list-style-type: none">• Brochures will be delivered by hand at dealerships or by mail in a protective wrap to qualified customers. As such, durability is a significant, though not overriding, concern.• Type is important, but image and emotion are everything. A bright opaque sheet will serve both copy and photos well.• A lot rides on this piece. If it, in the hands of the potential buyer, doesn't communicate the value of the car, the buyer may not be seduced to try it—much less buy it. In the end, the printing—and paper—must be of superlative quality.

Recommendation: Gloss



Gloss is a shiny surface created by supercalendering coating pigments so they reflect light off the surface in the same direction. The result is high reflectance for subjects that require strong ink gloss retention, such as the gleam of paint on a car, the sparkle of glassware and the shine of chrome.

Attributes	<p>Technical: Incredibly precise halftone dot; small pigments aligned for uniform light reflectance and excellent clarity</p> <p>Aesthetic: Shiny and polished; powerful; slick to the touch</p> <p>Performance: Smooth, even reflectance; unsurpassed resilience and retained ink gloss; scuff resistant, though higher potential for fingerprinting</p> <p>Suggested for: Hard, shiny surfaces, including glass, metal and plastics; highly detailed subjects</p>
------------	---



Potlatch McCoy™

*Plus One—Ultra Bright Blue White—
96 Brightness*

With an incredibly ultra bright blue white shade, a choice of popular basis weights and versatile finishes—Gloss, Velvet, Silk and Matte—Potlatch McCoy combines the character and

eye-popping brilliance of a premium sheet and pricing closer to a No. 1. You'll be amazed by the dazzling color reproduction and smooth lay of inks on the sheet. Acid-free for archival permanence. Potlatch McCoy Gloss, Velvet and Matte are recycled with 10 percent post-consumer fiber.

Production Notes*Cover*

Four-color process, match blue, inline spot gloss varnish on image, inline spot dull varnish on type

Inside

Four-color process, match red touch plate applied to car images, match dull cream tint varnish, inline spot gloss and dull varnishes

Photo Credits*Cover*

Hunter Freeman,
San Francisco

Inside

Red Jaguar:
Hunter Freeman,
San Francisco

Desert road: James
Schwabel/Panoramic
Images, Chicago

BMW: Mark LaFavor
Pictures,
Minneapolis

Skyline: Tomas
Barbudo/Panoramic
Images, Chicago

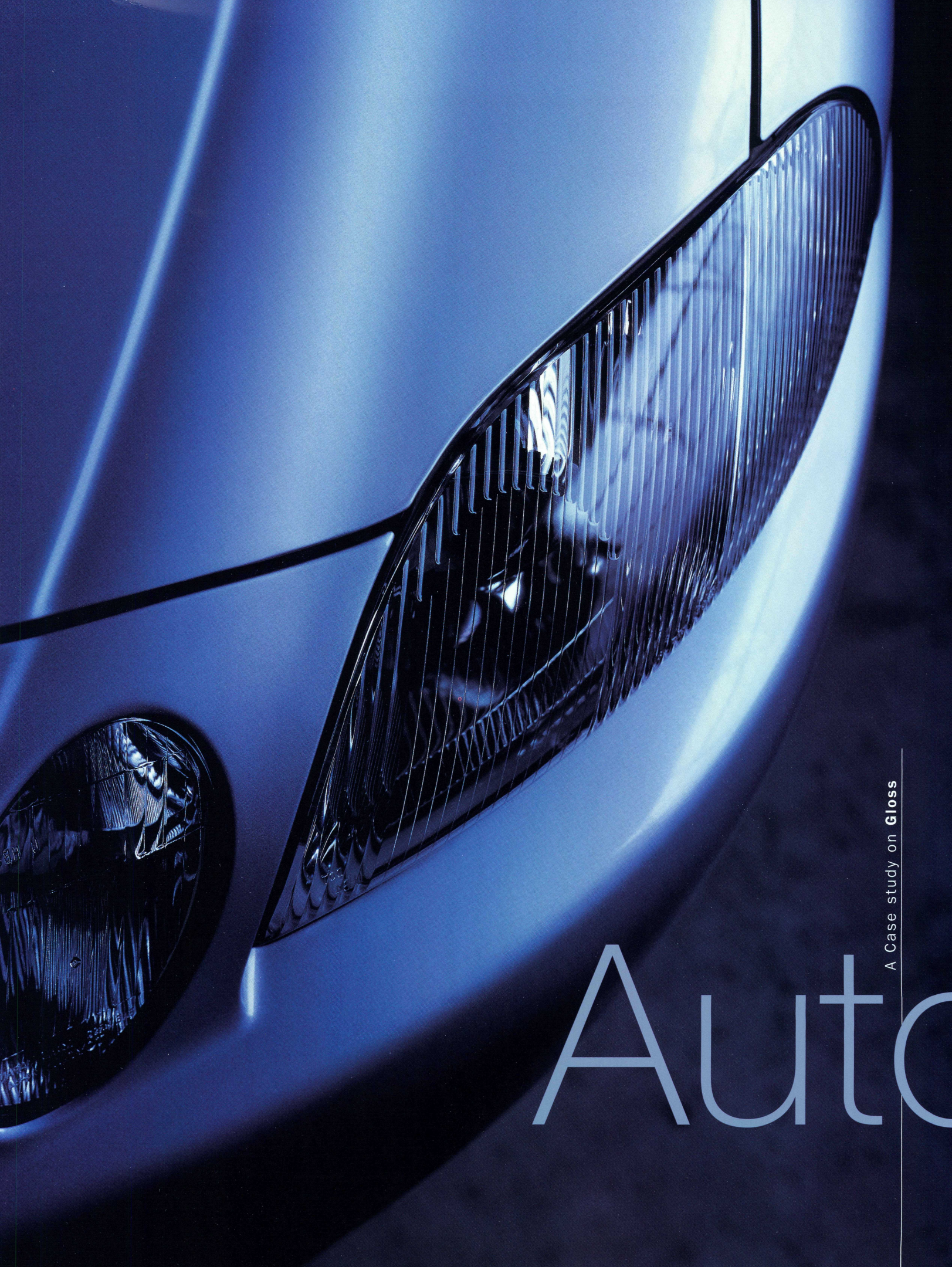
Auto details: Michael
Furman, Philadelphia

**Printed on
Potlatch McCoy™
Gloss 80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



A Case study on **Gloss**

Auto

Assignment: Automotive Brochure

Background	Client is introducing a high-performance sports coupe. Other than a test drive, this brochure will be the sales tool that people use to make a buying decision.
Target Audience	Sophisticated drivers who value performance, impeccable design and precision control
Main Message	"The high-performance car you've earned—at last."
Tone	Impeccable, powerful, valuable, luxe
Strategy	This car is all about the excitement and freedom of Hitting the Open Road. Images will reflect a variety of American vistas along with details of the vehicle.

Production Considerations

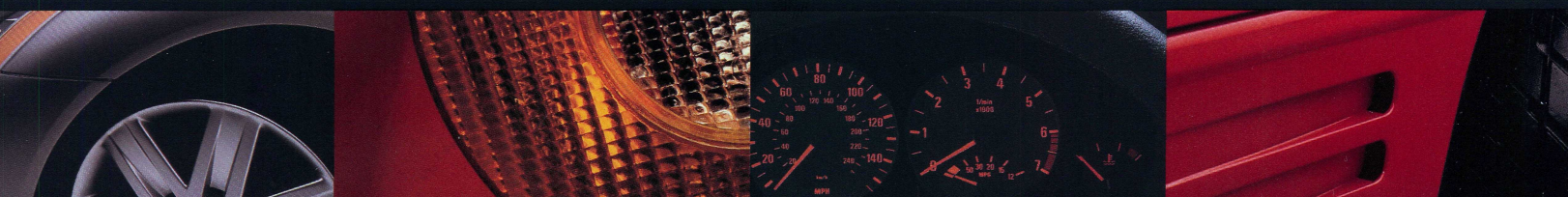
Image	<ul style="list-style-type: none">• The brochure, like the car, is an object of desire. It must embody the perfection of the vehicle down to every last detail.
Reproduction	<ul style="list-style-type: none">• Because the brochure will be the only thing a potential buyer takes home, the four-color images must look real as life—as if you could drive them off the page. This means that:<ul style="list-style-type: none">– Areas of dense ink coverage must appear perfectly smooth and solid.– The intricate detail of all chrome and glass must sparkle.– Leatherwork and other interior finishes must reproduce in all their rich subtlety.• To accomplish the above, you'll need to consider papers with a perfectly smooth surface for impeccably even ink lay, and exceptional ink hold-out, so halftone dots sit up on the surface for crisp, accurate reproduction.• True-to-life reproduction also dictates high light reflectance and uncompromising printed ink gloss, to enhance the visual pop of images.• With highly saturated images, it will be crucial to choose a sheet with excellent opacity, minimizing distracting show-through, and controlled porosity, so ink sits up top for even reflection of color. Nothing must detract from the visual splendor of the images.• For added brilliance and handling durability, you'll likely want to add flood or spot varnishes. If so, your selection must lend itself to inline and offline UV and aqueous coating processes.
End Use	<ul style="list-style-type: none">• Brochures will be delivered by hand at dealerships or by mail in a protective wrap to qualified customers. As such, durability is a significant, though not overriding, concern.• Type is important, but image and emotion are everything. A bright opaque sheet will serve both copy and photos well.• A lot rides on this piece. If it, in the hands of the potential buyer, doesn't communicate the value of the car, the buyer may not be seduced to try it—much less buy it. In the end, the printing—and paper—must be of superlative quality.

Recommendation: Gloss



Gloss is a shiny surface created by supercalendering coating pigments so they reflect light off the surface in the same direction. The result is high reflectance for subjects that require strong ink gloss retention, such as the gleam of paint on a car, the sparkle of glassware and the shine of chrome.

Attributes	<p>Technical: Incredibly precise halftone dot; small pigments aligned for uniform light reflectance and excellent clarity</p> <p>Aesthetic: Shiny and polished; powerful; slick to the touch</p> <p>Performance: Smooth, even reflectance; unsurpassed resilience and retained ink gloss; scuff resistant, though higher potential for fingerprinting</p> <p>Suggested for: Hard, shiny surfaces, including glass, metal and plastics; highly detailed subjects</p>
------------	---



Potlatch Vintage®

*Number One Recycled—Clean
Bright White—91 Brightness*

Versatile and acid-free as always,
Vintage comes in a clean, bright white
shade, recycled with 10% post-con-
sumer fiber. Available in three
finishes—Gloss, Velvet and Silk.

Potlatch's patented high-solids
coating process ensures a smooth,
uniform printing surface, high ink
hold-out and brilliant color reproduc-
tion. And complementing Vintage's
bright white is the warm white shade
of Vintage Velvet Creme.

Production Notes*Cover*

Four-color process,
match blue, inline
spot gloss varnish
on image, inline spot
dull varnish on type

Inside

Four-color process,
match red touch
plate applied to car
images, match dull
cream tint varnish,
inline spot gloss and
dull varnishes

Photo Credits*Cover*

Hunter Freeman,
San Francisco

Inside

Red Jaguar:
Hunter Freeman,
San Francisco

Desert: James
Schwabel/Panoramic
Images, Chicago

BMW: Mark LaFavor
Pictures,
Minneapolis

Skyline: Tomas
Barbudo/Panoramic
Images, Chicago

Auto details: Michael
Furman, Philadelphia

**Printed on
Vintage® Gloss
80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



Luxury

A Case study on **Silk**

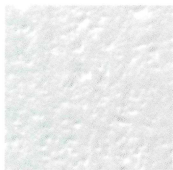
Assignment: Luxury Goods Catalog

Background	Client sells a wide array of high-end goods, including jewelry and gems, silk scarves and ties, via direct-mail catalog.
Target Audience	Repeat customers and a new mailing list
Main Message	"We sell the things that dreams are made of."
Tone	Desirable, sophisticated, sumptuous
Strategy	The fine, rich textures of featured products inspired the use of graphic photography against simple backgrounds.

Production Considerations

Image	<ul style="list-style-type: none">• As the catalog sells a premium assortment, the paper you select must reflect an elegant quality, giving an impression of high value through its feel, appearance and superior performance.
Reproduction	<ul style="list-style-type: none">• Catalog displays its subjects in exquisite detail, from soft goods, like cashmere scarves and leather, to sterling silver and crystal. Your paper choice must be versatile, super-smooth and deliver outstanding contrast and precise details.• To capture the highlights and lowlights of a crystal goblet, for instance, consider a paper with uniform light scatter so shadows retain their detail.• To inspire purchase, the catalog must be immensely readable. Copy must print with clarity, details must pop and the entire viewing experience must feel comfortable, all of which suggests a sheet that's opaque and scatters light diffusely, without glare.
End Use	<ul style="list-style-type: none">• In direct mail, your greatest challenge will be selecting paper that reproduces exceptionally well but isn't so thick it becomes cost-prohibitive to mail. As such, you must weigh the tradeoffs of points, pounds and polish: Calendered papers such as gloss decrease points in thickness—a bonus for mailing—which also, however, reduces opacity, possibly diminishing the final print effect.• Sent without a protective covering, a catalog must be able to withstand the rigors of mailing. Prepare to treat the cover and inside photographs with an overlay of varnish or coating to protect against scuffing and rub, especially when printing on softer finishes.

Recommendation: Silk



Silk is a soft-finished surface with moderate paper gloss. Coating pigments are oriented so that light scatter is controlled. Silk is best for printing subjects that have a tactile sense, such as fine fabrics, and require high resolution without high gloss, such as a gem set in gold. Silk also allows for smooth, flat, solid ink lay and excellent readability.

Attributes	<p>Technical: Precise halftone dot; controlled pigments like gloss but finished differently for softer resolution</p> <p>Aesthetic: Excellent contrast for enhanced readability; smooth ink lay</p> <p>Performance: Pliant and resilient on press and off</p> <p>Suggested for: Fine art, glassware, fabric, skin tones, detail</p>
------------	---



forever



Potlatch McCoy™

*Plus One—Ultra Bright Blue White—
96 Brightness*

With an incredibly ultra bright blue white shade, a choice of popular basis weights and versatile finishes—Gloss, Velvet, Silk and Matte—Potlatch McCoy combines the character and eye-popping brilliance of a premium

sheet and pricing closer to a No. 1. You'll be amazed by the dazzling color reproduction and smooth lay of inks on the sheet. Acid-free for archival permanence. Potlatch McCoy Gloss, Velvet and Matte are recycled with 10 percent post-consumer fiber.

Production Notes*Cover*

Four-color process, match metallic, inline spot gloss varnish on image, inline spot dull varnish on type

Inside

Four-color process, match dull cream tint varnish, match metallic, inline spot gloss and dull varnishes

Photo Credits*Cover*

Jeffrey Apoian,
New York

Inside

Hat and purse:
Paul Armbruster,
New York

Shoes: Francine
Zaslow, Boston

**Printed on
Potlatch McCoy™
Silk 80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



Luxury

A Case study on **Silk**

Assignment: Luxury Goods Catalog

Background	Client sells a wide array of high-end goods, including jewelry and gems, silk scarves and ties, via direct-mail catalog.
Target Audience	Repeat customers and a new mailing list
Main Message	"We sell the things that dreams are made of."
Tone	Desirable, sophisticated, sumptuous
Strategy	The fine, rich textures of featured products inspired the use of graphic photography against simple backgrounds.

Production Considerations

Image	<ul style="list-style-type: none">• As the catalog sells a premium assortment, the paper you select must reflect an elegant quality, giving an impression of high value through its feel, appearance and superior performance.
Reproduction	<ul style="list-style-type: none">• Catalog displays its subjects in exquisite detail, from soft goods, like cashmere scarves and leather, to sterling silver and crystal. Your paper choice must be versatile, super-smooth and deliver outstanding contrast and precise details.• To capture the highlights and lowlights of a crystal goblet, for instance, consider a paper with uniform light scatter so shadows retain their detail.• To inspire purchase, the catalog must be immensely readable. Copy must print with clarity, details must pop and the entire viewing experience must feel comfortable, all of which suggests a sheet that's opaque and scatters light diffusely, without glare.
End Use	<ul style="list-style-type: none">• In direct mail, your greatest challenge will be selecting paper that reproduces exceptionally well but isn't so thick it becomes cost-prohibitive to mail. As such, you must weigh the tradeoffs of points, pounds and polish: Calendered papers such as gloss decrease points in thickness—a bonus for mailing—which also, however, reduces opacity, possibly diminishing the final print effect.• Sent without a protective covering, a catalog must be able to withstand the rigors of mailing. Prepare to treat the cover and inside photographs with an overlay of varnish or coating to protect against scuffing and rub, especially when printing on softer finishes.

Recommendation: Silk



Silk is a soft-finished surface with moderate paper gloss. Coating pigments are oriented so that light scatter is controlled. Silk is best for printing subjects that have a tactile sense, such as fine fabrics, and require high resolution without high gloss, such as a gem set in gold. Silk also allows for smooth, flat, solid ink lay and excellent readability.

Attributes	<p>Technical: Precise halftone dot; controlled pigments like gloss but finished differently for softer resolution</p> <p>Aesthetic: Excellent contrast for enhanced readability; smooth ink lay</p> <p>Performance: Pliant and resilient on press and off</p> <p>Suggested for: Fine art, glassware, fabric, skin tones, detail</p>
------------	---



forever



Potlatch Vintage®

Number One Recycled—Clean Bright White—91 Brightness

Versatile and acid-free as always, Vintage comes in a clean, bright white shade, recycled with 10% post-consumer fiber. Available in three finishes—Gloss, Velvet and Silk.

Potlatch's patented high-solids coating process ensures a smooth, uniform printing surface, high ink hold-out and brilliant color reproduction. And complementing Vintage's bright white is the warm white shade of Vintage Velvet Creme.

Production Notes*Cover*

Four-color process, match metallic, inline spot gloss varnish on image, inline spot dull varnish on type

Inside

Four-color process, match dull cream tint varnish, match metallic, inline spot gloss and dull varnishes

Photo Credits*Cover*

Jeffrey Apoian,
New York

Inside

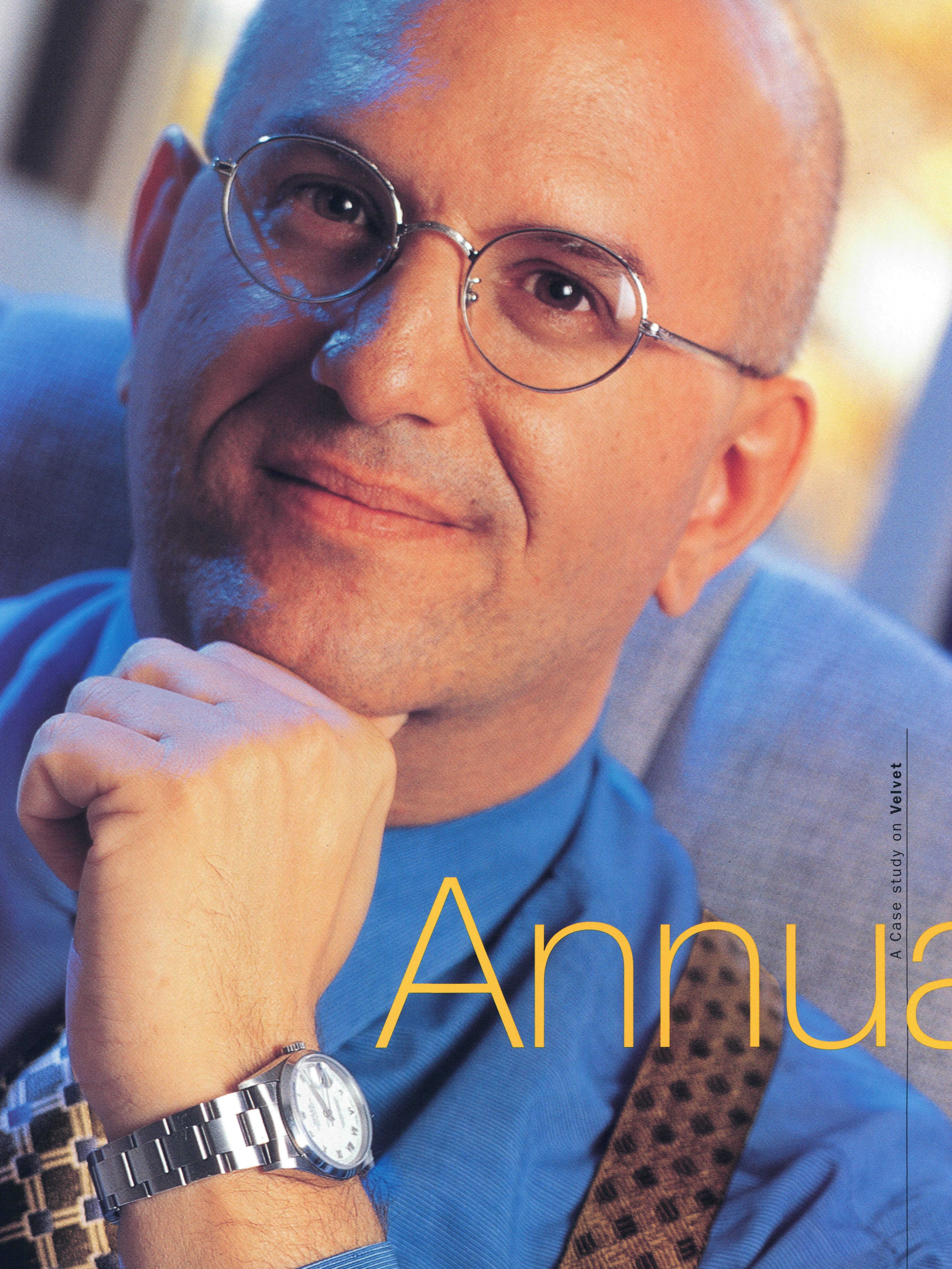
Hat and purse:
Paul Armbruster,
New York

Shoes: Francine
Zaslow, Boston

**Printed on
Vintage® Silk
80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP
POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



Annual

A Case study on **Velvet**

Assignment: Annual Report

Background	Client is a pharmaceutical manufacturer dedicated to taking a fresh approach to the development of therapeutic drugs.
Target Audience	The annual report will be distributed to shareholders, institutional investors, employees and other members of the business community, including the media.
Main Message	"We've installed a new management team to grow the business in a way that advances our mission: Helping people live healthier lives."
Tone	Warm, approachable and progressive, but also sophisticated, professional, stable
Strategy	An emphasis on new leadership has led to the strategic decision to introduce members of the management team using warm, lively photographic portraits.

Production Considerations

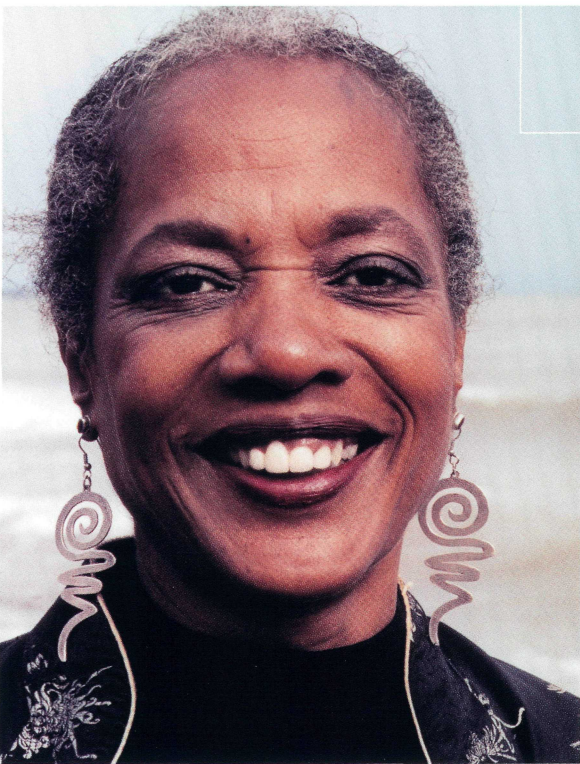
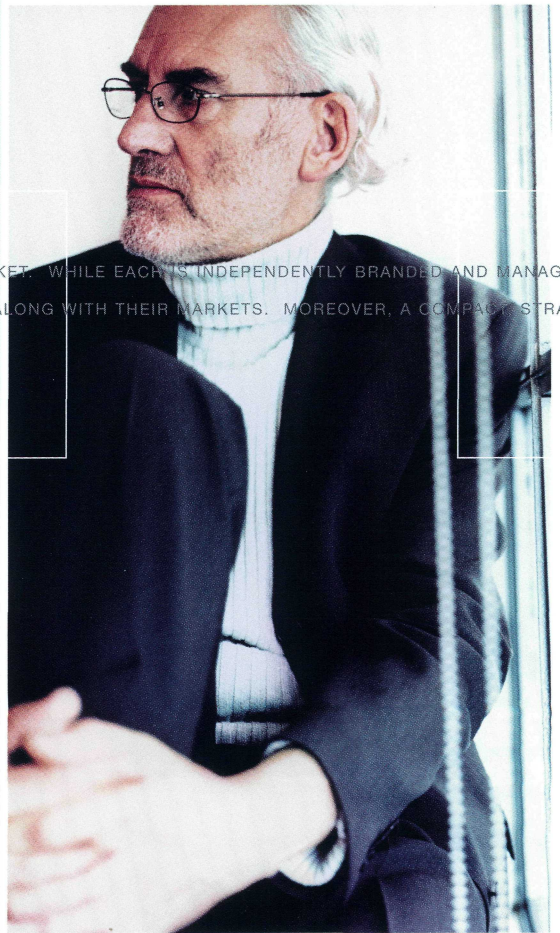
Image	<ul style="list-style-type: none">• The client's wish to deliver a more "human" feel suggests a softer, more tactile surface.• To be professional in tone, the sheet must be flawless in execution.
Reproduction	<ul style="list-style-type: none">• With portraits, subtle shadows and precise detail are extremely important, requiring a very smooth sheet with exceptional ink hold-out for crisp halftone dots.• The chairman's letter, operations statements and financial data are at least as significant as the images. That's why a high degree of paper opacity, minimizing show-through and improving readability, is essential wherever text and images print front to back.• To make the annual report easy to read and to reduce eye strain, you'll want to consider a diffuse, non-glare surface finish that scatters light randomly.• For greater contrast between images and text and to prevent rub on softer finishes, application of varnish to images and solids is recommended.
End Use	<ul style="list-style-type: none">• The report will be delivered by hand and by mail in a protective wrap, so durability is an important, though not overriding, concern.• Readability is a priority and the project may also be written on (i.e., investors' margin notations). A low-gloss, non-glare sheet is easier on the eyes and more receptive to ink.• The shelf life of an annual report is a year. However, as a direct reflection of a company, the annual report must reflect and reinforce the company's brand, its strengths and its personality, in every facet of its production, be it copy, design or printing.

Recommendation: Velvet



Velvet is a lightly calendered surface that offers low to moderate paper gloss. Coating pigments and binders are combined to create a surface that scatters light. The velvet surface is best for printing images that need high resolution without high gloss. Velvet also provides high readability, premium performance and a tactile feel.

Attributes	<p>Technical: More precise halftone dot than matte; greater light-scatter control</p> <p>Aesthetic: Low-glare for excellent readability; adds depth and dimension; human feel</p> <p>Performance: Smooth, even reflectance; unsurpassed resilience and retained ink gloss</p> <p>Suggested for: Text, portraits, textiles such as felt, leather and embroidery</p>
------------	--



OF OUR BUSINESSES REPRESENTS A STRATEGIC PLATFORM FOR GROWTH IN A SPECIFIC HIGH-POTENTIAL MARKET, WHILE EACH IS INDEPENDENTLY BRANDED AND MANAGED. THE BUSINESSES DRAW ON ONE ANOTHER'S STRENGTHS TO MEET THEIR CUSTOMERS' NEEDS AND TO EVOLVE ALONG WITH THEIR MARKETS. MOREOVER, A COMPACT STRATE

Potlatch McCoy™

*Plus One—Ultra Bright Blue White—
96 Brightness*

With an incredibly ultra bright blue white shade, a choice of popular basis weights and versatile finishes—Gloss, Velvet, Silk and Matte—Potlatch McCoy combines the character and eye-popping

brilliance of a premium sheet and pricing closer to a No. 1. You'll be amazed by the dazzling color reproduction and smooth lay of inks on the sheet. Acid-free for archival permanence. Potlatch McCoy Gloss, Velvet and Matte are recycled with 10 percent post-consumer fiber.

Production Notes*Cover*

Four-color process,
match yellow, inline
spot dull varnish on
image, inline spot
gloss varnish on type

Inside

Four-color process,
match dull cream tint
varnish, inline spot
gloss and dull
varnishes

Photo Credits*Cover*

Mark Segal,
Chicago

Inside

Upper left, lower
left and upper
right portraits:
Paul Elledge,
Chicago

Eyedropper:

Stone/Steve Taylor,
London

DNA strand:

Ryan McVay,
PhotoDisc, Seattle

Lower right**Portrait:**

Stone/Philip Lee
Harvey, London

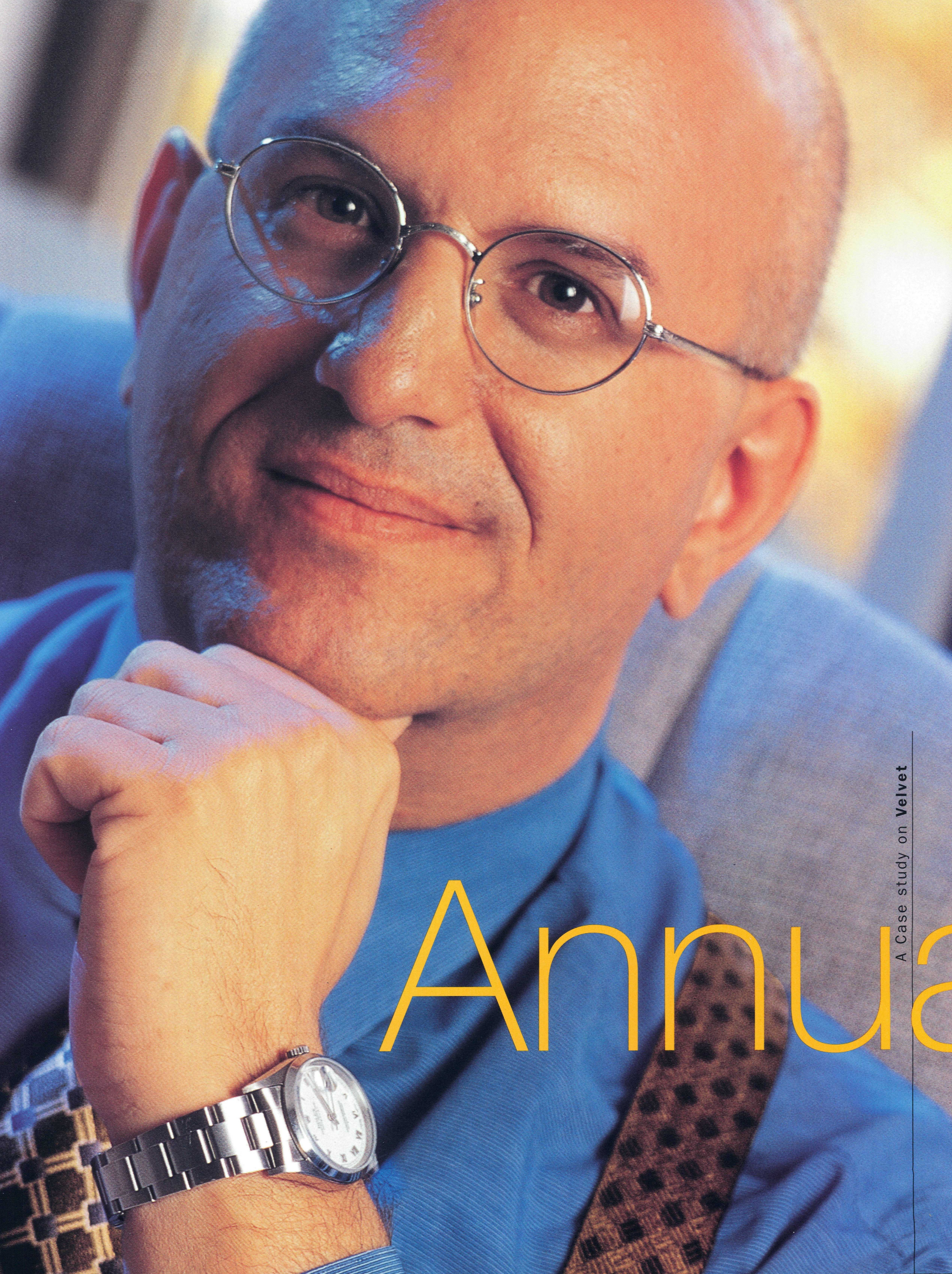
Printed on

**Potlatch McCoy™
Velvet 80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



Annual

A Case study on Velvet

Assignment: Annual Report

Background	Client is a pharmaceutical manufacturer dedicated to taking a fresh approach to the development of therapeutic drugs.
Target Audience	The annual report will be distributed to shareholders, institutional investors, employees and other members of the business community, including the media.
Main Message	"We've installed a new management team to grow the business in a way that advances our mission: Helping people live healthier lives."
Tone	Warm, approachable and progressive, but also sophisticated, professional, stable
Strategy	An emphasis on new leadership has led to the strategic decision to introduce members of the management team using warm, lively photographic portraits.

Production Considerations

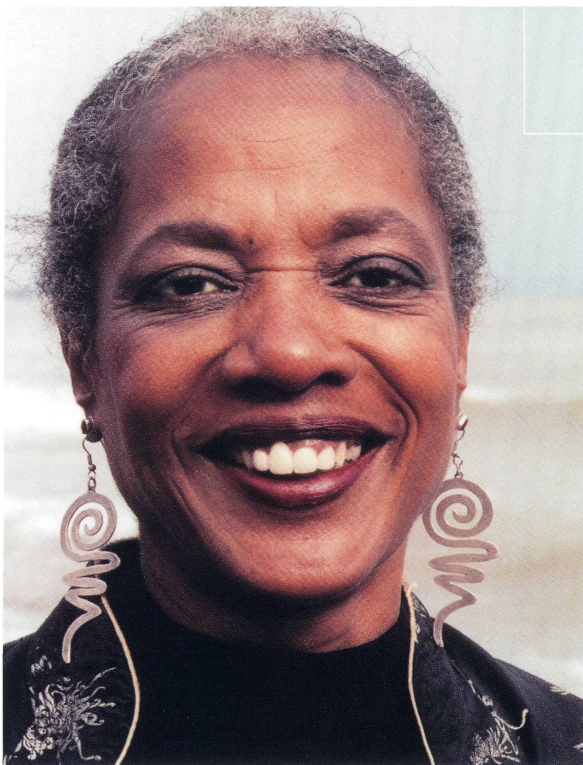
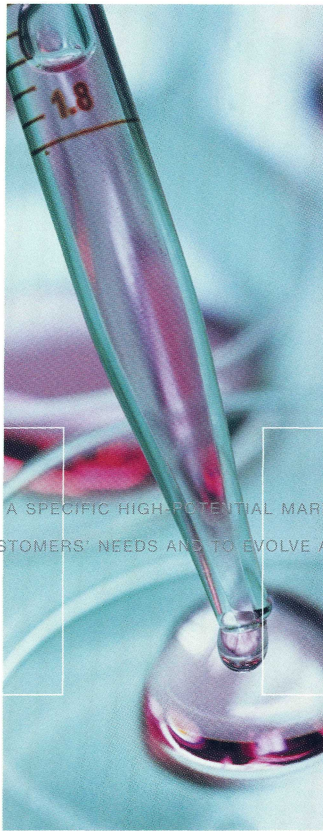
Image	<ul style="list-style-type: none">• The client's wish to deliver a more "human" feel suggests a softer, more tactile surface.• To be professional in tone, the sheet must be flawless in execution.
Reproduction	<ul style="list-style-type: none">• With portraits, subtle shadows and precise detail are extremely important, requiring a very smooth sheet with exceptional ink hold-out for crisp halftone dots.• The chairman's letter, operations statements and financial data are at least as significant as the images. That's why a high degree of paper opacity, minimizing show-through and improving readability, is essential wherever text and images print front to back.• To make the annual report easy to read and to reduce eye strain, you'll want to consider a diffuse, non-glare surface finish that scatters light randomly.• For greater contrast between images and text and to prevent rub on softer finishes, application of varnish to images and solids is recommended.
End Use	<ul style="list-style-type: none">• The report will be delivered by hand and by mail in a protective wrap, so durability is an important, though not overriding, concern.• Readability is a priority and the project may also be written on (i.e., investors' margin notations). A low-gloss, non-glare sheet is easier on the eyes and more receptive to ink.• The shelf life of an annual report is a year. However, as a direct reflection of a company, the annual report must reflect and reinforce the company's brand, its strengths and its personality, in every facet of its production, be it copy, design or printing.

Recommendation: Velvet



Velvet is a lightly calendered surface that offers low to moderate paper gloss. Coating pigments and binders are combined to create a surface that scatters light. The velvet surface is best for printing images that need high resolution without high gloss. Velvet also provides high readability, premium performance and a tactile feel.

Attributes	<p>Technical: More precise halftone dot than matte; greater light-scatter control</p> <p>Aesthetic: Low-glare for excellent readability; adds depth and dimension; human feel</p> <p>Performance: Smooth, even reflectance; unsurpassed resilience and retained ink gloss</p> <p>Suggested for: Text, portraits, textiles such as felt, leather and embroidery</p>
------------	--



OF OUR BUSINESSES REPRESENTS A STRATEGIC PLATFORM FOR GROWTH IN A SPECIFIC HIGH-POTENTIAL MARKET. WHILE EACH IS INDEPENDENTLY BRANDED AND MANAGED, THE BUSINESSES DRAW ON ONE ANOTHER'S STRENGTHS TO MEET THEIR CUSTOMERS' NEEDS AND TO EVOLVE ALONG WITH THEIR MARKETS. MOREOVER, A COMPACT STRATEGIC

Potlatch Vintage®

Number One Recycled—Clean Bright White—91 Brightness

Versatile and acid-free as always, Vintage comes in a clean, bright white shade, recycled with 10% post-consumer fiber. Available in three finishes—Gloss, Velvet and Silk.

Potlatch's patented high-solids coating process ensures a smooth, uniform printing surface, high ink hold-out and brilliant color reproduction. And complementing Vintage's bright white is the warm white shade of Vintage Velvet Creme.

Production Notes*Cover*

Four-color process, match yellow, inline spot dull varnish on image, inline spot gloss varnish on type

Inside

Four-color process, match dull cream tint varnish, inline spot gloss and dull varnishes

Photo Credits*Cover*

Mark Segal, Chicago

Inside

Upper left, lower left and upper right portraits: Paul Elledge, Chicago

Eyedropper:

Stone/Steve Taylor, London

DNA strand:

Ryan McVay, PhotoDisc, Seattle

Lower right**Portrait:**

Stone/Philip Lee Harvey, London

**Printed on
Vintage® Velvet
80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM



A Case study on Matte

Art

Assignment: Fine Art Book

Background	Client, a fine arts gallery, is preparing for what will be a highly publicized show of local artists' work. This book will serve as a promotion and sales tool, as well as a companion piece to be sold at the exhibit and in area bookstores.
Target Audience	Core clients, plus gallery newcomers, artists and arts editors
Main Message	"Building awareness by bringing art to life."
Tone	Handcrafted, personal, valuable
Strategy	Emphasis is on the fine art itself, framed individually on each page for maximum effect.

Production Considerations

Image	<ul style="list-style-type: none">• Artwork suggests a feel and texture that is human, approachable, intimate.
Reproduction	<ul style="list-style-type: none">• The guide will reproduce oil and watercolor paintings; drawings in pastels, pencil and ink; textiles; and fine art photography in color and black and white. As such, the paper must reproduce an assortment of media, with varying demands, all to a high quality.• Because artwork is about details, your sheet must be smooth for even ink lay, and deliver high ink hold-out, so brushstrokes, fabrics, fine lines and skin tones reproduce precisely.• Subjects such as artwork suggest a finish whose texture will enhance the expressive quality.• Budget dictates that images will be printed front to back on the same sheet. If the focus is to remain on the artwork, a sheet with high opacity (and low show-through) is required.• With such diverse subject matter and mood, you'll have to tread a neutral path in your finish selection. A less refined surface will enhance the textural aesthetic, and any item that requires extra sheen can always receive a hit of spot dull varnish.
Budget	<ul style="list-style-type: none">• Coated sheets are often less expensive than uncoated, and they can deliver a similar tactile sense and superior performance without inconsistencies on and off press.
End Use	<ul style="list-style-type: none">• The books will be mailed in an envelope to frequent patrons, potential exhibitors and the press. They will also be sold in the gallery and at area bookstores.• Because the books will be handled in the gallery and placed on shelves in libraries and stores, it is recommended that the cover or areas with heavy ink coverage be treated with a varnish or coating to protect against spills and scuffing.• Client depends on your work to support relationships with longstanding patrons and to attract new artists and customers. The paper you choose must complement the client's curatorial mission as well as the mood of each piece displayed on the page.

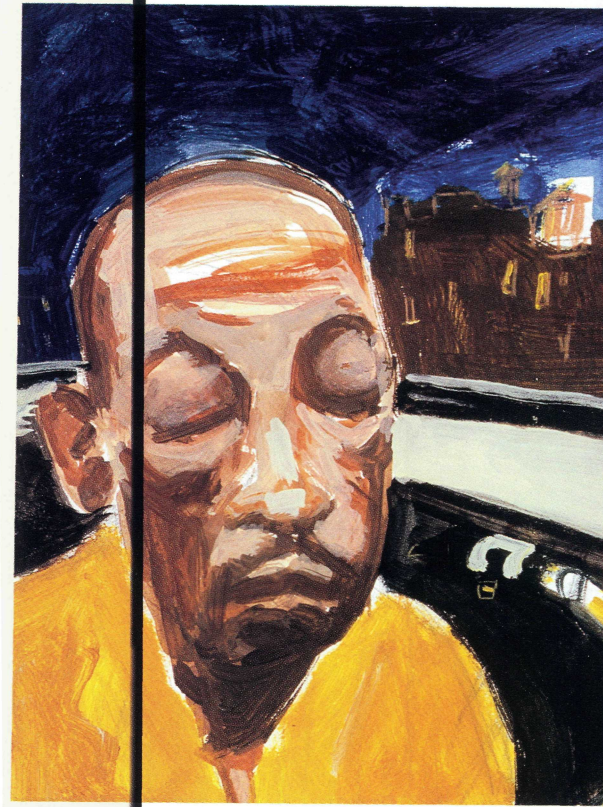
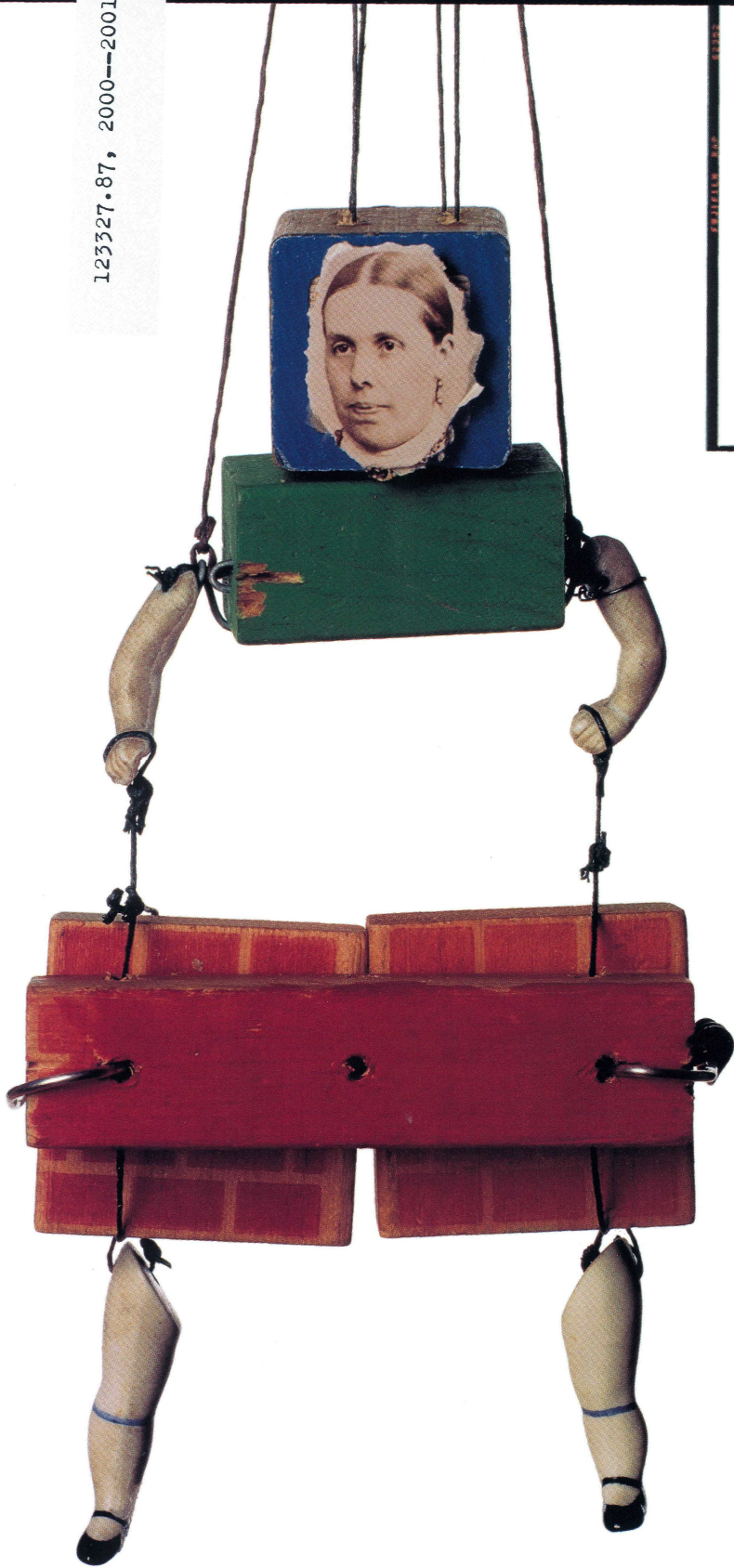
Recommendation: Matte



Matte is a smooth, level surface that's not supercalendered, so it scatters light and retains a soft, "toothy" feel. To create our matte-finished papers, pigments and binders are combined with the base stock to offer the look and feel of uncoated with the print reproduction quality of a coated sheet.

Attributes	<p>Technical: Less precise halftone dot; disoriented pigments scatter light for softer feel</p> <p>Aesthetic: No glare for unsurpassed viewing and readability; texture enhances handmade nature of artwork; creates impression of substance</p> <p>Performance: Good paper stiffness and runnability, though scuffing may occur on softer surfaces</p> <p>Suggested for: Black and white images, text, illustration, images with texture</p>
------------	---

123327.87, 2000--2001



Potlatch McCoy™

*Plus One—Ultra Bright Blue White—
96 Brightness*

With an incredibly ultra bright blue white shade, a choice of popular basis weights and versatile finishes—Gloss, Velvet, Silk and Matte—Potlatch McCoy combines the character and eye-

popping brilliance of a premium sheet and pricing closer to a No. 1. You'll be amazed by the dazzling color reproduction and smooth lay of inks on the sheet. Acid-free for archival permanence. Potlatch McCoy Gloss, Velvet and Matte are recycled with 10 percent post-consumer fiber.

Production Notes*Cover*

Four-color process, match brown, inline spot gloss and dull varnishes

Four-color process, match dull cream tint varnish, inline spot gloss and dull varnishes

Illustration Credits*Cover*

Riccardo Vecchio,
New York

Inside

Dancer:
Brad Lethaby,
Erie, PA

Marionette:

Polly Becker,
Boston

Animal Illustration:

Philippe Weisbecker,
Riley Illustration,
New York

Portrait:

Gregory Christie,
Gerald & Cullen Rapp,
New York

Printed on

**Potlatch McCoy™
Matte 80 lb. Cover**

Potlatch

WHERE PAPER IS JUST THE BEGINNING OF THE PARTNERSHIP

POTLATCH CORPORATION, CLOQUET, MINNESOTA 55720 800-447-2133 WWW.POTLATCHPAPER.COM

Your PROJECT, *Your* PAPER CHOICE

Here's a handy checklist of considerations to review the next time you need to make a decision about paper. It's designed to help you think through all the aspects of print production. So you'll arrive at the best choice for each specific project, every time.

Image

What's the tone or feeling the client wishes to deliver? How will your paper choice reinforce or contribute to it?

- ☐ Clean, technical, slick
- ☐ Soft, warm, welcoming
- ☐ Sophisticated, elegant
- ☐ Raw, aggressive
- ☐ Value

Reproduction

What's the subject matter you'll be working with? Will the paper selection enhance it?

(For example, how important is readability? If critical, consider a sheet with greater opacity.)

- ☐ Readability
- ☐ Photography
- ☐ Illustration
- ☐ Strong color
- ☐ Sharp detail
- ☐ Soft focus
- ☐ Heavy coverage
- ☐ Metallics
- ☐ Solid colors
- ☐ White space
- ☐ Process tints
- ☐ Match color tints
- ☐ Varnish techniques
- ☐ UV or aqueous coating
- ☐ Tight registration
- ☐ Crossover imagery

Budget

After parceling out your budget between photography, design, etc., where will you spend your dollars? How large is your print run? With smaller runs, paper is a lower percentage of the total project cost. Are postal costs a factor? In general, lighter weight papers cost less to mail.

- ☐ Price
- ☐ Quantity
- ☐ Number of pages
- ☐ Number of colors
- ☐ Web
- ☐ Sheetfed
- ☐ Process colors
- ☐ Match colors
- ☐ Varnishes/coatings
- ☐ Bindery
- ☐ Postal costs

Bindery/Finishing/Fulfillment

Will your project undergo any of the following post-print processes? If so, how well will your selected sheet hold up?

- ☐ Complex folding
- ☐ Binding techniques
- ☐ Gluing
- ☐ Foil stamping
- ☐ Embossing or debossing
- ☐ PPI (pages per inch)

End Use

How is the project to be distributed? How is it to be used by the reader? The more the piece is handled, the greater the need for a durable surface or added coating.

- ☐ Mailed
- ☐ Hand-delivered
- ☐ Shelf life
- ☐ Archival quality
- ☐ Frequent handling
- ☐ Durability
- ☐ Resiliency
- ☐ Written on, in ink or pencil

Potlatch