# Legendry
# Carrara
# Sonata
# Chambray
# Hopper Feltweave

Hopper Papers

## Whites/Naturals

Georgia-Pacific

Printing & Specialty Paper Division

This is 88 lb. UMBER/NATURAL LEGENDRY DUPLEX COVER

Printed in U.S.A.

# IMAGES OF THE AMERICAN WEST

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# Introduction

## IMAGES OF THE AMERICAN WEST

Our portfolio of the American West showcases artists whose work depicts the frontier spirit—the challenge and the adventure of the West. This legacy is as rich in romantic imagination as it is in historic fact. ☆ Imagine American Indians roaming the magnificent heartland, content in its bounty and reverent of its beauty. Mountain men, trapping every river and creek, learning Indian ways and guiding expeditions into the uncharted Rockies. Cattlemen trail-driving longhorns thousands of dusty miles. Outlaws. Prospectors and muleskinners. Railroaders and homesteaders. Each adding a unique dimension to Western history. ☆ As we unravel folklore from fact, one idea remains constant. The West is synonymous with optimistic individualism. An uncommon vision made many a Western hero. Today, these same qualities inspire contemporary lifestyles dedicated to the preservation of that heritage. This portfolio pays tribute to this new breed as well as to those whose lives became legend.

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## JOHN RUNNING

*In photographing a contemporary American cowboy, John Running provides a glimpse of the Old West as well. His work reveals the universality of the human experience, intriguing the viewer with the story behind the face.*

*"I want nothing more than for the viewer to look into the eyes of the subject," he says. "I think you can accomplish a lot in the way of understanding by presenting pictures of people that speak directly to the viewer."*

*Originally from Buffalo, New York, Running first visited the Southwest on a Boy Scout Jamboree in the early 1950s. Subsequently, he chose Northern Arizona University for his college work, graduating with a degree in anthropology.*

*"Anthropology was supposed to be an effort to explain man to man," he comments. "What I found, however, was that it really was a bunch of anthropologists explaining anthropology to each other. Photography became a way for me to explain man to man, without the academics."*

*Though he didn't begin making photographs until 1970, when he was 30 years old, his work now takes him from his home base near Flagstaff, Arizona, to exotic locations around the world.*

*"I try to photograph people with love, understanding, care, respect, and wonder," says Running. "People and their cultures are important. I want to communicate that idea."*

## JESSICA ZEMSKY

Jessica Zemsky's paintings most often portray women and children of the West. Sensitively revealing the simple drama of her subjects' daily lives, she shows a tender side of the Western experience largely ignored by Western painters.

"You just know there were *people* in those covered wagons," she says. "I try to show their affection for one another, their pride, their humor and enthusiasm."

Zemsky's passion for people and painting began far from the Rocky Mountains she now calls home. Born in New York City, she grew up with art, haunting the collections, lectures, and classes of the museums and the Art Students League. Following graduation from Pratt Institute, she worked as an illustrator in New York.

A world traveler and an authority on works of the Old Masters, she first experienced the American West in 1965 during a pack trip in Montana's Bob Marshall Wilderness. Thrilled with the unspoiled grandeur of its landscapes and its people, she adopted Montana as her home in 1976.

Painting the immediate as an extension of the early West, Zemsky attempts to show its ongoing vitality. "Today's West is the most alive place I've ever been," she says, "a place of real values, real beauty, and real challenge."

# Paper Notes

## HOPPER COVER & TEXT PAPERS

Cover & Text papers are uncoated printing papers of fine quality and texture, manufactured in a broad range of whites, naturals, colors, and finishes.

Cover & Text papers are a logical choice for printed communications which strive for excellence; which are distinctive, individualistic, out-of-the-ordinary; which appeal to the imagination and the emotions as well as to the intellect; and which must compete for attention, establish credibility, and persuade.

Cover & Text papers do more than carry an image; they convey an impression. They can alter and enhance the images printed on them through the interaction of brightness, warmth, color, texture, and substance.

Cover & Text papers can add excitement to graphics.

### LEGENDRY

Legendry—a body of legends. And a new line of Cover & Text paper from Hopper. Legendry is the finest grade Hopper makes, combining outstanding bulk and substance with a bold texture, a brilliant white, a warm natural, and a palette of twelve rich, dramatic colors in an elegant sheet reminiscent of the great European felt finish papers.

### CARRARA

Carrara, standard of brightness in the blue-white tonal range, affords excellent printing and embossing qualities. White Carrara is standard in five finishes—vellum, kidskin, fabricweave, graphicweave, and silk.

### SONATA

The warmth and beauty of Sonata's natural shade, manufactured without fluorescent brightening agents, is enhanced by five standard textures—vellum, kidskin, fabricweave, graphicweave, and silk. Sonata's printing and embossing qualities are excellent.

### CHAMBRAY

This new Cover & Text paper from Hopper features the popular linen finish applied to a lively line of ten colors, a balanced white, and a delicate natural. Looks great, feels elegant, prints beautifully—a bright new way to touch people with printed communication.

### HOPPER FELTWEAVE

Hopper Feltweave is a machine marked Cover & Text grade standard in white, natural and fifteen colors. The Feltweave texture is applied to the wet paper web by marking rolls at the machine press section. This technique yields softer graphic and tactile qualities than embossing, as well as better bulking properties.

*Consult your Hopper Paper Merchant for samples, dummies, and further information about Hopper Cover & Text Papers.*



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# Production Notes

## INK REFERENCE

For your convenience, all ink numbers and formulations have been detailed in the production notes. All inks include the following additives per lb. of ink.

4-color process and 6-color subjects:
1½ oz. Binding Varnish, Acme VV513
¾ oz. Non-Scuff Compound, Acme 94356
¼ oz. Cobalt Drier, Acme 3556

Duotone subjects:
2 oz. Binding Varnish, Graphic L-9012
¾ oz. Non-Rub Compound, Graphic C-188
¼ oz. Cobalt Drier, Roberts & Porter 89-320

*Abbreviations used refer to the following printing ink companies:*
*Acme Printing Ink Co.*
*Graphic Color Corporation*
*Pantone, Inc.*
*Roberts & Porter Inc.*
*Service Ink Company*

## WHITE LEGENDRY
80 lb. cover • grammage 216

THE TRAPPER
Watercolor by Jack Hines, © 1982.
Courtesy Trailside Galleries, Scottsdale, Arizona.

Beyond the early frontier, in a West not yet hospitable to the soldier, the settler, or even the outlaw, a mountain man takes a beaver from one of his traps.

4-color process, 150-line.
*Legendry* screens:
40% blue / 60% red / solid yellow

The bold texture of Legendry requires increased printing pressures. The color separations were made to compensate for a 10-15% dot gain in the 50-75% tonal ranges in the printed result.

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## WHITE CARRARA VELLUM
80 lb. text • grammage 118

APACHE ARTISAN
Photograph by Jerry D. Jacka, © 1977.

A White Mountain Apache woman weaves a burden basket on the bank of the East Fork of Arizona's White River.

4-color process, 150-line.
*Carrara* screens:
solid blue / 10% yellow / 40% black

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## NATURAL HOPPER FELTWEAVE
80 lb. text • grammage 118

PAIUTE BASKETS
Photograph by Jerry D. Jacka, © 1975.

Fine examples of Southwest Indian craftsmanship highlight the Heard Museum collection in Phoenix, Arizona.

4-color process, 150-line.
*Hopper Feltweave* screens:
solid yellow / 30% red / 5% black

YELLOW
Acmeset Yellow C-3620

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

BLACK
Acmeset Black 98445

## NATURAL CHAMBRAY
80 lb. text • grammage 118

THAR'S GOLD IN THEM THAR HILLS
Photograph by Jerry D. Jacka, © 1980.
Coins courtesy of North American Coin and Currency, Ltd.

An assayer's scale with gold coins and 50-cent mine share recall the part played by the discovery of gold in settlement of the early West.

4-color process, 150-line.
*Chambray* screens:
solid blue / solid yellow / 60% black

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## WHITE CARRARA KIDSKIN
80 lb. text • grammage 118

AMERICAN COWBOY
Photograph by John Running, © 1978.

The American cowboy lives on, in legend and in fact, as the essential manpower in the rounding up, roping, branding, trail-driving, breaking, and general management of livestock. His garb, too, remains much unchanged: an oversized hat for protection from the elements, chaps to shield his legs from cold and underbrush, high-heeled boots to keep his feet from slipping through the saddle stirrups, and the everpresent bandana—sun screen, dust mask, ear warmer, towel, bandage, signal device, and strainer for muddy water.

Duotone, 150-line; gray/black
*Carrara* type; solid gray

The gray plate is a normal halftone. The black plate, with highlights dropped at 25-30%, is used to reinforce shadow detail.

GRAY
3.906 Black, Graphic L-14
2.344 Reflex Blue, Graphic L-65
93.750 Transparent White, Graphic FS-94

BLACK
Hi-Sheen Black, Graphic L-13K

## WHITE CHAMBRAY
80 lb. cover • grammage 216

TRAIL DRIVE
Photograph by Paul Dix, © 1982.

Ranch hands bring cattle down from summer pasture in the high ranges of Montana's Absaroka Mountains to winter in the West Boulder River Valley.

4-color process, 150-line.
*Chambray* screens:
80% red / solid yellow / 35% black

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## NATURAL LEGENDRY
80 lb. cover • grammage 216

THE FAMILY
Gouache watercolor by Jessica Zemsky, © 1981. Private collection.

Young American "homesteaders," rejecting the pace of the modern city, choose instead to base their lives on simplicity of values and materials. Models for the painting are gunsmith Ren Ferguson, his wife Renee, and their daughter Star. A photograph of Ferguson's handcrafted flintlock rifle is included in this portfolio.

4-color process, 150-line.
*Legendry* screens:
10% blue / 50% red / solid yellow

The bold texture of Legendry requires increased printing pressures. The color separations were made to compensate for a 10-15% dot gain in the 50%-75% tonal ranges in the printed result.

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## NATURAL SONATA FABRICWEAVE
80 lb. text • grammage 118

FLINTLOCK FIREARM
Rifle by Ren Ferguson. From the collection of Harvey Bell. Photograph by Tom Kasper.

This replica of an early 1800s flintlock rifle exemplifies high achievement in the art of riflesmithing, then and now. A Pennsylvania-style black-powder firearm of this type was carried into the West around 1825 by mountain men, traders, and cavalry soldiers.

"Originally, a quality firearm required a master blacksmith to forge the barrel and lock; a master of geometry to plot the mechanism; and a master of woodworking and white-metal sculpture to create the look and feel of a fine rifle," says Ferguson. "A good gunsmith was one of the most well-rounded artisans of early America."

True to that tradition, Ferguson hand-made all parts of this rifle except the barrel, which was purchased bored, rifled, and planed; and a rough casting of the lock mechanism, which he filed and finished. All other components he made from raw materials, including the stock carved from a specially selected block of curly maple and the inlays crafted from sterling silver.

4-color process, 150-line.
*Sonata* screen: 50% black

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## NATURAL SONATA SILK
80 lb. cover • grammage 216

CULTURE CONTRAST
Photograph by Jerry D. Jacka, © 1979.

Jewelry representing the work of contemporary Southwest Indian artists spills from an ancient pottery jar made by Mogollon Indians, a culture that flourished in Arizona and New Mexico about A.D. 1000.

4-color process, 150-line (Left) and 6 colors, 150-line (Right). The same basic 4-color process separations were used in both demonstrations. In the 6-color version, blue and red touch plates have been added to selectively accentuate the stone colors in the jewelry. All separations were made on a laser beam scanner.

*Sonata* type: solid blue (touch plate ink color)

BLUE
Acmeset Blue C-3618

YELLOW
Acmeset Yellow C-3620

RED
Rhodamine Red, Acme M-70774

BLACK
Acmeset Black 98445

BLUE (touch plate)
40.600 Acmeset Blue C-3618
9.400 Pantone Green 86035
50.000 Tint Base 800

RED (touch plate)
75.000 Acmeset Rubine Red C-3619
25.000 Acmeset Yellow C-3620

## WHITE CARRARA SILK
80 lb. cover • grammage 216

TRADITIONAL TRANSITION
Photograph by Jerry D. Jacka, © 1979.

Modeled by Navaho women in Monument Valley, Utah, contemporary trends in Indian jewelry demonstrate the continuum of Native American art from its early roots to modern culture.

Six colors: 4-color process plus a red touch plate in the skirt and sweater areas, and a blue touch plate in the sky only. All separations are 150-line, made on a laser beam scanner.

*Carrara* type: solid red (touch plate ink color)

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

BLUE (touch plate)
42.860 Reflex Blue, Graphic L-65
14.280 Acmeset Blue C-3618
42.860 Transparent White, Acme M-71081

RED (touch plate)
75.000 Acmeset Rubine Red C-3619
25.000 Acmeset Yellow C-3620

## WHITE HOPPER FELTWEAVE
65 lb. cover • grammage 176

BUCKING HORSE
Photograph by Paul Dix, © 1982.

Saddle-bronc riding shows off a cowboy's skill at the annual bucking-horse sale in Miles City, Montana, where riding competitions precede the auctioning of stock for rodeos.

4-color process, 150-line.
*Hopper Feltweave* screens:
70% blue / solid yellow / 30% black

BLUE
Acmeset Blue C-3618

RED
Service Red 1367

YELLOW
Acmeset Yellow C-3620

BLACK
Acmeset Black 98445

## NATURAL SONATA KIDSKIN
80 lb. text • grammage 118

PASSIN' IT ON
Pencil drawing by Jack Hines, © 1979.
Private collection.

The heritage of the American West, passed along from those who nurtured it and were nurtured by it, grows more vivid as each new generation recognizes and strives to preserve that historic past.

Duotone: 300-line black / 150-line brown
*Sonata* type: solid brown

NATURAL SONATA KIDSKIN *(continued)*

BROWN
25.000 Rubine Red, Graphic L-25
12.500 Process Blue, Graphic L-64
62.500 Yellow, Graphic L-44

BLACK
Hi-Sheen Black, Graphic L-13K

PRODUCTION NOTES BOOKLET

BRONZE LEGENDRY *(cover)*
80 lb. cover • grammage 216

GRAY
Opaque Gray, Graphic L91417

BLACK
Hi-Sheen Black, Graphic L-13K

NATURAL LEGENDRY *(body)*
80 lb. text • grammage 118

GRAY
3.906 Black, Graphic L-14
2.344 Reflex Blue, Graphic L-65
93.750 Transparent White, Graphic FS-94

BLACK
Hi-Sheen Black, Graphic L-13K

DIE CUT PORTFOLIO

UMBER / NATURAL LEGENDRY DUPLEX
88 lb. duplex • grammage 238

BLACK
Hi-Sheen Black, Graphic L-13K

Combination die for embossing/foil stamping:
Die Kraft Engravers, Inc.

*Hopper Papers WHITES/NATURALS portfolio*
*Design, Don Marvine*
*Production, Clare Udell Incorporated*

Georgia-Pacific
Printing & Specialty Paper Division

Georgia-Pacific

Printing & Specialty Paper Division

Cover: 80 lb. Bronze Legendry Cover
Body: 80 lb. Natural Legendry Text

Printed in U.S.A.