

HannoArt *presents*



IN A WORLD FULL OF SO MUCH SAMENESS, HannoArt stands apart as one of the most distinctive coated sheets in the industry. Thanks to a proprietary triple-coating process, HannoArt offers an outstanding ink lay that holds crisp details and rich, dense solids—all on an incomparably smooth, uniform surface. Simply put, HannoArt represents a level of craftsmanship that is without peer—making it the ideal sheet for those with a passion for the exceptional.

THE BENEFITS OF HANNOART

Superior Surface Smoothness

A unique triple-coated surface provides exceptional ink lay—enabling spectacular image fidelity and print depth.

Outstanding Gloss Finish

Provides an outstanding surface for excellent reproduction and visual impact.

Exceptional Silk Finish

Provides a superior and elegant tactile experience.

Broad Basis Weight Range

A broad range of sheet fed grades enables HannoArt to handle a variety of print projects. Custom sizes are also available through Sappi's Special Making Order (SMO) services.

Environmental Responsibility

HannoArt boasts FSC Chain of Custody certification. This guarantees that trees used to produce HannoArt papers were procured from responsibly managed forests.

YOU'D PROBABLY EXPECT a place called Dave's Guitar Shop to be happily ensconced in some strip mall catering to America's adolescents. But as the old adage goes, one cannot judge a book—or, in this case, a shrine—by its cover. You see, Dave's Guitar Shop is a veritable mecca for guitar aficionados from around the world. Tucked away in La Crosse, Wisconsin, a city more famous for its barrels of brew than its Gibsons and Gretsches, Dave Rogers has created a haven for those seeking the finest in guitar design and craftsmanship.





PLAYERS FROM OMAHA TO ONTARIO

venture here to find their
“chosen one” from a
collection of over 3,000
acoustic and electric guitars.





LES PAUL'S AND SG'S OF EVERY
CONCEIVABLE STYLE AND COLOR.



Fender, Rickenbacker, Epiphone, Martin—
names capable of reducing any guitar lover
into a quivering mass of Jell-O.



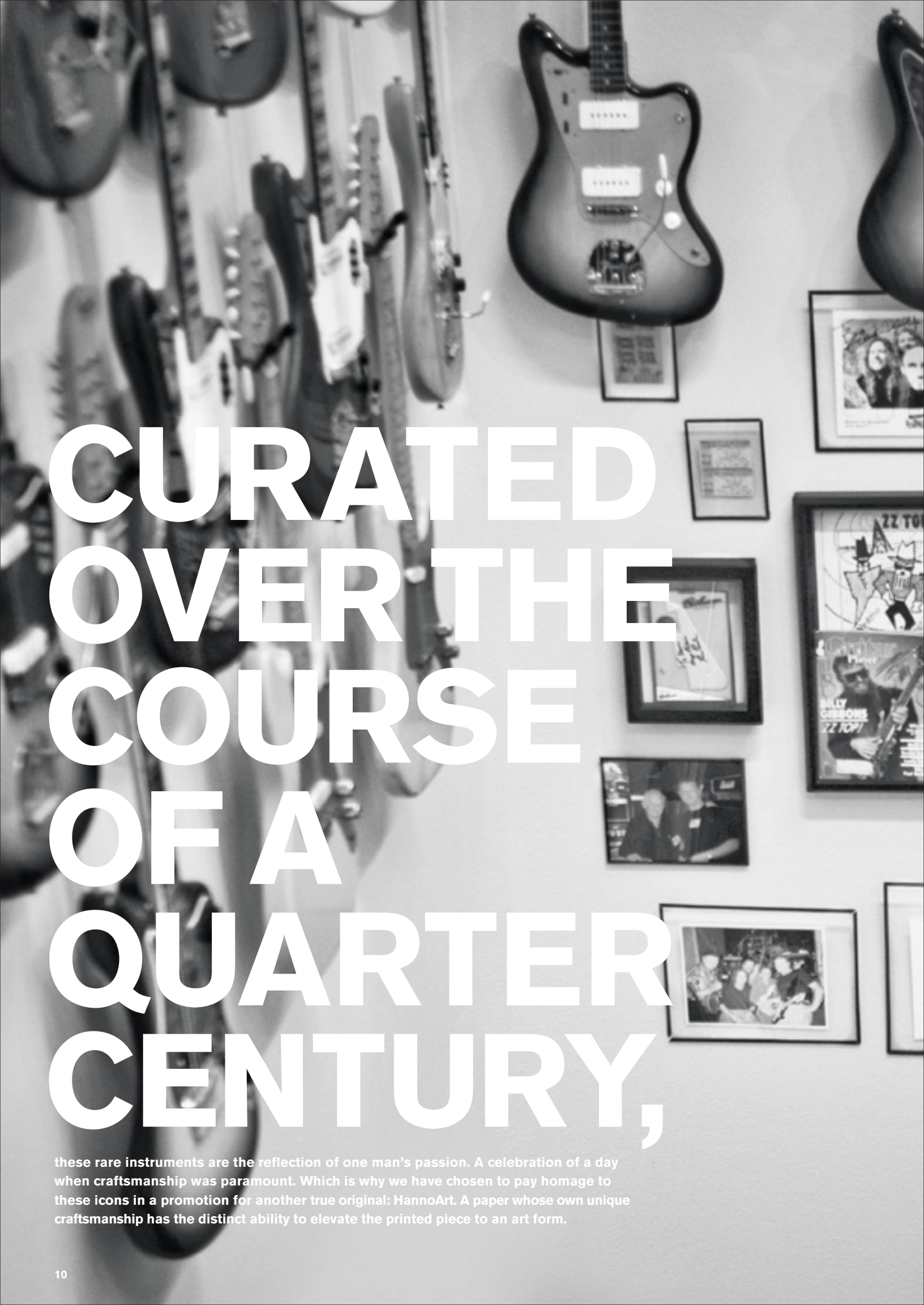
THEY COME TO BARTER, TO TRADE UP AND TO REFURBISH THEIR BELOVED.

But the real story lies above the bustling retail hub—beyond the archetypal velvet rope—on the shop's second floor.









CURATED OVER THE COURSE OF A QUARTER CENTURY,

these rare instruments are the reflection of one man's passion. A celebration of a day when craftsmanship was paramount. Which is why we have chosen to pay homage to these icons in a promotion for another true original: HannoArt. A paper whose own unique craftsmanship has the distinct ability to elevate the printed piece to an art form.



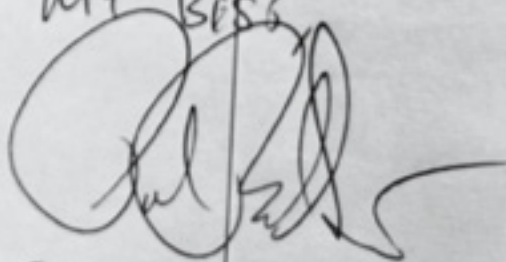
As you marvel at the magnificent instruments featured on the following pages, give thought to the paper that—without the benefit of sound—has the ability to turn these works of art into pure, sweet music.

PAUL REED SMITH

DAVE

THANK YOU FOR LENDING
THIS TO ME! COOL GUITAR.
IF YOU EVER WANT THIS NICK
SHAPE ON A LIMITED RUN,
I HAVE IT.


MY BESS



NAMM WAS GREAT—THANK YOU!







TO HEAR DAVE EXPLAIN IT, you'd think these guitars were actual people. In many ways, given their storied past, they are very much alive. Which is why it seemed like a good idea to let Dave bring this grand story to life **IN HIS OWN WORDS.**



THE FENDER STRATOCASTER '57

This is the one that started it all.



THE FIRST MAJOR PURCHASE I MADE—BACK WHEN I BARELY HAD TWO NICKELS TO RUB TOGETHER...

It's a '57 Strat. The body is made from alder—the neck is maple—the Taos Turquoise color is ultra rare—Fender made only 4 guitars in this color, which was intended to match the color of cars coming out of Detroit. Just look how worn the neck is—if you feel the indents you can almost imagine all those fingers flying across this baby. Like most Strats, the sound is still bright and crisp. Clapton and Hendrix lived for their Strats.

THE GUITAR COST ME \$1,100. A friend of mine offered me \$1,250 which, at the time, I thought was a decent profit. As I was packing the guitar up, I realized I couldn't part with it. That's when I decided I wanted to start my own collection—guitars I'd never sell. Years later, Steven Seagal, the actor, offered me \$125,000. Needless to say, I turned him down.





GIBSON LES PAUL STANDARD '59

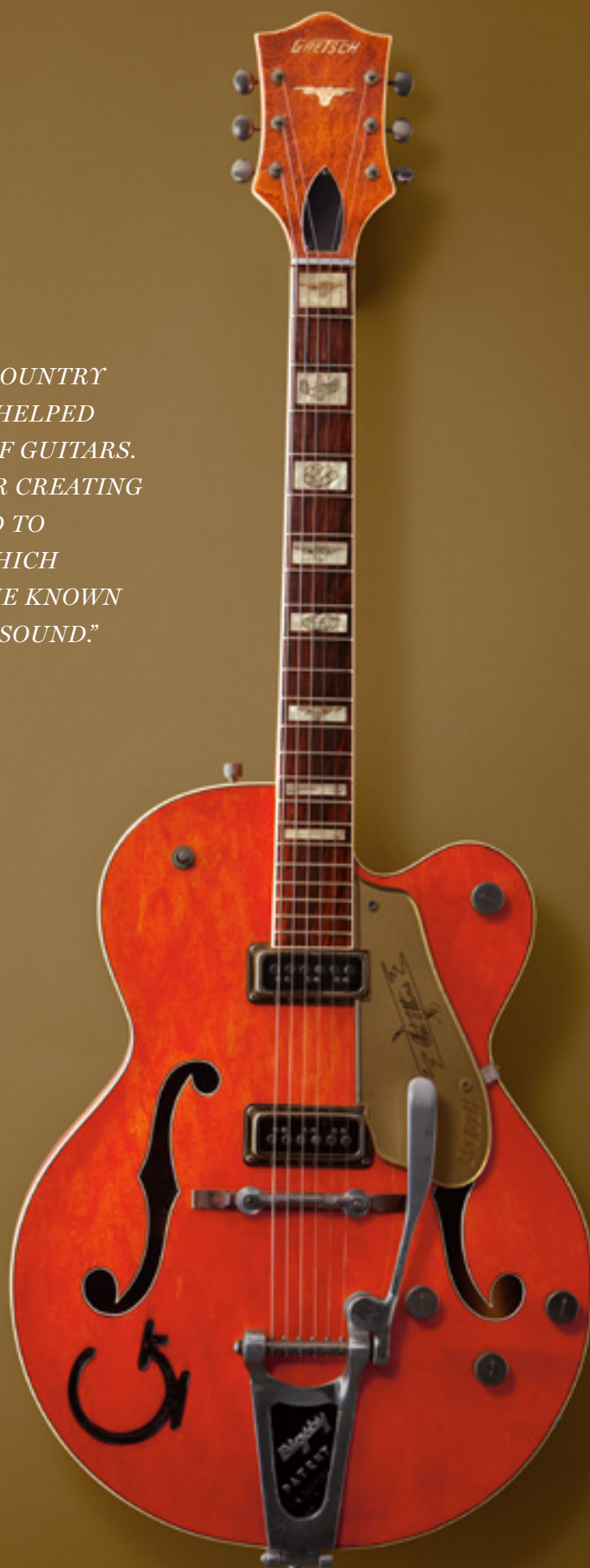
If you know anything about guitars, you know that this '59 Les Paul is the classic of classics.



To date, this Les Paul model is the most sought-after solid body guitar in the world. But this one—the '59—is the best Les Paul ever made. The sound is incredibly powerful. The craftsmanship on this guitar is incredible—flame maple top, Honduras Mahogany back and neck, topped off with the classic Brazilian rosewood fingerboard. In 1960 they changed the shape of the neck and fret sizes and the sound and feel were never quite the same.



*CHET ATKINS, THE COUNTRY
MUSIC SUPERSTAR, HELPED
DESIGN THIS LINE OF GUITARS.
HE WAS FAMOUS FOR CREATING
A SMOOTHER SOUND TO
COUNTRY MUSIC, WHICH
EVENTUALLY BECAME KNOWN
AS THE “NASHVILLE SOUND.”*





'56 GRETSCH CHET ATKINS 6120
This Gretsch, thanks in part to its handcrafted maple body, enabled Atkins to produce that sweeter sound. Notice the steer horn and other Western motifs along the frets—the perfect homage to country music.





FENDER TELECASTERS In many ways, the history of the electric guitar begins with the history of Leo Fender's Tele. This was the first mass-produced electric guitar ever made. These are all from the '50s, and as you can see, their beauty lies in their simplicity. You couldn't find a more classic looking guitar if you tried. Everything about the Tele is classic—its design, its rich, cutting sound. That's why everybody from Muddy Waters to Keith Richards to Springsteen has played them.

'59 GIBSON SUPER 400 The 400 is considered the top-of-the-line jazz guitar. This model from 1959 is very valuable given the incredible amount of time required to hand carve its spruce top, maple back and sides, and ebony fingerboard.



*COMPARED TO MOST GUITARS,
THIS ONE IS MONSTROUSLY
LARGE...BUT PROBABLY FELT
PRETTY COMFORTABLE IN THE
HANDS OF ITS MOST FAMOUS
PLAYER—ELVIS.*







'59 LES PAUL CUSTOM Dubbed “The Black Beauty,” this Les Paul was top-of-the-line for its day back in 1959. The guitar has a solid mahogany neck and body finished in black lacquer accented by gold hardware. This Les Paul also has elaborate pearl inlay on the headstock. Truly one of the greatest pieces of craftsmanship to ever come out of Gibson.



RICKENBACKER '71 331 LIGHT SHOW

The guitar company made famous by The Beatles—particularly John and George—came out with the novelty guitar in 1971. When you strum this baby, it actually lights up. A little flashy for my taste, but a cool piece of nostalgia and a great hit at any Christmas party.



'60 GIBSON ES 355 Gibsons like this one almost always come with a cherry maple body. The neck is carved from mahogany and the fingerboard is ebony. Being a huge Freddie King fan, I always had a soft spot for this guitar because he played one. And, of course there's B.B. King's Lucille—she's an ES 355.





*GIBSON MADE ONLY 98 FLYING V'S AND LESS THAN 22
EXPLORERS. SO, NEEDLESS TO SAY, THE EXPLORER IS
PRETTY VALUABLE—ONE RECENTLY SOLD FOR \$600,000.*





'59 GIBSON EXPLORER AND FLYING V

The interesting thing about these two guitars is that they were the direct result of perception vs. reality. Back in 1959, Gibson was starting to get the reputation for being a stodgy, sort of "old school" kind of brand. Truth is, they were still making great guitars. So to help reinvent themselves as something hipper and a bit rad, they came out with the Explorer and Flying V.



This “Cadillac of Guitars” is still being made today—and they all include the signature falcon in mid-flight engraved on the gold pick guard.



GRETSCH '59 WHITE FALCON This guitar first came on the market in '55 and was a huge hit because of its totally unique look. All that glistening white paint and gold trim were pretty revolutionary in their day.

'07 PAUL REED SMITH 25TH ANNIVERSARY

Even though Paul Reed Smith is a relative newcomer to the field, they've already become one of the top 3 guitar makers in the world. I flew out to their factory to help co-design this guitar to commemorate the 25th anniversary of our store. Their meteoric rise has a lot to do with the level of craftsmanship that goes into every instrument. Every part of this guitar is made from the finest woods and has great design details like its tigereye finish and the abalone birds along the neck. I love that PRS numbers every guitar and that it's got a little nod to our anniversary on the head. Simple, but elegant.







'80 HAMER KEITH RICHARDS This guitar has a pretty amazing story to it. Years ago, The Stones were coming to play in Chicago and John Belushi decided to have custom Hamer guitars built for Ron Wood and Keith Richards.



He had their names engraved on the fingerboard. But before he could give them the guitars—they were stolen. Years later, I discovered this Keith Richards guitar in a pawn shop. Maybe one day I'll be able to unite Keith Richards with his lost gift.

'74 TWO-NECKED RICKENBACKER

Of course, what's most striking about this Rickenbacker is its double neck. The two sets of strings produce two completely different sounds. One is rich and intense; the other, lush and mellow. Don't be surprised if you see Tom Petty rock out on one of these.

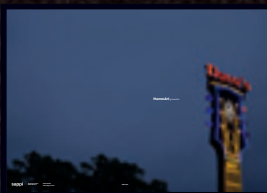




DAVE ROGERS opened his tiny guitar shop in 1982 in La Crosse, Wisconsin with a whopping 17 guitars. Nearly 30 years and thousands of Gibsons and Fenders later, Dave's Guitar has become one of the most important guitar stores in the world and Dave Rogers has emerged as an industry icon. But what makes Dave's story so inspiring isn't his humble roots, his years spent as a struggling musician, or even his multimillion dollar collection of vintage masterpieces. The coolest aspect of this story is that Dave—from the time he picked up his first guitar at age 6—has never lost his boundless passion and childlike fascination for these incredible instruments. His purpose has never been to make a ton of money, but to share his love with the rest of the world. That's why his personal collection is not housed in a museum or locked away in a temperature-controlled storage facility, but right outside his office. Dave Rogers is living proof that following one's passion can make for an incredibly fun and rewarding life.

To experience Dave's Guitar Shop for yourself, please feel free to stop by the store in La Crosse (just don't come on Sunday—they're closed). Or you can always visit the store online at www.DavesGuitar.com.

PRODUCTION NOTES



COVER
HannoArt Silk Cover 100lb/270gsm,
4-color process, special mix blue
underlay, spot fluorescent yellow
plus overall satin aqueous



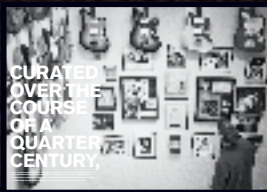
INSIDE FRONT COVER
HannoArt Silk Cover 100lb/270gsm,
4-color process plus spot dull varnish
PAGE 1
HannoArt Silk Text 100lb/148gsm,
4-color process plus spot dull varnish



PAGES 4 & 5
HannoArt Silk Text 100lb/148gsm,
spot color tritone plus spot
dull varnish



PAGES 6 & 7
HannoArt Silk Text 100lb/148gsm,
spot color quadtone plus overall
dull varnish



PAGES 10 & 11
HannoArt Silk Text 100lb/148gsm,
spot color quadtone plus spot
dull varnish



PAGE 12
HannoArt Silk Text 100lb/148gsm,
4-color process plus overall
dull varnish
PAGE 13
HannoArt Gloss Text 100lb/148gsm,
4-color process plus overall dull
varnish



PAGES 16 & 17
HannoArt Gloss Text 100lb/148gsm,
4-color process plus drytrapped
overall gloss varnish



PAGES 18 & 19
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot gloss
varnish and spot dull varnish



PAGES 22 & 23
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot gloss
varnish and spot dull varnish



PAGES 24 & 25
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot
gloss varnish



PAGES 28 & 29
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped overall
dull varnish



PAGES 30 & 31
HannoArt Gloss Text 100lb/148gsm,
4-color process plus drytrapped
spot gloss varnish



PAGES 34 & 35
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot
gloss varnish



PAGES 36 & 37
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot gloss
varnish and spot dull varnish



PAGES 40 & 41
HannoArt Gloss Text 100lb/148gsm,
4-color process plus drytrapped
overall dull varnish



PAGE 42
HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped overall
gloss varnish
PAGE 43
HannoArt Silk Text 100lb/148gsm,
spot color tritone plus spot dull varnish

HannoArt

Gloss

Sheet Text

BASIS WEIGHT	OPACITY STANDARD	BRIGHTNESS STANDARD	PAPER GLOSS	CALIPER AVERAGE ¹
60lb/89gsm	88.0	92	74	.0026
70lb/104gsm	91.0	92	75	.0030
80lb/118gsm	92.0	92	76	.0034
100lb/148gsm	93.0	92	76	.0043

Sheet Cover

BASIS WEIGHT	OPACITY STANDARD	BRIGHTNESS STANDARD	PAPER GLOSS	CALIPER AVERAGE ¹
80lb/216gsm	96.0	92	77	.0065
100lb/270gsm	96.0	92	77	.0081
111lb/300gsm	96.0	92	77	.0091
129lb/350gsm	97.0	92	77	.0108

L*a*b* Paper White²: 95.30, 1.50, -4.80

Silk

Sheet Text

BASIS WEIGHT	OPACITY STANDARD	BRIGHTNESS STANDARD	PAPER GLOSS	CALIPER AVERAGE ¹
70lb/104gsm	91.0	92	25	.0035
80lb/118gsm	92.0	92	25	.0041
100lb/148gsm	95.0	92	25	.0053

Sheet Cover

BASIS WEIGHT	OPACITY STANDARD	BRIGHTNESS STANDARD	PAPER GLOSS	CALIPER AVERAGE ¹
80lb/216gsm	96.0	92	23	.0082
100lb/270gsm	97.0	92	23	.0099
111lb/300gsm	97.0	92	23	.0111
129lb/350gsm	97.0	92	23	.0136

L*a*b* Paper White²: 95.30, 1.50, -4.80

- 1 Grades are run to weight and finish; caliper is an approximation and cannot be guaranteed except where indicated.
- 2 Measured using D50, 2°, X-Rite 530, white backing, and UV included. Tolerance L* +/- 2.00, a* +/- 1.00, b* +/- 1.00.

All values listed are approximate. All grades are acid-free, elemental chlorine free, and archival.

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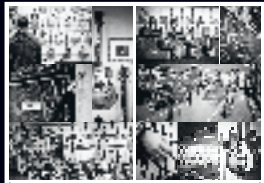


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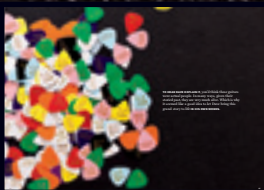
PAGES 2 & 3

HannoArt Silk Text 100lb/148gsm,
spot color quadtone plus spot
dull varnish



PAGES 8 & 9

HannoArt Silk Text 100lb/148gsm,
spot color duotone plus spot
dull varnish



PAGES 14 & 15

HannoArt Gloss Text 100lb/148gsm,
4-color process plus drytrapped spot
gloss varnish and spot dull varnish



PAGES 20 & 21

HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped overall
dull varnish



PAGES 26 & 27

HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot gloss
varnish and spot dull varnish



PAGES 32 & 33

HannoArt Gloss Text 100lb/148gsm,
4-color process plus drytrapped
overall gloss varnish



PAGES 38 & 39

HannoArt Gloss Text 100lb/148gsm,
4-color process, UV metallic silver
underlay plus drytrapped spot gloss
varnish and spot dull varnish



PAGE 44

HannoArt Silk Text 100lb/148gsm,
4-color process plus spot dull varnish
INSIDE BACK COVER
HannoArt Silk Cover 100lb/270gsm,
4-color process plus spot dull varnish



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