

Sappi Fine Paper



The New Sappi Lineup: McCoy
Strobe Lustro Vintage Northwest
Opus Aero Somerset Belgrade

“Choice Strengthens All.”

Discriminating designers know how the **choice of color can alter the mood and message. How pacing throughout a brochure can stimulate interest or kill it. How the right typeface, set in upper and lower case, with the correct kerning, and leading, can increase or weaken the impact of the statement.**

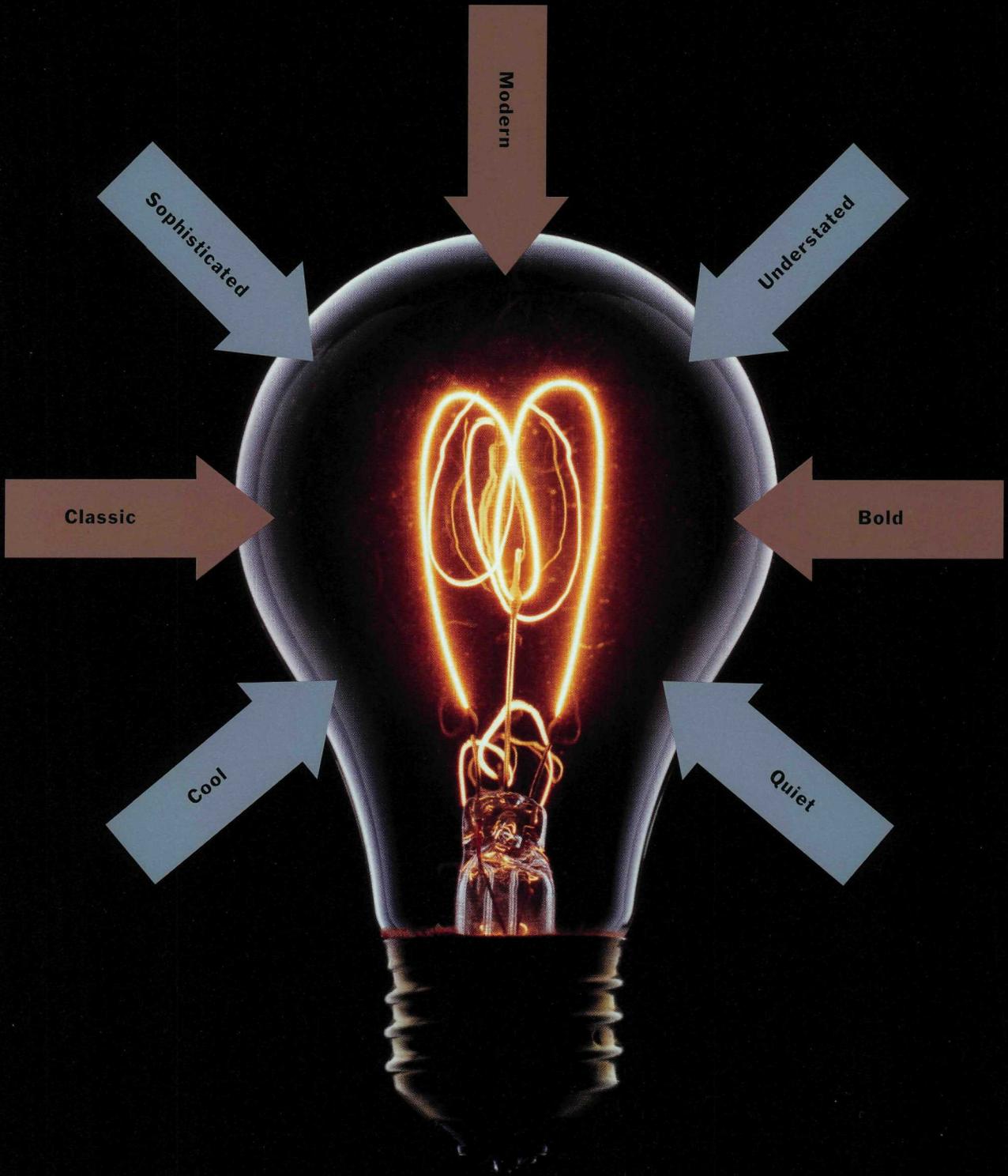
"God is in the details," design legend Mies van der Rohe once said. And the detail is in the choices, which determine whether the whole is pleasing and harmonious or clumsy and jarring.

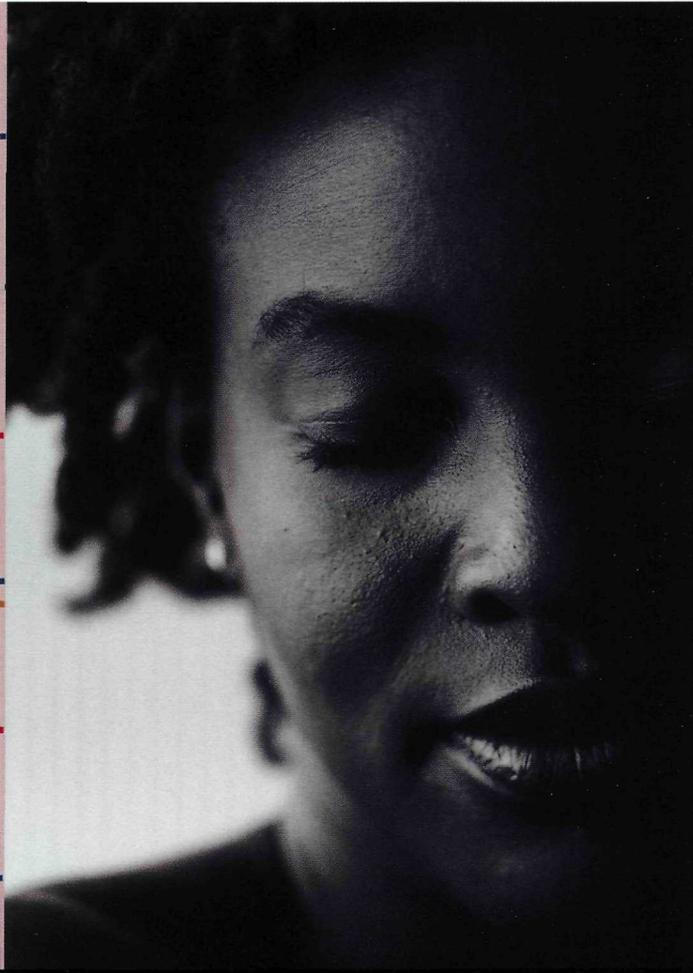
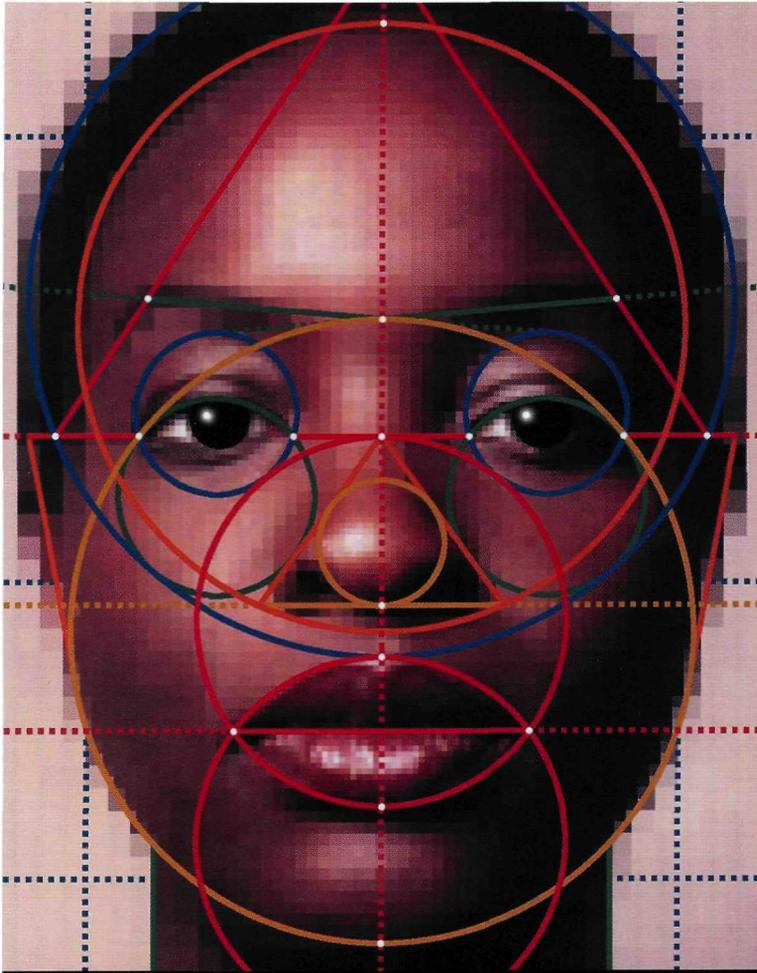
Design is all about **choices**. What separates good design from the mediocre is sensitivity to the nuance of choices.

At Sappi, we know that designers don't think of paper as interchangeable commodities, so we don't either. We have assembled the finest and broadest **choice of premium printing papers available.**

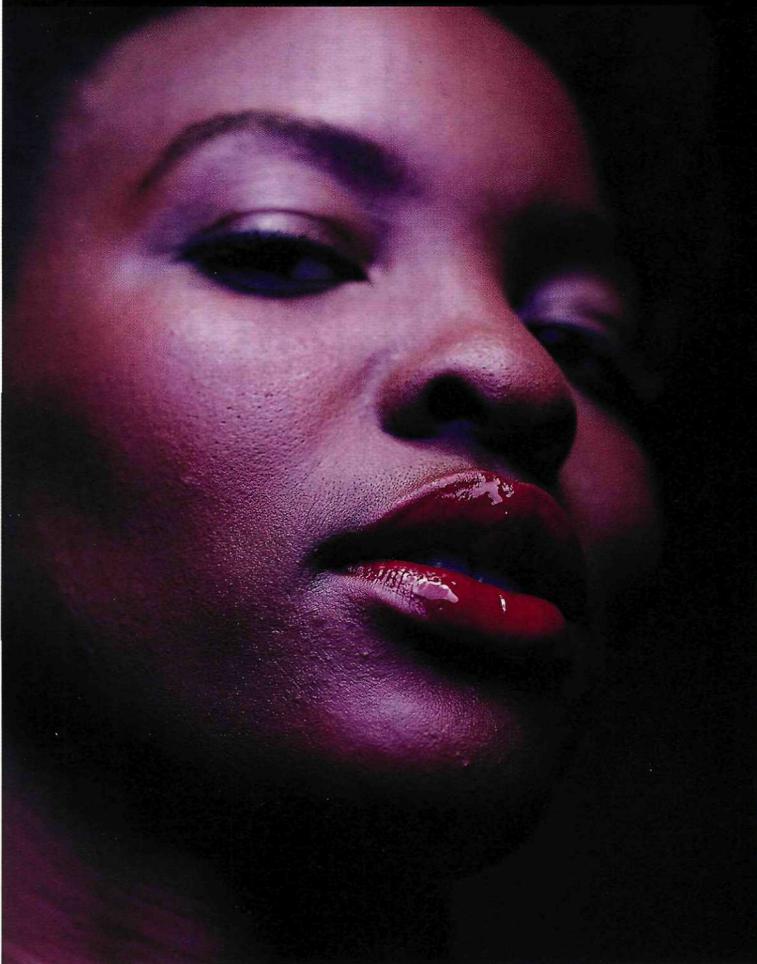
NO OTHER PAPER COMPANY IN NORTH AMERICA CAN MAKE THAT CLAIM. IN INTEGRATING THE PAPERS FROM POTLATCH INTO OUR SAPPI LINE, WE PLACED THE NEEDS AND PREFERENCES OF DESIGNERS FIRST AND FOREMOST. WE HAVE KEPT YOUR FAVORITES AND MADE SURE THAT YOU CAN FIND THEM IN THE SHADES, FINISHES AND WEIGHTS YOU WANT. THE **CHOICE** IS YOURS.

Edgy? Traditional? Journalistic?
Educational? Arty? Irreverent? In
giving visual reality to a company's
brand message and strategic objec-
tive, designers begin by deciding
on a conceptual direction. Their
choice of graphic presentation is
driven by the client's persona, the
story they have to tell, and the style
that the target audience would find
most compelling and credible. The
appropriateness and originality of
the graphic solution emerge from
the choices that designers make.





As these eight interpretations of the same woman demonstrate, there are many ways to present a subject.



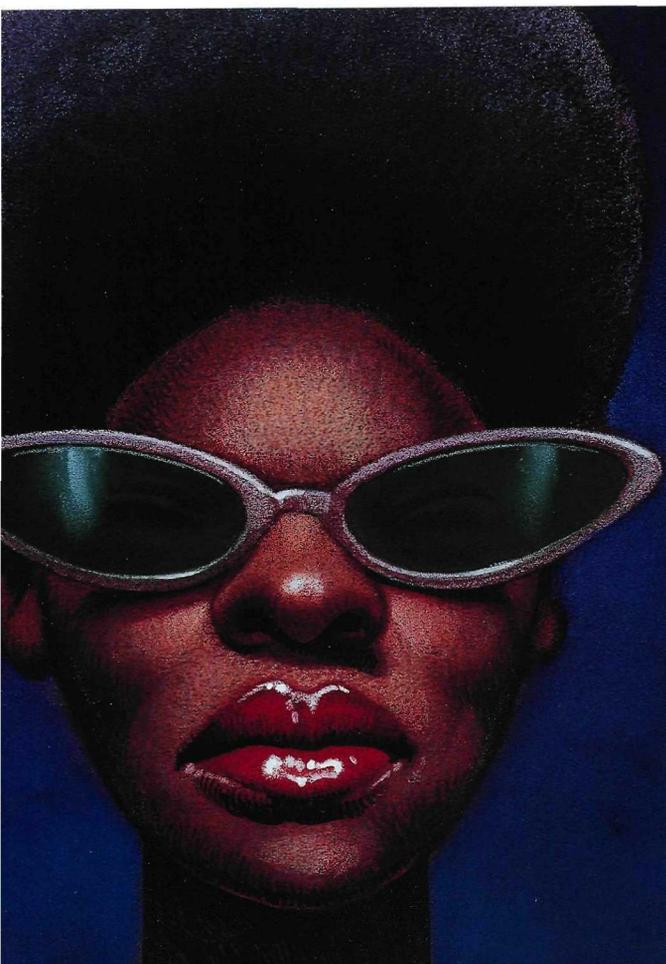
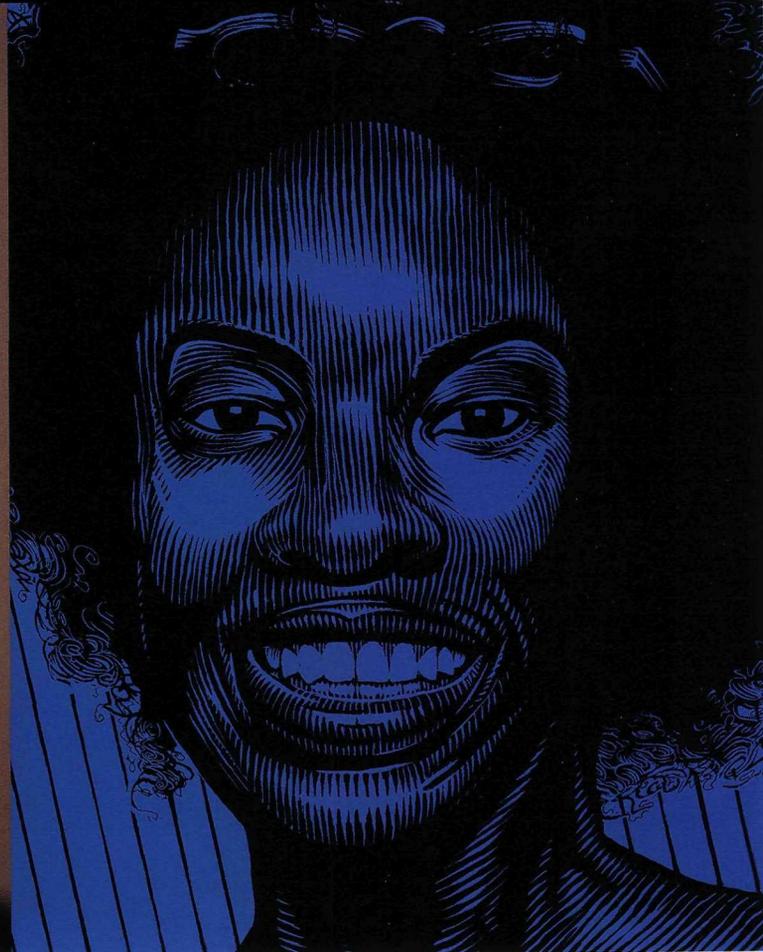
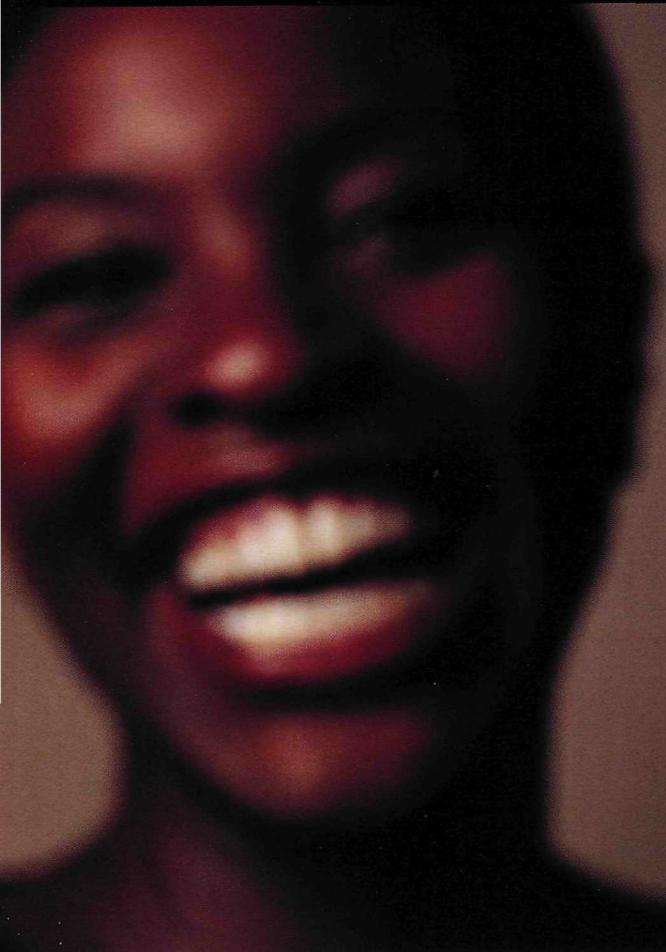
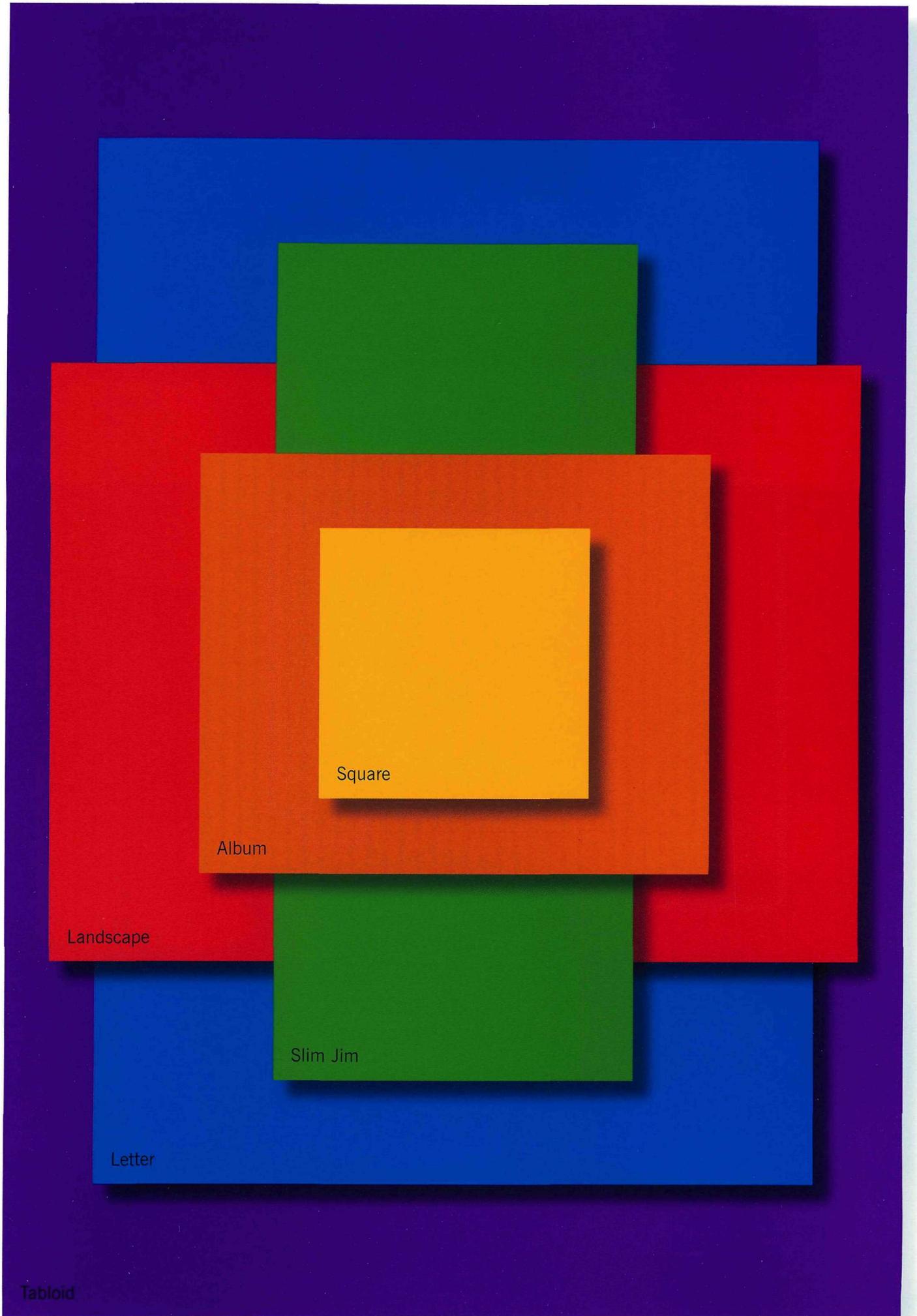


Illustration and photography offer a broad range of styles, each suggesting a different mood and attitude.





Square

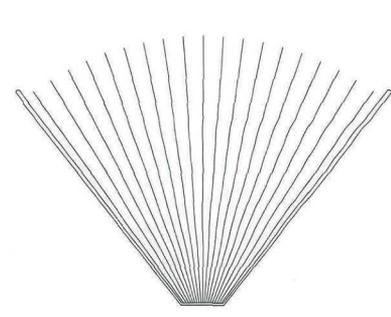
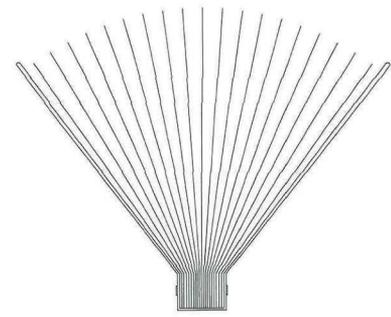
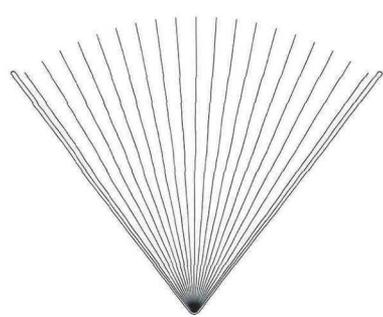
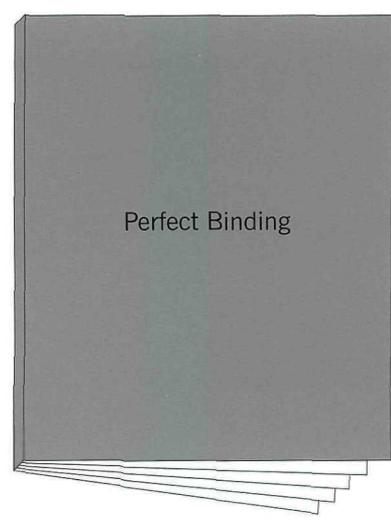
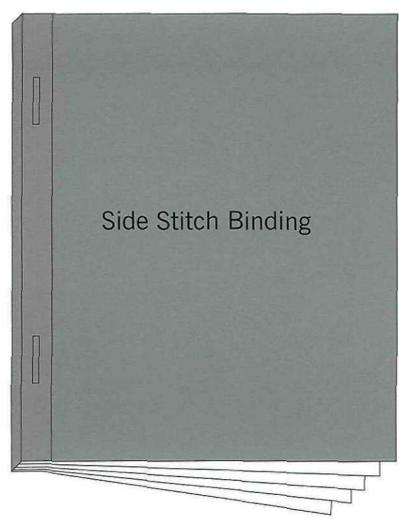
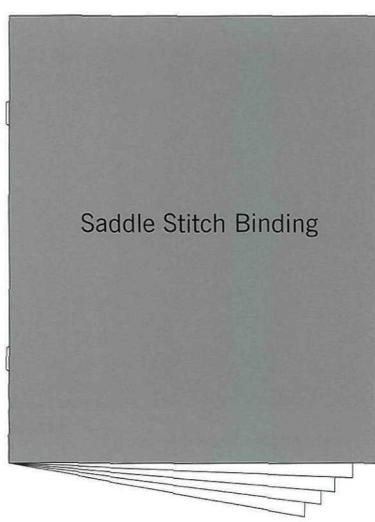
Album

Landscape

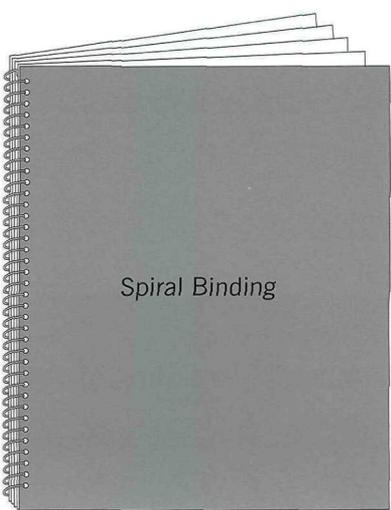
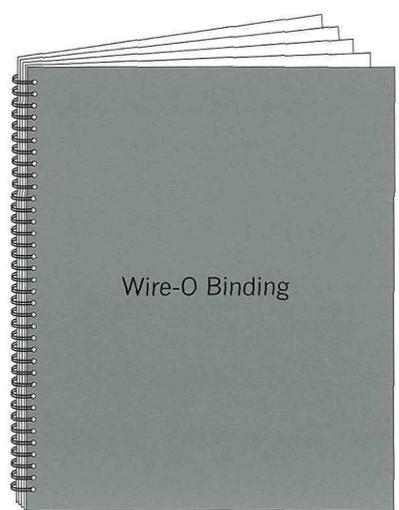
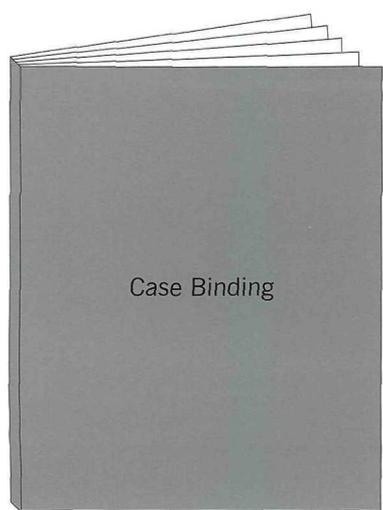
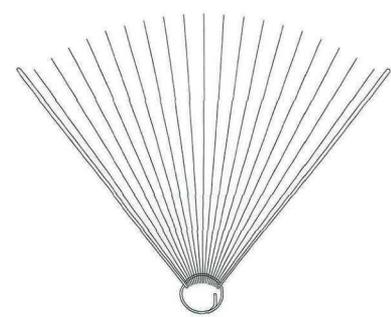
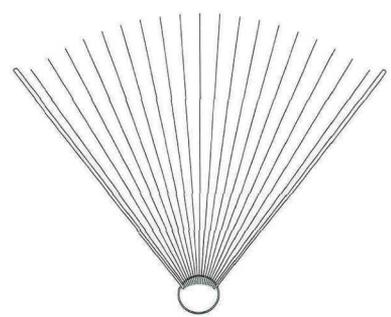
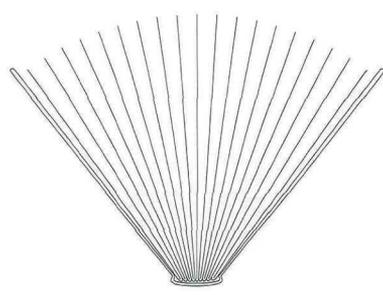
Slim Jim

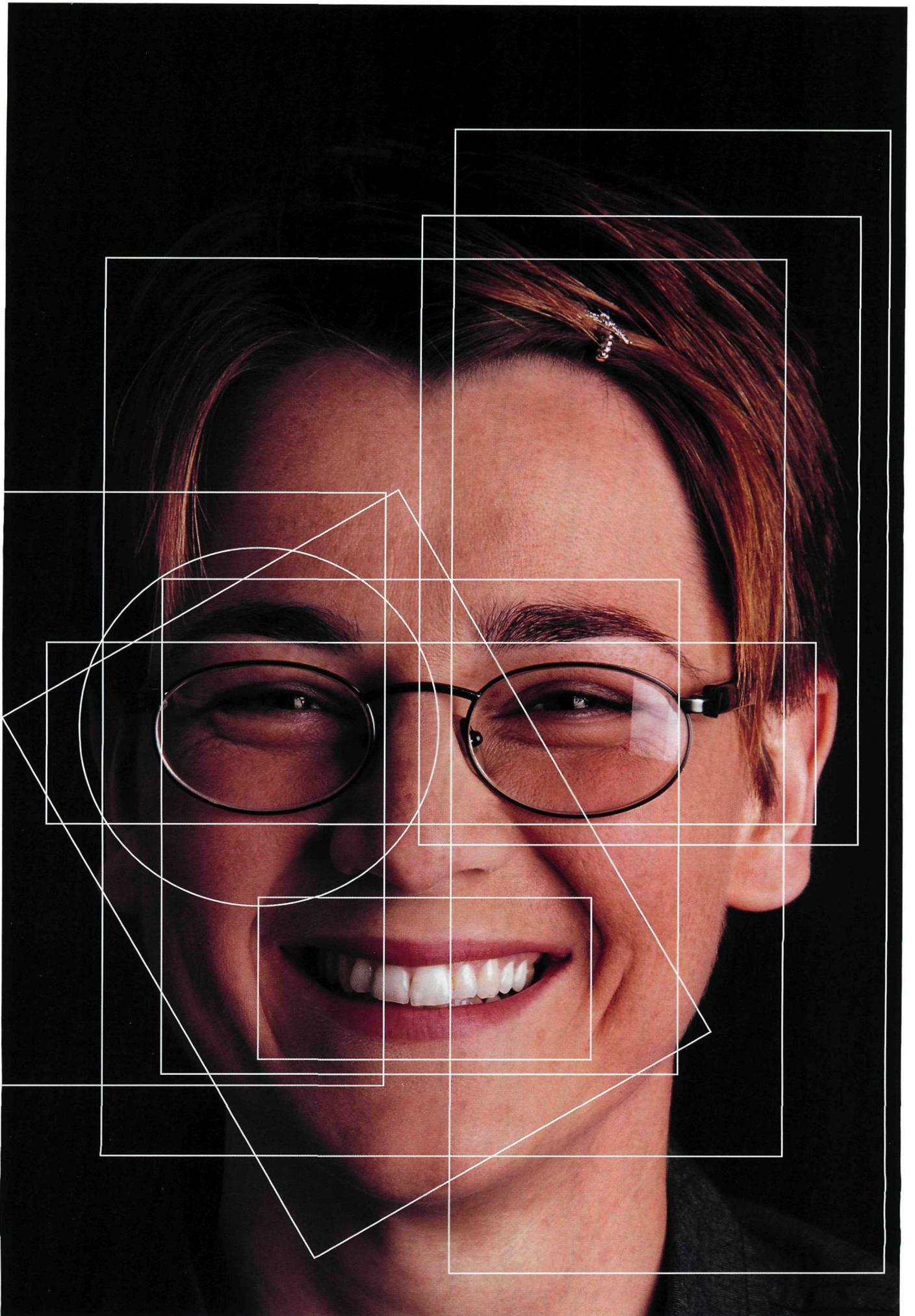
Letter

Tabloid

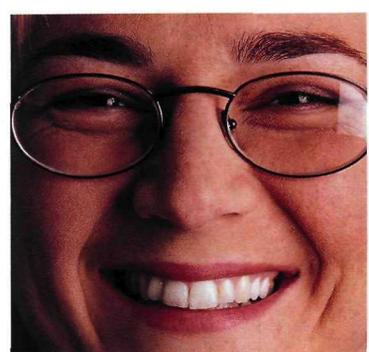
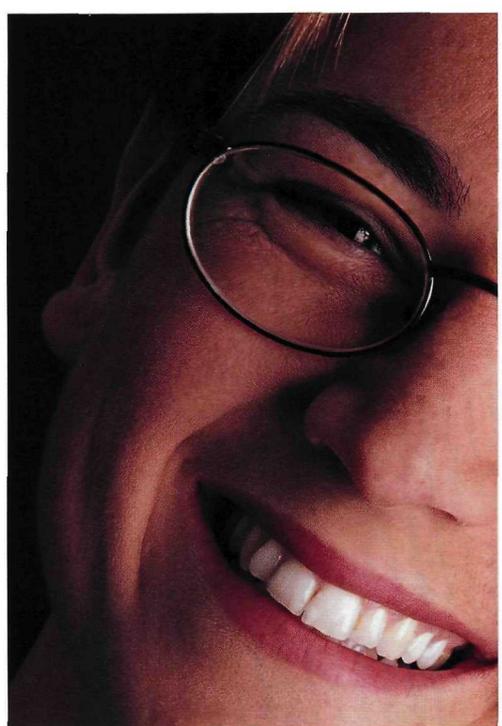


Designers grapple with a number of practical considerations including shape, size and binding. The right choice emerges from the subject of the piece, the way the book will be read, the necessity of printing on the spine, the need to fit a predetermined rack display, and budget restrictions, among other concerns.





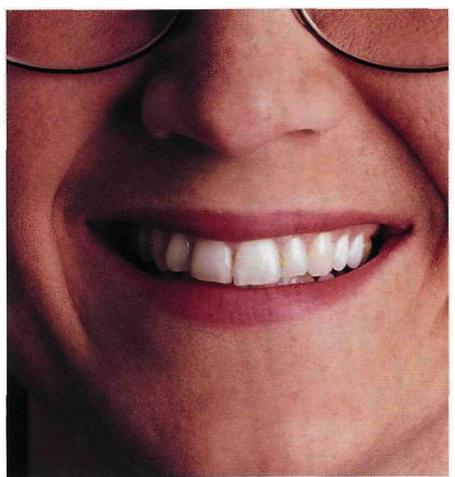
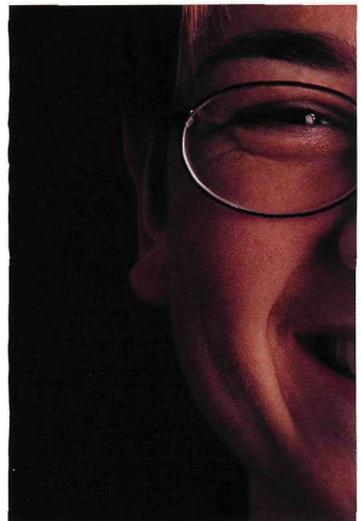
Just as writers improve text through editing,



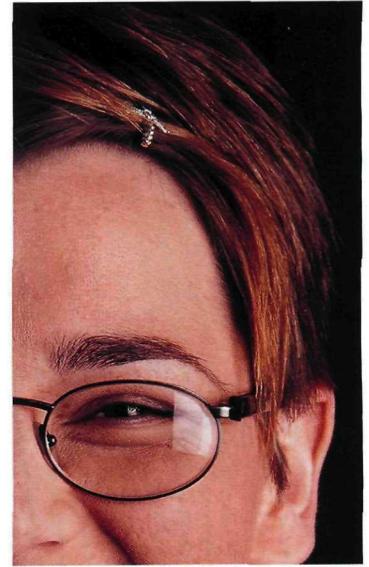
designers modify pictures by cropping –



zooming in, pulling back, distorting, turning the photo at an angle,



or upside down – to focus attention and



remove the extraneous.

BODONI, BOOK

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Typography speaks in its own distinct tone of voice. It can “sound” traditional, cutting-edge, quirky, authoritative or hip. Designers know that the right typeface increases understanding, sustains interest and raises the level of trust that readers place in the message.

ROCKWELL, BOLD CONDENSED

o

OCRA

SABON, ITALIC

o

GILL SANS

o

LEVIATHAN, BLACK

o

MODULA, TALL

o

FRANKLIN GOTHIC, EXTRA CONDENSED

o

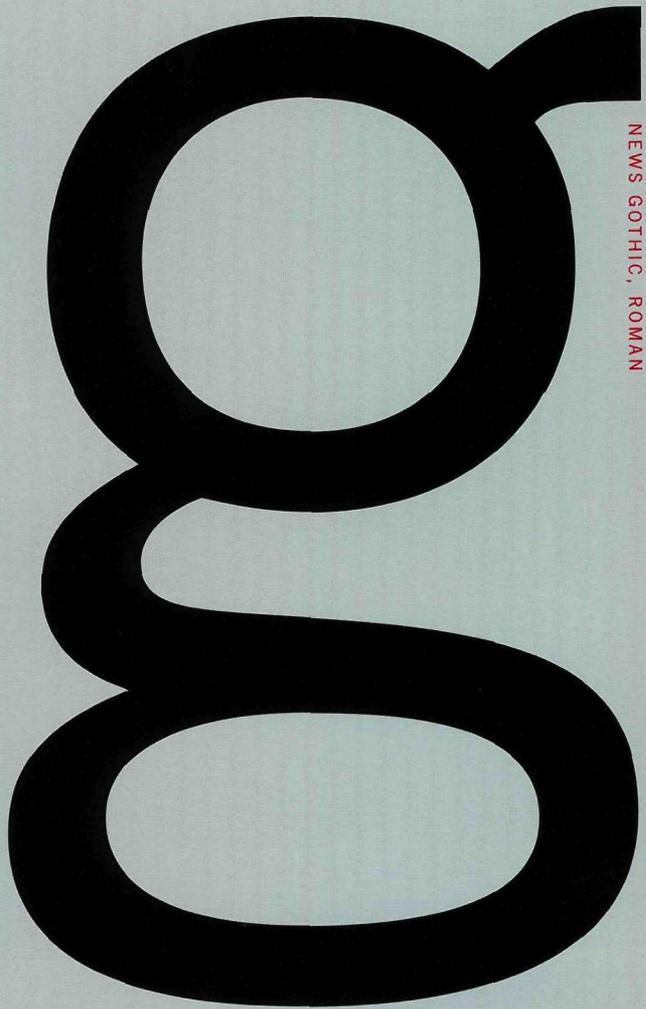
KUENSTLER SCRIPT, MEDIUM



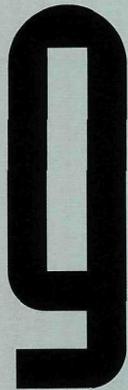
CHAMPION, BANTAMWEIGHT



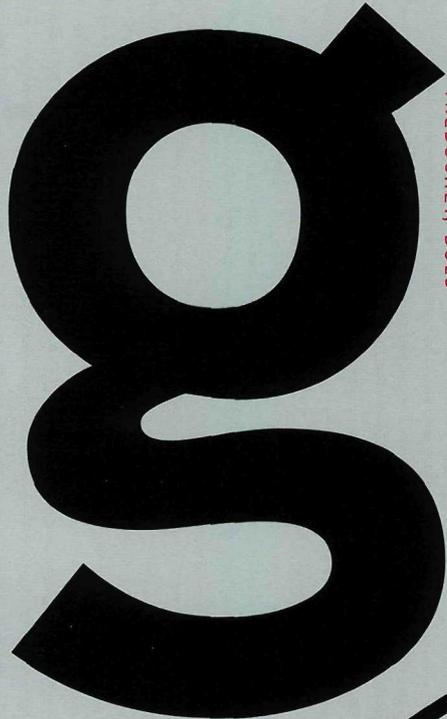
NEWS GOTHIC, ROMAN



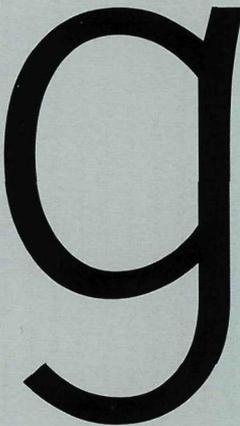
INDUSTRIA



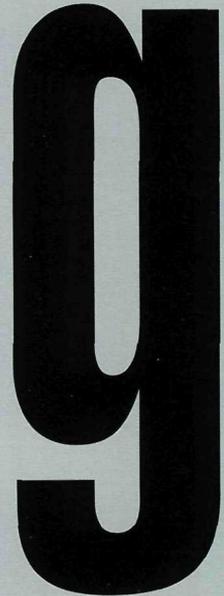
TREBUCHET, BOLD

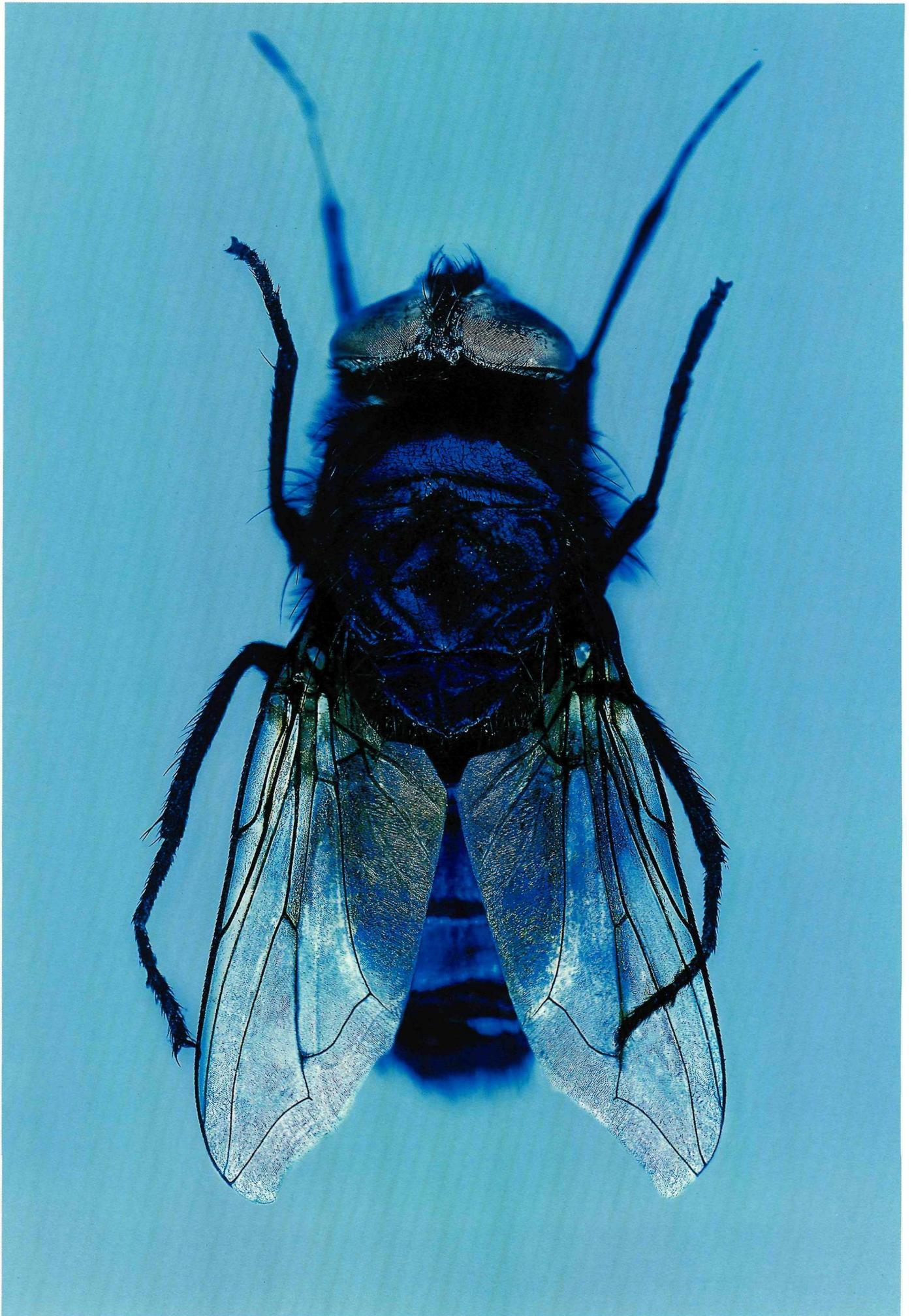


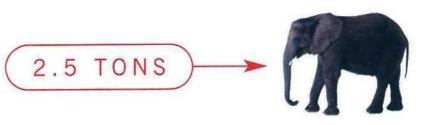
LETTER GOTHIC



EGYPTIENNE, MEDIUM CONDENSED



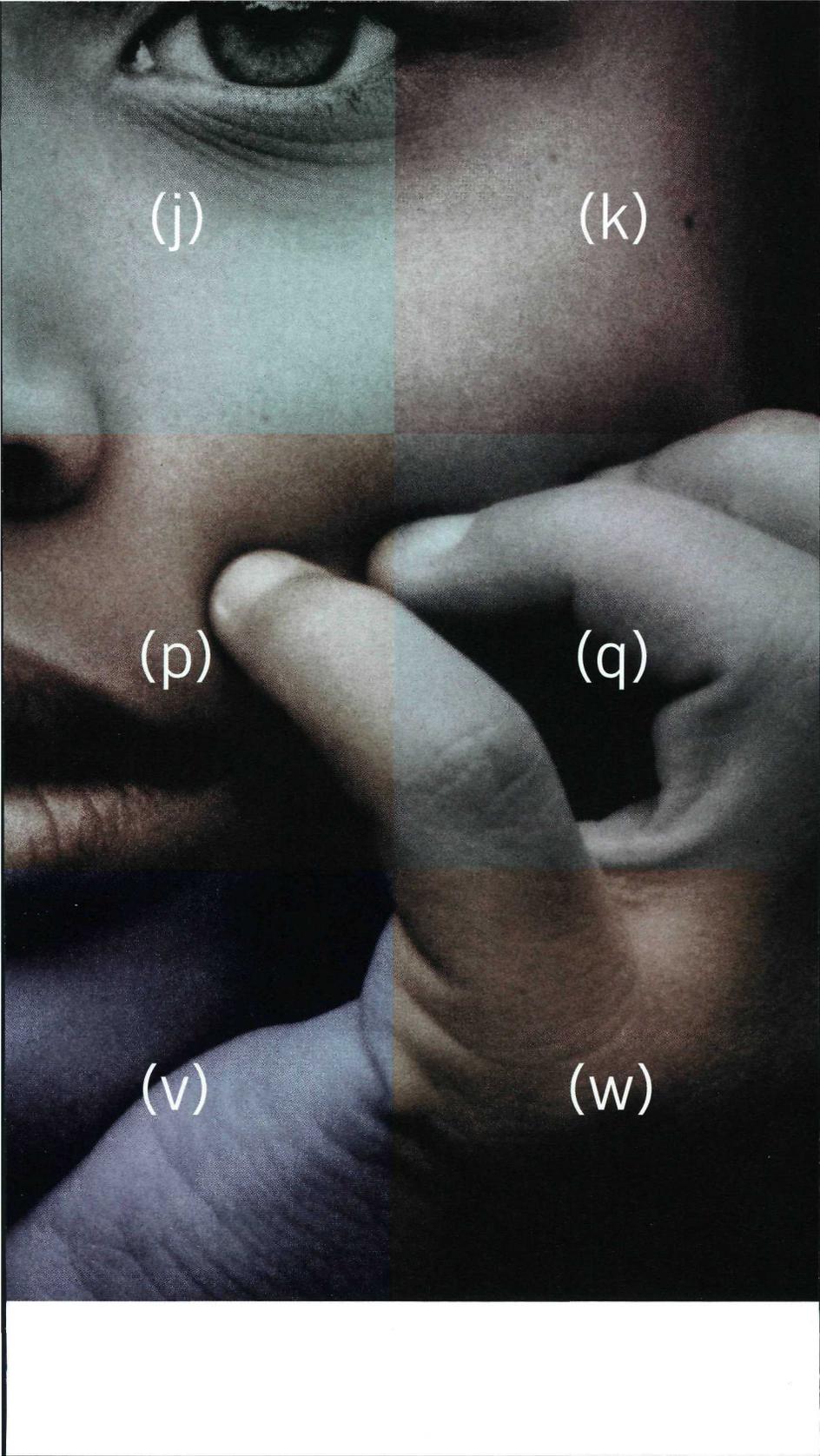




Designers use scale to contrast and compare size and sometimes to elicit a double-take reaction by doing the unexpected.







highlights (**H**), midtones (**M**), and shadows (**S**) and are keyed to the corresponding squares on the facing pages. Since printing equipment and inks vary, these ratios should only be used as an approximate color guide and may need to be adjusted accordingly.

	C	M	Y	K
H	6%	7%	9%	0%
M	31%	57%	85%	55%
S	65%	73%	89%	89%

	C	M	Y	K
H	2%	2%	2%	7%
M	37%	44%	38%	71%
S	51%	58%	51%	89%

	C	M	Y	K
H	1%	4%	5%	7%
M	8%	34%	41%	59%
S	29%	50%	59%	93%

	C	M	Y	K
H	6%	4%	7%	11%
M	39%	26%	38%	50%
S	67%	51%	65%	85%

	C	M	Y	K
H	7%	7%	7%	0%
M	47%	63%	70%	43%
S	71%	79%	89%	89%

	C	M	Y	K
H	9%	1%	1%	7%
M	62%	23%	14%	63%
S	79%	76%	32%	94%

	C	M	Y	K
H	6%	6%	8%	0%
M	40%	52%	68%	32%
S	60%	71%	92%	90%

	C	M	Y	K
H	2%	2%	2%	6%
M	35%	27%	24%	51%
S	63%	51%	48%	85%

	C	M	Y	K
H	1%	2%	5%	8%
M	19%	29%	41%	60%
S	46%	55%	65%	94%

	C	M	Y	K
H	2%	2%	1%	6%
M	40%	39%	6%	62%
S	71%	69%	12%	90%

	C	M	Y	K
H	4%	5%	5%	0%
M	36%	55%	78%	52%
S	71%	71%	82%	94%

	C	M	Y	K
H	6%	1%	2%	7%
M	56%	16%	32%	63%
S	76%	38%	48%	94%

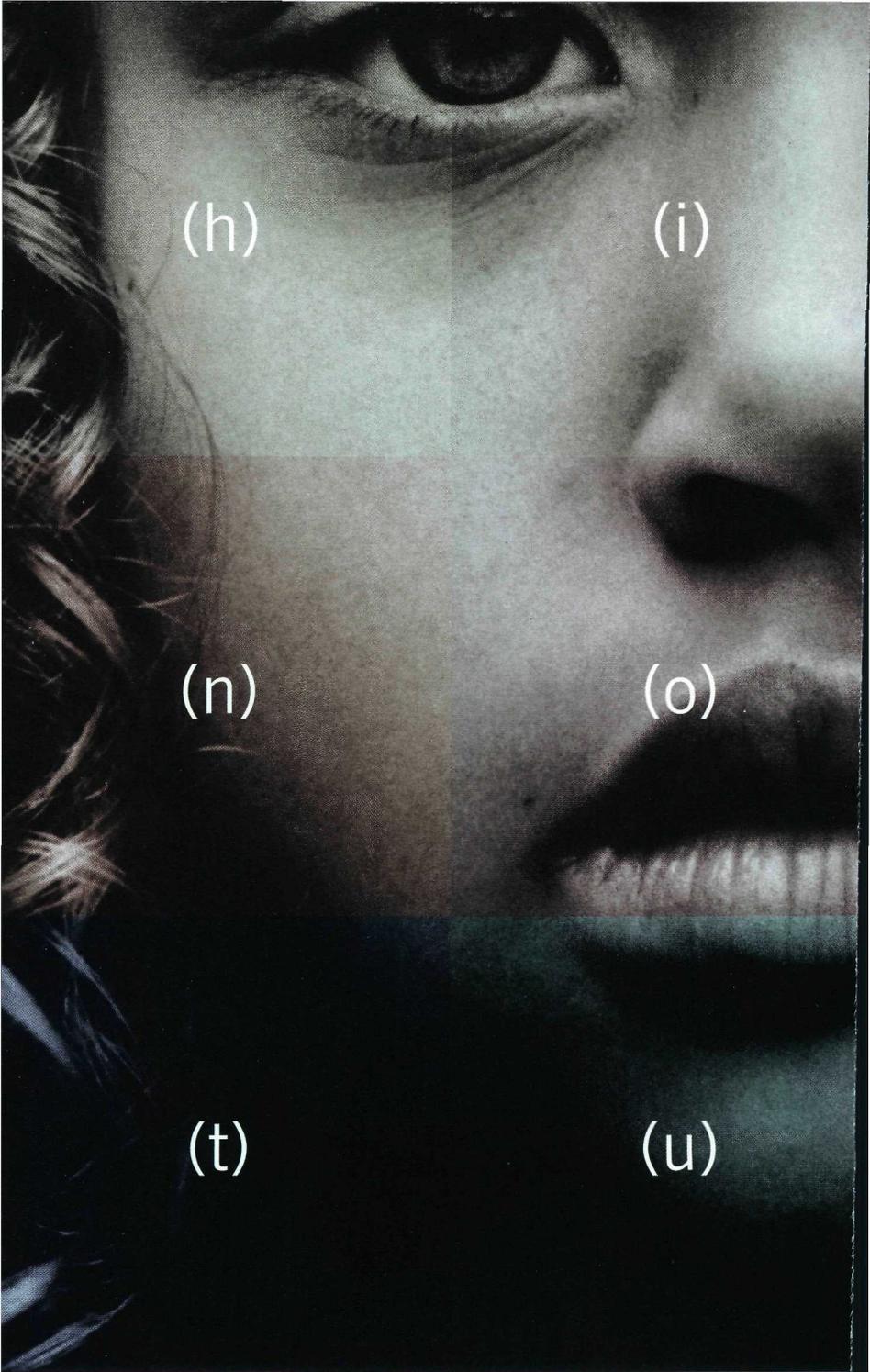
Quadtone Color Guide: Designers achieve different visual effects in quadtones through choice and combination of inks and by reversing dominant colors and adjusting ink ratios. The charts shown here provide a basic ratio of C-M-Y-K used in the

(a)					(b)					(c)				
	C	M	Y	K		C	M	Y	K		C	M	Y	K
H	2%	8%	1%	5%	H	4%	3%	4%	1%	H	5%	3%	3%	7%
M	25%	54%	14%	61%	M	45%	53%	63%	37%	M	47%	29%	28%	54%
S	66%	67%	45%	95%	S	61%	75%	88%	88%	S	74%	51%	50%	85%

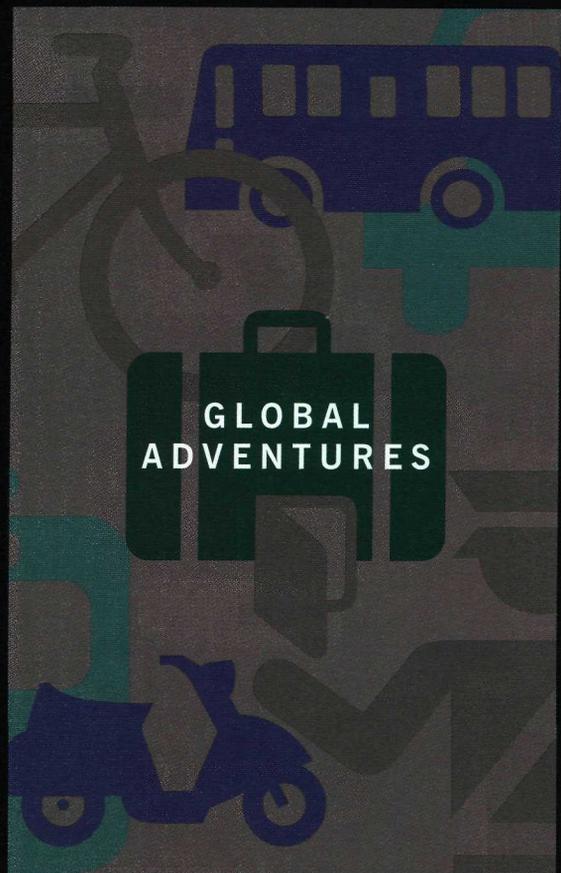
(g)					(h)					(i)				
	C	M	Y	K		C	M	Y	K		C	M	Y	K
H	3%	1%	3%	8%	H	1%	1%	5%	5%	H	1%	3%	6%	11%
M	44%	19%	39%	60%	M	18%	22%	41%	63%	M	12%	23%	47%	69%
S	76%	57%	62%	96%	S	44%	50%	67%	94%	S	26%	44%	73%	92%

(m)					(n)					(o)				
	C	M	Y	K		C	M	Y	K		C	M	Y	K
H	1%	2%	1%	5%	H	1%	4%	5%	9%	H	7%	4%	7%	2%
M	31%	31%	17%	55%	M	10%	42%	57%	62%	M	56%	56%	56%	37%
S	67%	67%	48%	95%	S	37%	65%	80%	93%	S	80%	76%	76%	89%

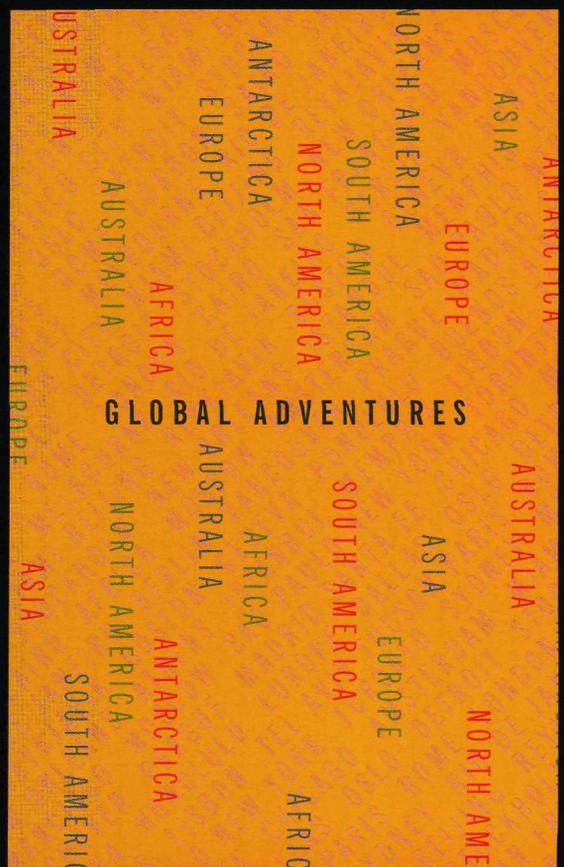
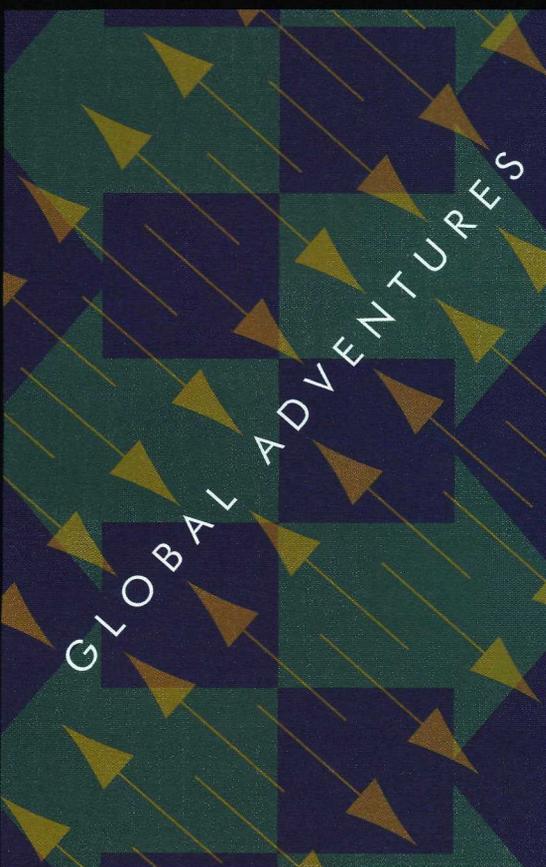
(s)					(t)					(u)				
	C	M	Y	K		C	M	Y	K		C	M	Y	K
H	1%	4%	16%	7%	H	6%	2%	1%	7%	H	2%	1%	1%	5%
M	10%	31%	64%	63%	M	52%	34%	18%	69%	M	42%	15%	28%	59%
S	26%	55%	76%	93%	S	78%	62%	54%	94%	S	76%	49%	59%	93%







Patterns and textures on a page can emphasize key messages and extend a limited budget.





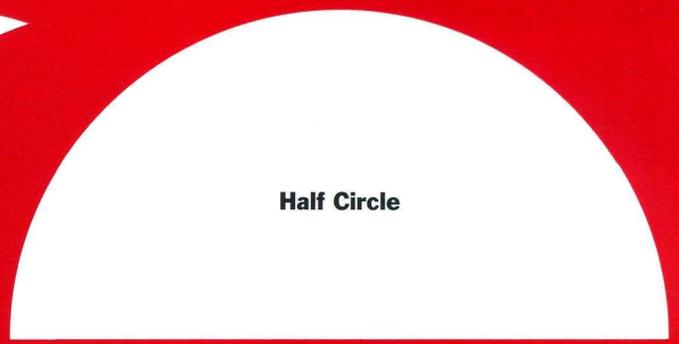
Global Adventures



Zig-Zag



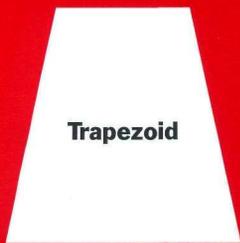
Crescent



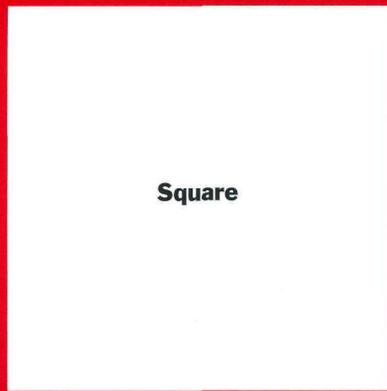
Half Circle



Star



Trapezoid



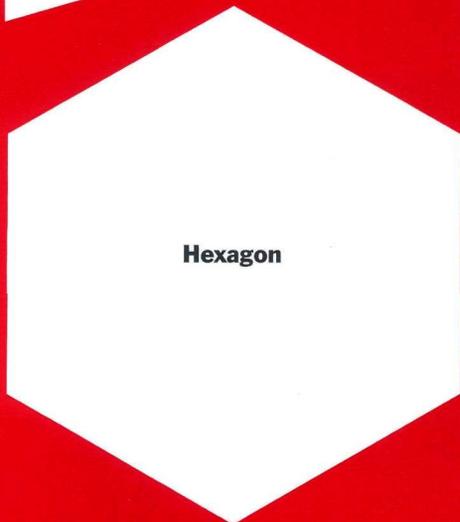
Square



Isosceles Triangle



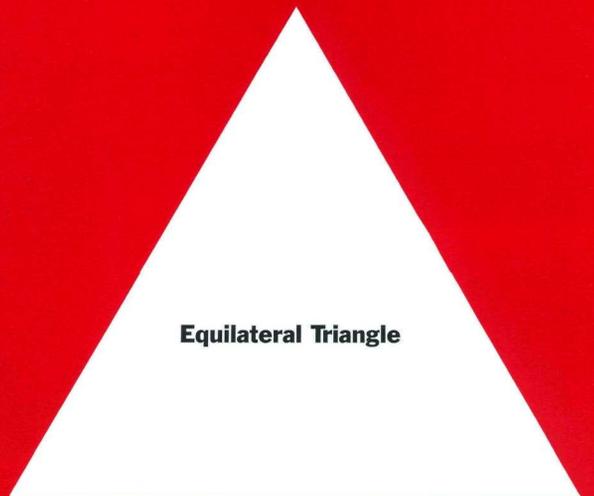
Cartouche



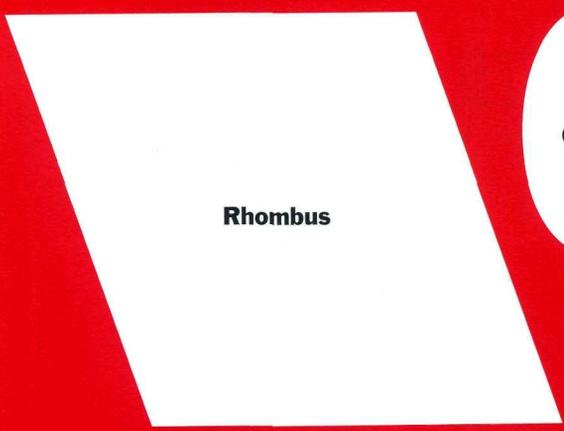
Hexagon



Parallelogram



Equilateral Triangle



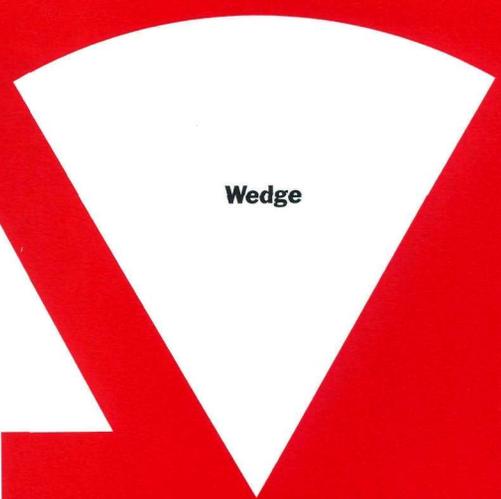
Rhombus



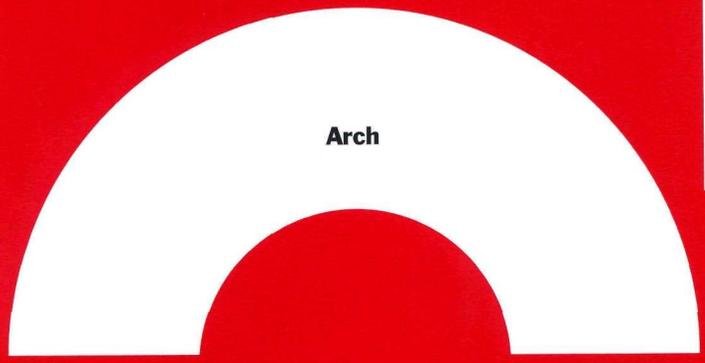
Oval



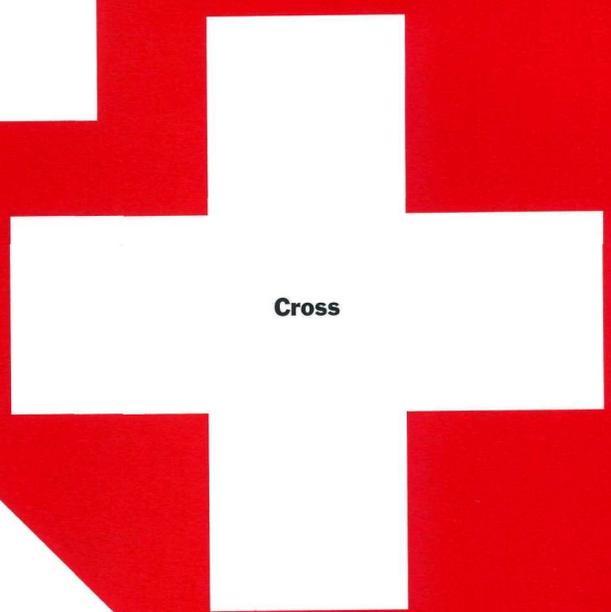
Arrow



Wedge



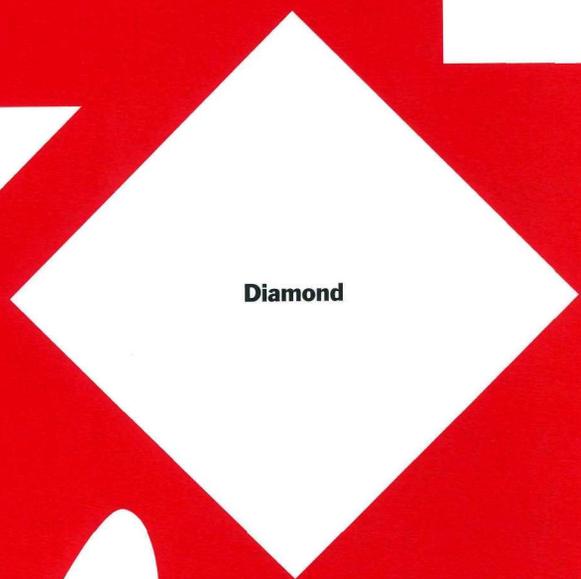
Arch



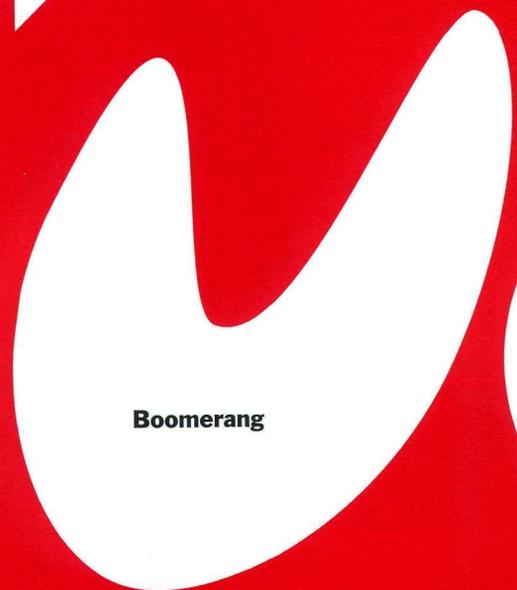
Cross



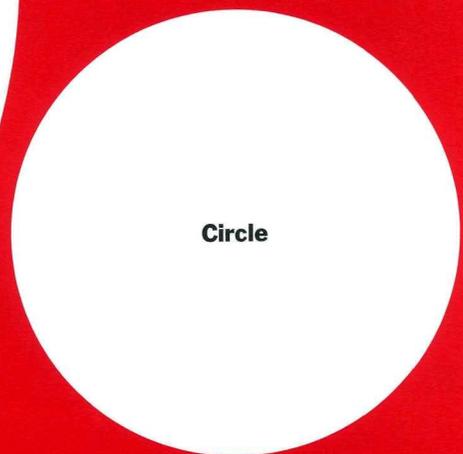
Right Triangle



Diamond



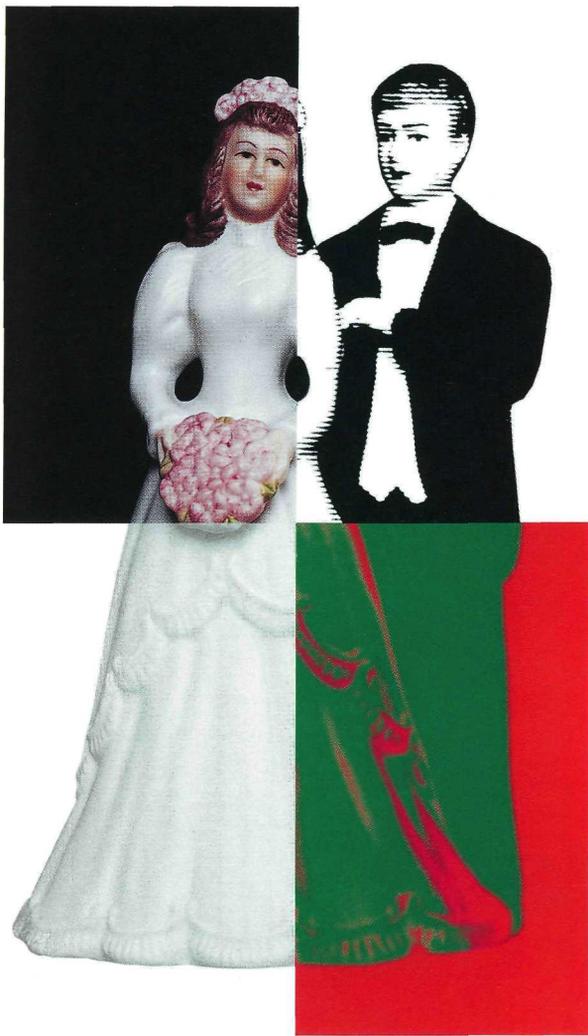
Boomerang



Circle

SHAPE IS A KEY CONSIDERATION, ESPECIALLY WHEN DESIGNING LOGOS, DECALS, PACKAGING AND THE LIKE. IT IS OFTEN A "FASTER READ" THAN TEXT AND IMAGERY, ONE REASON IT PLAYS A KEY ROLE IN BRANDING. DESIGNERS USE THE CULTURAL AND HISTORICAL MEANING ATTACHED TO SOME SHAPES TO ENRICH CONTENT AND DEFINE ARTISTIC ERAS.

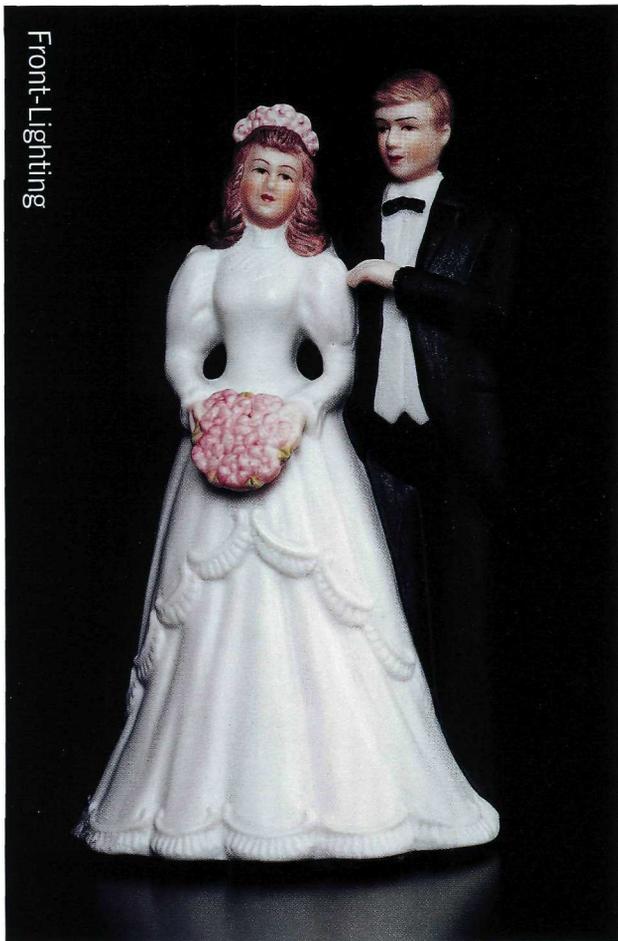
Natural Contrast



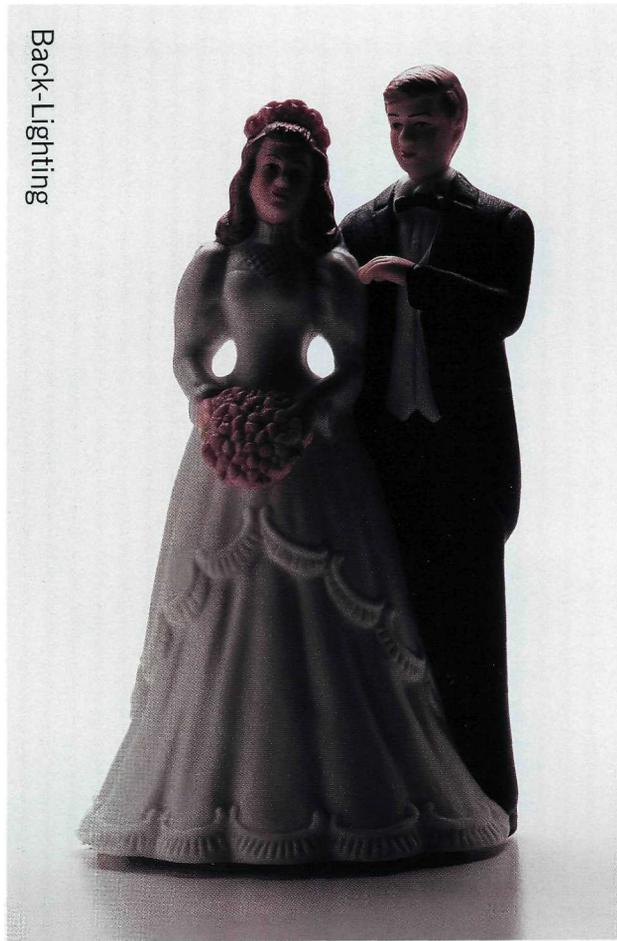
Low-Color Contrast

High-Value Contrast

High-Color Contrast

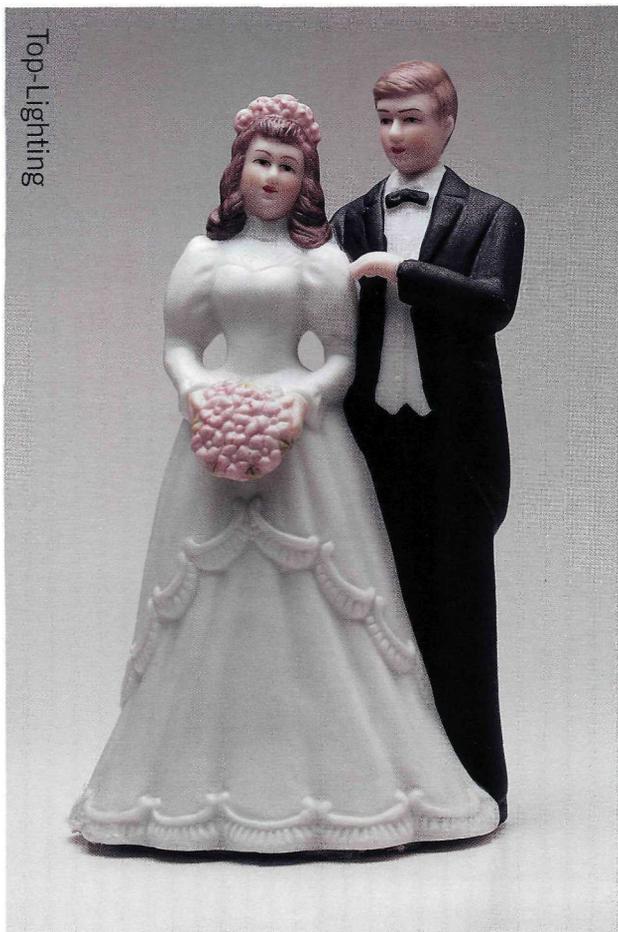


Front-Lighting

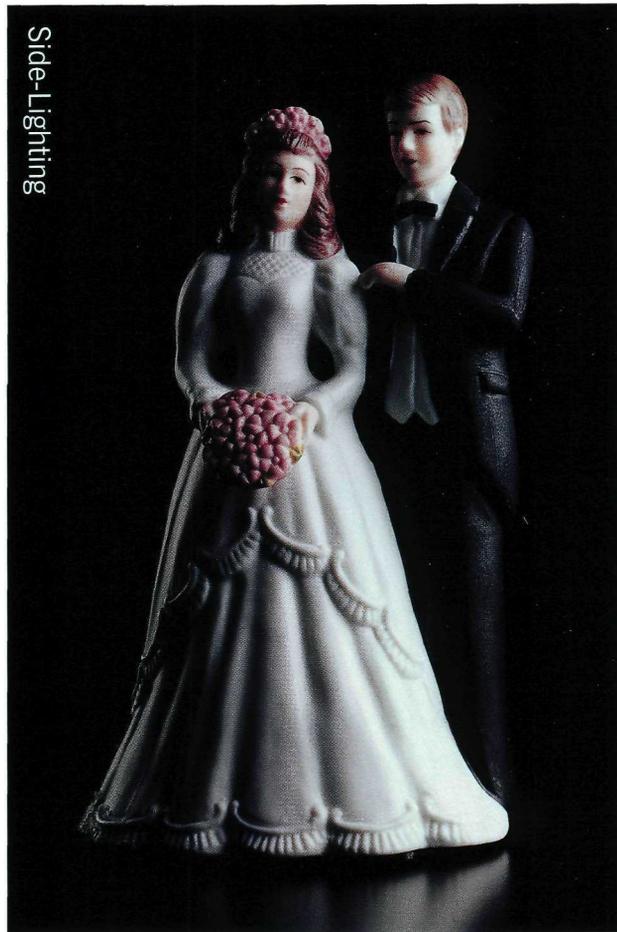


Back-Lighting

By adjusting contrast, either in-camera or at the printer, designers can alter the mood and dramatic impact.

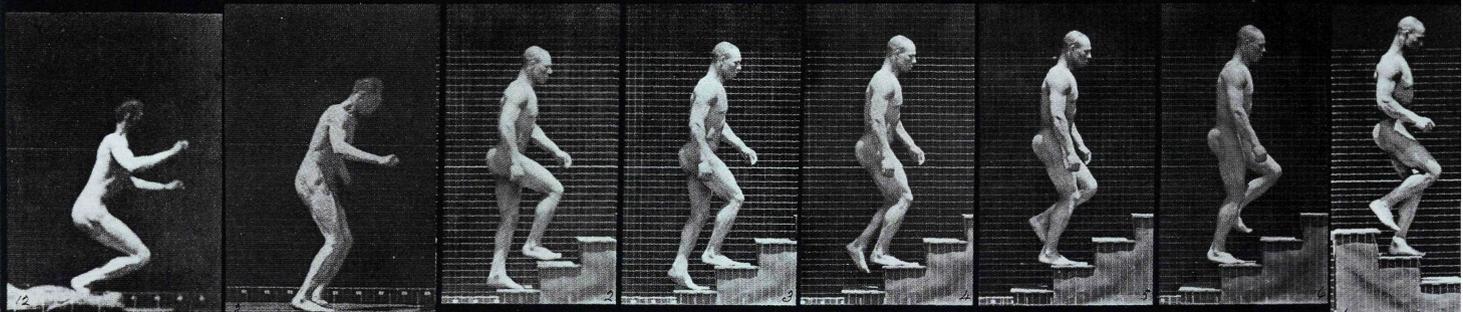
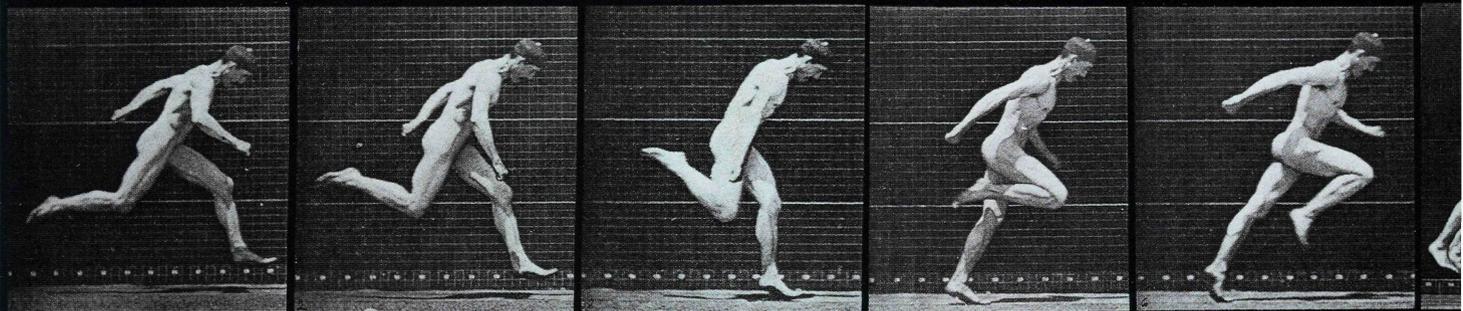
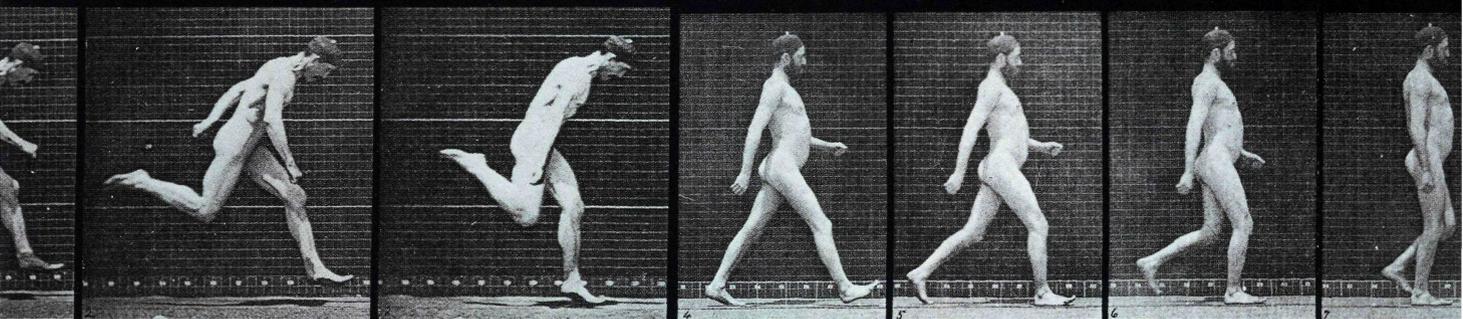
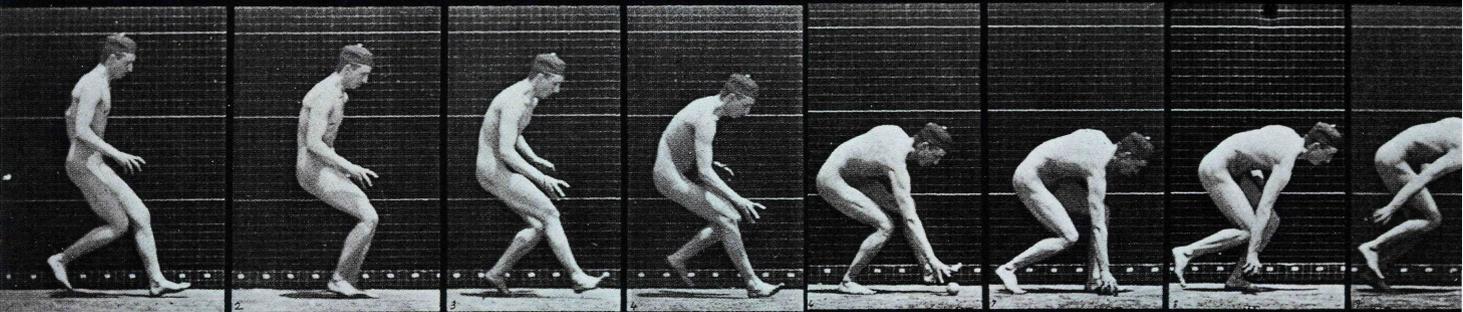
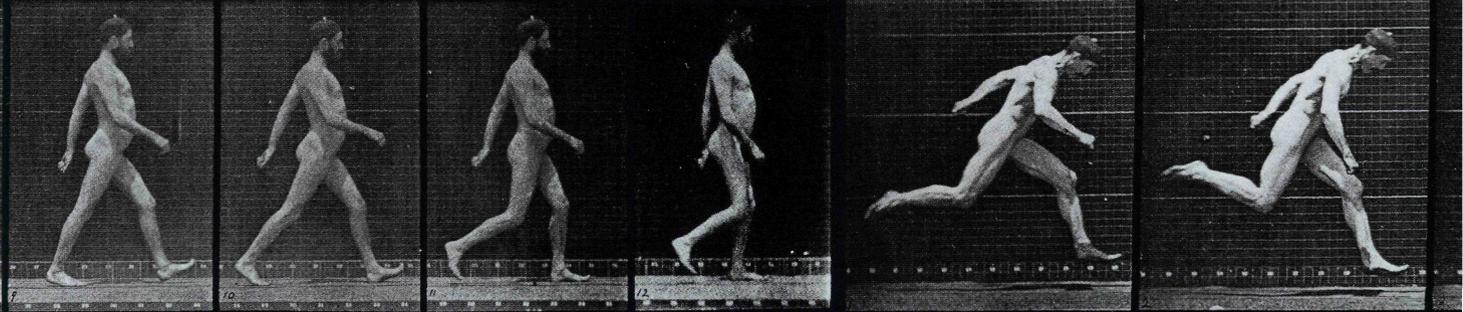
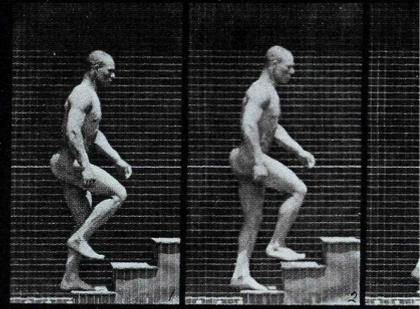


Top-Lighting

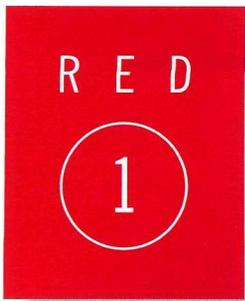


Side-Lighting

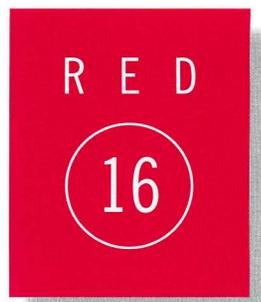
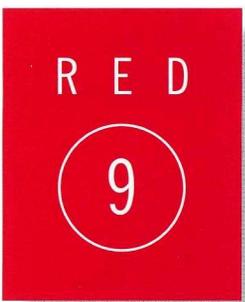
Designing a graphic piece, whether a page, brochure, website or book, is like writing a musical score. Pacing is critical. It helps to move readers along, provide visual crescendos, and arrive at a satisfying conclusion. Depending on the mood the designer seeks to achieve, the pacing may be calm and leisurely, quick and staccato, or energetic and purposeful.

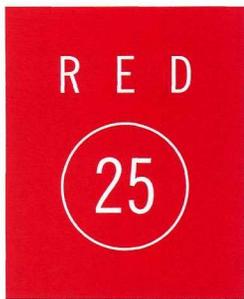
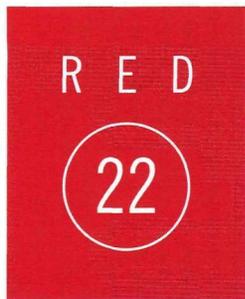
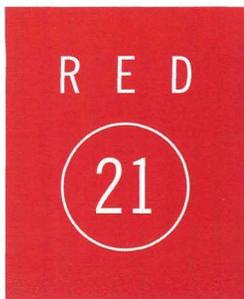




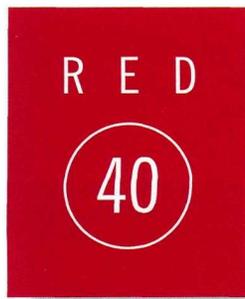
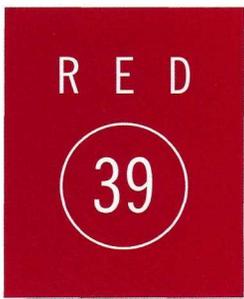
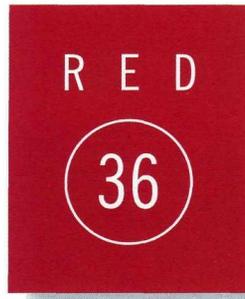
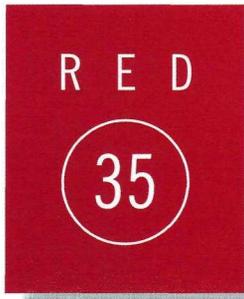
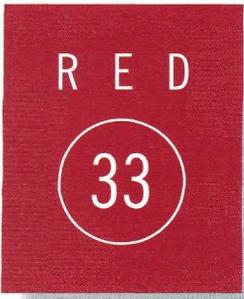
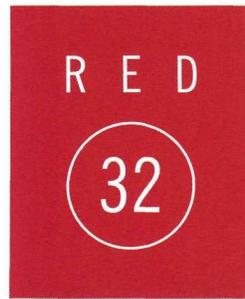
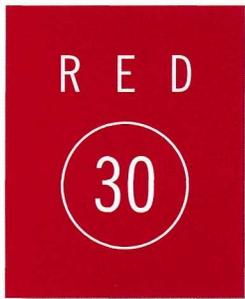


Not all reds are created equal. Every color comes in various shades, values, tints, hues and intensities.





Some are warm, some are cool. Designers select exact color formulations to achieve the right visual effect.



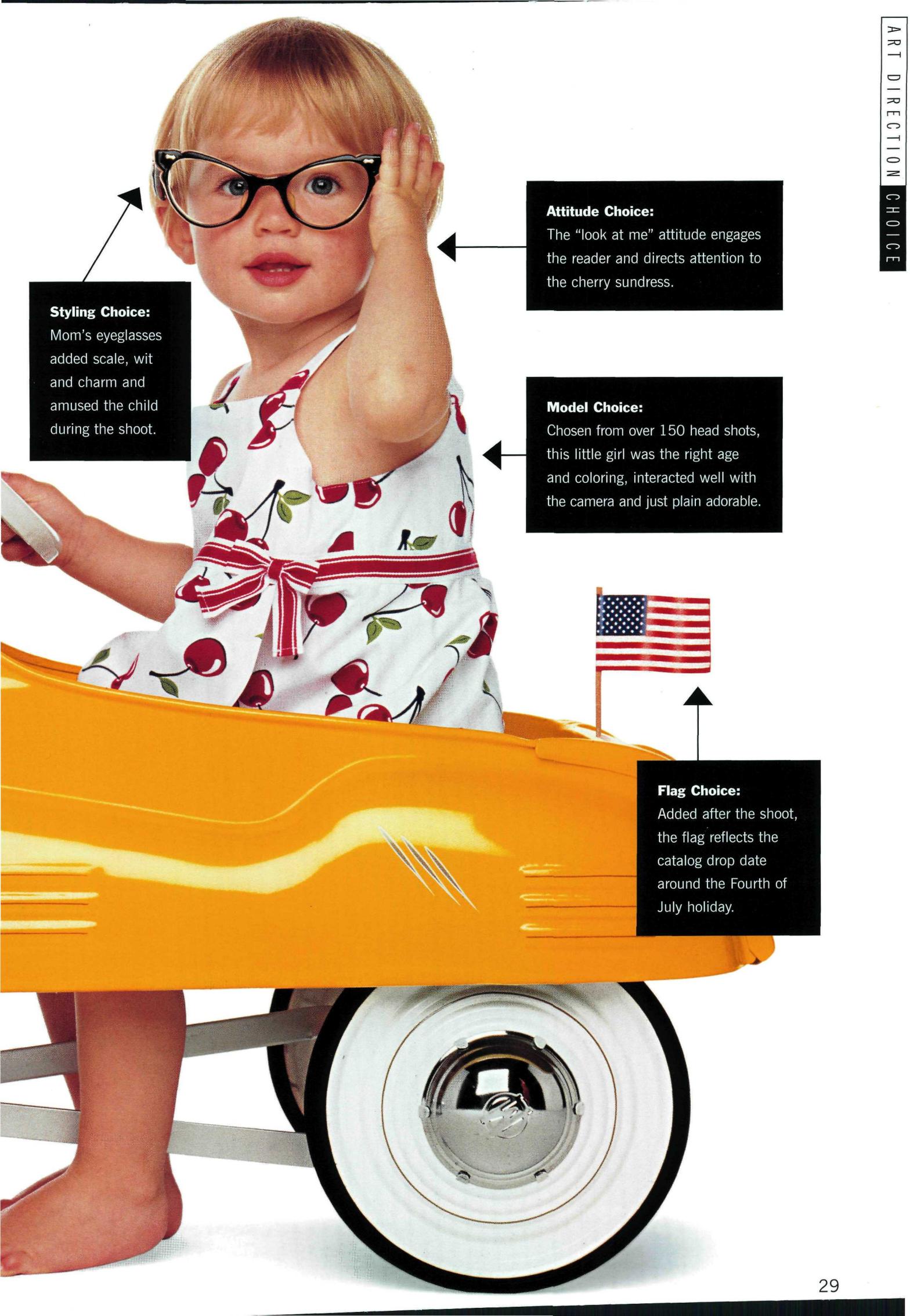
Directing photographers on how they want the picture made helps designers maintain visual continuity throughout a printed piece and keep “on message.” In addition to approving overall style and content, designers often choose specific details that give a picture its unique attitude. Designers decide on things like the direction the subject should be facing to accommodate positioning on the layout, type of lighting and propping, and the scenario to explain the featured subject or product. Example of the choices they make are demonstrated in this summer dress photograph for a children’s apparel catalog, taken by Jock McDonald.

Propping Choice:
Hot yellow convertible shows off the dress, expresses summer and adds interest to the shot.

Lighting Choice: Soft, top/front “high-fashion” lighting picked to give an upscale look to the model, dress and car.



Footwear Choice:
Relaxed, carefree and irresistibly cute, bare feet reinforced the summer mood.



Styling Choice:
Mom's eyeglasses added scale, wit and charm and amused the child during the shoot.

Attitude Choice:
The "look at me" attitude engages the reader and directs attention to the cherry sundress.

Model Choice:
Chosen from over 150 head shots, this little girl was the right age and coloring, interacted well with the camera and just plain adorable.

Flag Choice:
Added after the shoot, the flag reflects the catalog drop date around the Fourth of July holiday.

Along with traditi

The Opposite Page is Printed

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McCoy Uncoated 80 Lb. Cover.

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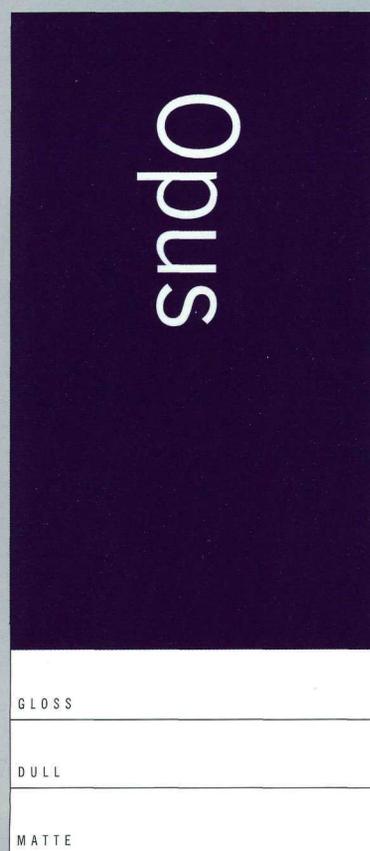
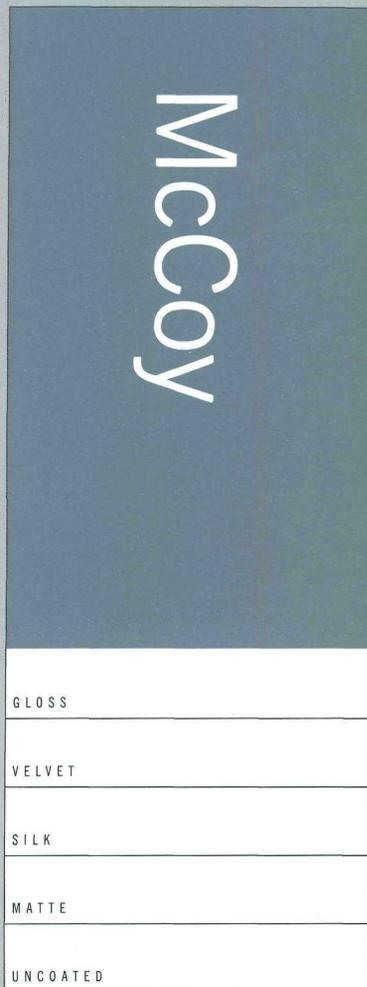
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Production Notes

Design

Pentagram

Text

Delphine Hirasuna

Separations

All images are scanned at 175-line screen.

Printing

Eight-unit 40" conventional press, eight-unit 40" UV press with interdeck drying. Images printed on the UV presses use UV inks and UV varnishes unless otherwise specified. All images are varnished in-line.

Front Cover

McCoy Gloss Cover 120 lb/325 gsm. Double-hit match yellow, double-hit black and dull aqueous coating.

Inside Front Cover

McCoy Gloss Cover 120 lb/325 gsm. Double-hit match red, black and gloss varnish.

Page 1

McCoy Matte 100 lb/148 gsm. Double-hit black and dull varnish printed on a UV press.

Pages 2 and 3

McCoy Matte 100 lb/148 gsm. Black, match red, match blue, match yellow, match purple, match green, match orange and gloss varnish. Printed on a UV press.

Page 4

McCoy Matte 100 lb/148 gsm. Double-hit match yellow, black and dull varnish. Printed on a UV press.

Page 5

McCoy Silk 100 lb/148 gsm. Four-color process, double-hit black, match copper, match silver and gloss varnish.

Pages 6 & 7

McCoy Silk 100 lb/148 gsm. Four-color process, double-hit black, match blue, and gloss varnish. Illustrations (left to right) by: John Craig, C.F. Payne, Nancy Stahl, Dave Stevenson. Photographs by Jock McDonald.

Page 8

McCoy Silk 100 lb/148 gsm. Match purple, match blue, match green, match red, match yellow, match gray, black and gloss varnish.

Page 9

McCoy Silk 100 lb/148 gsm. Black, match gray and gloss varnish.

Pages 10-11

McCoy Silk 100 lb/148 gsm. Four-color process and gloss varnish. Image by John Blaustein.

Pages 12-13

McCoy Silk 100 lb/148 gsm. Double-hit black, match red, match gray and gloss varnish.

Page 14

McCoy Silk 100 lb/148 gsm. Four-color process, match blue and gloss varnish.

Page 15

McCoy Matte 100 lb/148 gsm. Four-color process, match red and gloss varnish. Printed on a UV press.

Pages 16-17

McCoy Matte 100 lb/148 gsm. Four-color process and gloss varnish. Printed on a UV press. Photograph by Jock McDonald.

Page 18

McCoy Matte 100 lb/148 gsm. Four-color process, second hit black, match red and gloss varnish. Printed on a UV press.

Page 19

McCoy Matte 100 lb/148 gsm. Double-hit black, match red and gloss varnish. Printed on a UV press.

Pages 20-21

McCoy Matte 100 lb/148 gsm. Double-hit match red, black and gloss varnish. Printed on a UV press.

Page 22

McCoy Matte 100 lb/148 gsm. Four-color process and gloss varnish. Printed on a UV press. Photograph by Terry Heffernan.

Page 23

McCoy Silk 100 lb/148 gsm. Four-color process and gloss varnish. Photographs by Terry Heffernan

Pages 24-25

McCoy Silk 100 lb/148 gsm. Four-color process and gloss varnish. Photographs by Eadweard Muybridge.

Pages 26-27

McCoy Silk 100 lb/148 gsm. Four-color process, match gray and gloss varnish.

Pages 28-29

McCoy Silk 100 lb/148 gsm. Four-color process, double-hit black, match yellow and gloss varnish. Photograph by Jock McDonald.

Pages 30-31

McCoy Silk 100 lb/148 gsm. Black, match red and tinted varnish.

Pages 32-33

McCoy Silk 100 lb/148 gsm. Four-color process, match copper, match silver, match gray and gloss varnish.

Page 34

McCoy Silk 100 lb/148 gsm. Four-color process and gloss varnish.

Inside Back Cover

McCoy Gloss Cover 120 lb/325 gsm. Double-hit red, black and gloss varnish.

Back Cover

McCoy Gloss Cover 120 lb/325 gsm. Double-hit black, double-hit match yellow and dull aqueous coating.

Typefaces

News Gothic BT and Franklin Gothic BT

Printing on Soft Finishes

Soft-finished papers have their own set of production needs. The very surface and finish qualities that make them attractive – including their good opacity, bulk, and readable/writable nonglare surface – also make marking a concern. Using inks formulated with hardeners, Teflon® or scuff resistors will reduce the problem. Applying dull or gloss varnish over inked areas helps prevent inks from rubbing off onto facing pages. Varnishes and metallic inks may lose some reflective qualities.

Sappi Industry Support

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