

ARTISTS' GUIDE TO MOAB PAPERS



We've assembled this guide to Moab's line of papers for photographic artists who make prints. Our studio has used Entrada Rag Natural as our default matte paper for almost a decade. We're most familiar with this paper and use it as our standard to evaluate alternative matte papers for our work. We've gathered other artists who have similar experience to share their thoughts on Moab's paper offerings.

We hope this unique guide will help others in selecting papers that best match their needs and aesthetic vision for their own art. It's good to have a standard, but matching specific work to the perfect paper to archive your vision is paramount. Please take a moment to read the guide to illustrations to get the most out of the guide.

PapertArts

LES PICKER & R W BOYER

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GUIDE TO ILLUSTRATIONS

The illustrations contained in the following pages were prepared in a way that we think will be most helpful when exploring paper that is best suited to a particular image or body of work to be printed. For each distinct paper covered, first there is an illustration that was made to clearly portray the surface characteristics of the paper. Each paper sample contains the same images, one black and white and one color. Those paper samples were made with a small, almost point, light source and as little fill light as possible to emphasize the papers surface. The white point of the paper was exposed significantly below maximum white to further emphasize and differentiate the surface.

All of the samples illustrated were rendered with a controlled light source that may vary +/- 100K but all were neutralized to a calibrated gray card rather than the paper base. None of these papers has a significant color or tint that would be perceived in your actual viewing environment, but even minor base tone variances are magnified significantly due to the paper base rendering significantly below white in exposure. We decided that illustration of these minor differences in base color would be most helpful for artists determining what paper optimally suits their work as opposed to neutralizing the paper base itself. The most apparent differences in base tone can be seen in those papers with an optical brightening agent which will be seen as significantly blue in the illustrations.

Along with each technical illustration are a few quick references as to where we, and other artists feel the paper is best suited in use. Following each technical illustration are one or two images from an artist who is intimately familiar with the paper, as well as that artist's thoughts on his/her choice and how it relates to his/her artistic vision.

Art Director

R W Boyer

Photography

R W Boyer

Lighting

Profoto Acute/D4

Concept

RW Boyer & Les Picker

We hope these illustrations and thoughts from artists that have extensive experience with each of these papers help you in pairing your work to the medium that best represents your artistic intent. Please contact news@paperartscollective.com if you have further questions regarding the illustrations or how this guide was prepared. While we use Moab papers in our studio, this guide is not intended to be an advertisement or marketing piece, but as a tool to best help other artists in the digital print medium make the most appropriate selection for their work.



**MOAB SOMERSET
 ENHANCED VELVET 225**

RECOMMENDED FOR A SOFTER MORE PAINTERLY
 PRESENTATION

Somerset Enhanced Velvet may be a perfect balance of texture, weight, and contrast when looking for a matte paper. Not so weighty that it's difficult to mount, not too light as it still feels substantial in the hand. Good contrast and color without being harsh or too gray.

This paper can claim to be one of the first inkjet fine art papers. It wouldn't be an overstatement to call it a classic.



Surface

Moderate / Extremely textured

Base Tone

Moderately bright

Weight

Medium

FEATURED ARTIST
ROBERT BOYER

PHOTOGRAPHY BY R W BOYER

Somerset Enhanced Velvet was one of the first papers that made me a "believer" in digital fine art printing. I had transitioned to digital color long before I started to convert to digital black and white. I liked this paper so much I ended up buying a second printer loaded up with Somerset Enhanced Velvet and dedicated to matte black ink.

Somerset Enhanced Velvet reminded me very much of some of the glorious surface textures available on Kodak and Agfa silver halide papers that would make some of my work sing.

I still find that this paper is the perfect match for my work that tends to include fine shadow gradation and a lot of negative space combined with subtle highlights. It separates those tones well without appearing harsh. It's subtle shadow contrast does this without ever appearing "muddy".

Photographer

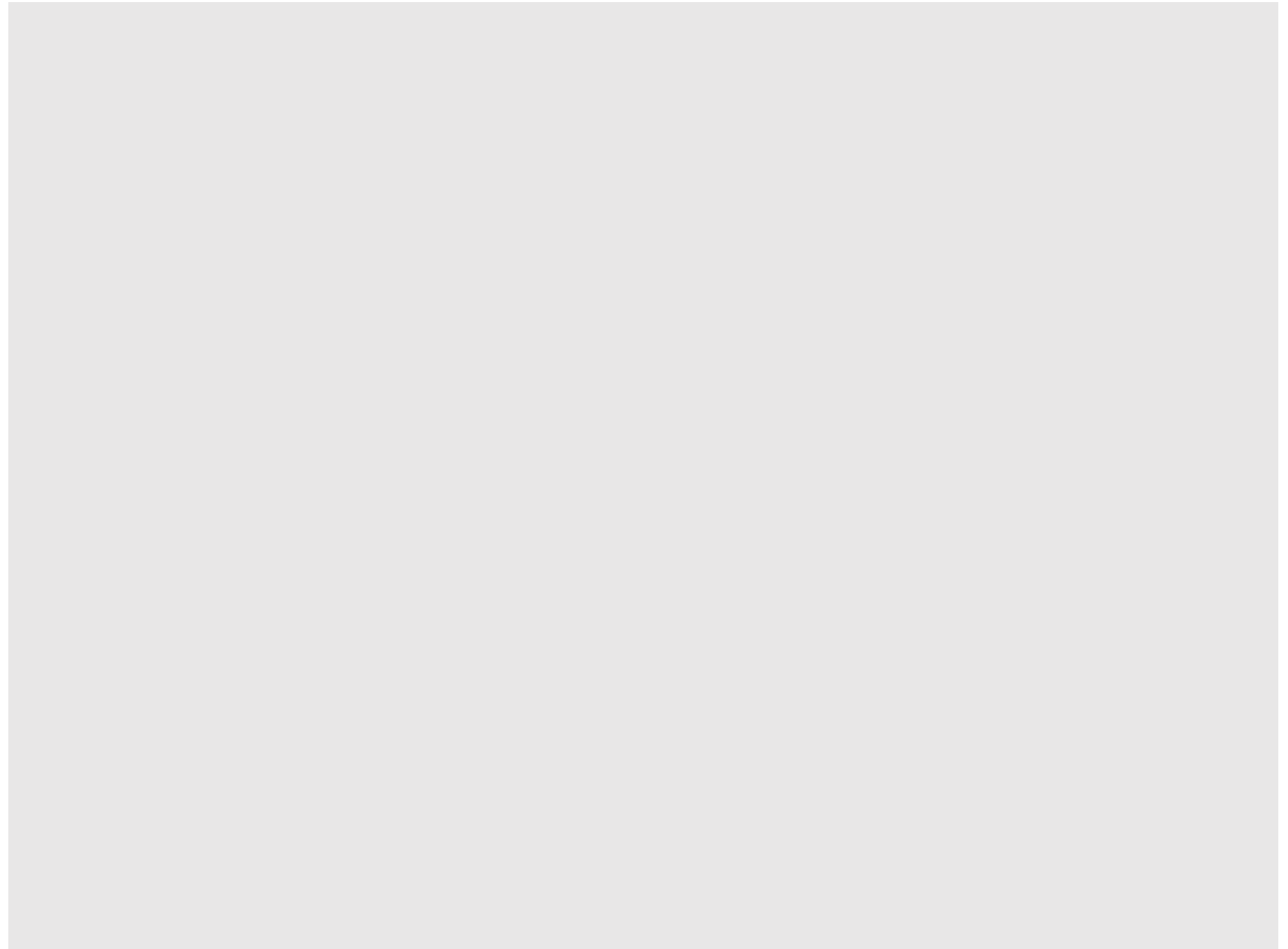
Robert Boyer

Paper Choice

Somerset Enhanced Velvet 225

Primary Genre

Portraiture



**MOAB SOMERSET
MUSEUM RAG 300**

RECOMMENDED FOR PHOTOGRAPHS THAT BENEFIT WITH A
MATTE PRESENTATION WITH VERY SUBTLE TEXTURE
WITHOUT BEING OVERT

Similar in many ways to Somerset Enhanced Velvet with a more subtle texture. Not exactly smooth but not overtly textured.

Good contrast and color and a bit of subtle brightness. It is super substantial in the hand and another great choice for prints that will be handled.



Surface

Moderately textured

Base Tone

Moderately bright

Weight

Heavy



FEATURED ARTIST
JENNIFER KING

PHOTOGRAPHY BY JENNIFER KING

This beautiful, museum quality rag, is one of my favorite Moab papers to use for my images. The nearly white paper allows for great contrast for my monochrome images, and the softly textured rag gives my final product an artistic look and feel.

www.jenniferkingphoto.com

Photographer

Jennifer King

Paper Choice

Somerset Museum Rag 300

Primary Genre

Landscape



MOAB LASAL
PHOTO MATTE 235

RECOMMENDED FOR EASE OF MOUNTING, RENDERING OF FINE DETAIL, AND WHERE A BRIGHT PAPER BASE WILL ENHANCE THE ARTWORK

Easy handling and very smooth surface are great for rendering detail and getting the paper "out of the way". The very bright rendition gives photographs a lot of apparent pop without the reflections of a gloss or semi-gloss.

Lasal Photo Matte 235 gives a modern rendition to photographs when transparency of detail and poppy color is required in combination with a smooth matte surface.



Surface

Smooth

Base Tone

Very Bright

Weight

Medium



© Stephen Vanasco



© Jim Graham

MoabTM

■ lasal PHOTO MATTE 235

FEATURED ARTIST

JIM LASALA

PHOTOGRAPHY BY JIM LASALA

My passion is "Street Photography". No right, no wrong as I capture people, places and things.

But, one of the most important things I look for when reproducing my vision is the right paper to tell my story. Lasal Photo Matte Paper is my choice. Soft pastel quality renders charcoal blacks, partnered with the brilliant white of this paper, gives a generous amount of tonal range. I'm also looking for great detail. This paper does just that.

Printing on a matte finish is also beneficial to reduce fingerprints, (great for portfolios). Looking for a paper that can take your photography to a place you can be proud to share? Look no further. Let it be Lasal Matte Paper.

www.jimlasala.com

Photographer

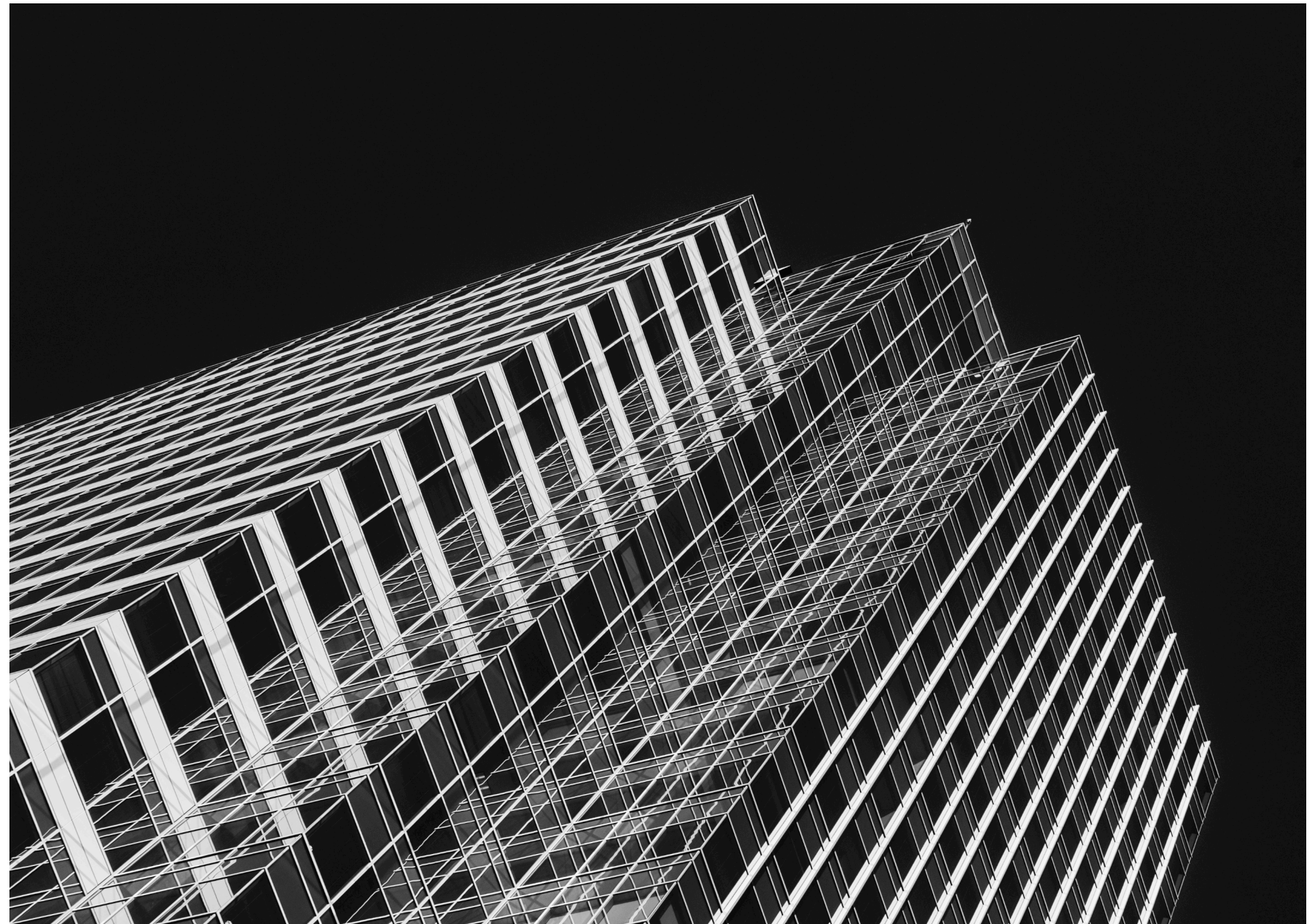
Jim LaSala

Paper Choice

Lasal Photo Matte 255

Primary Genre

Street & still-life



LASAL LUSTER 300

Lasal Exhibition Luster 300 can be thought of as a universal semi-gloss photo paper. It's appropriate for all photographic printing. In a sense it gets out of the way and lets the image speak for itself.

Typical of great gloss and semi-gloss papers, Lasal Exhibition Luster has great contrast, saturation, and rich blacks with a little extra pop in the highlights with a subtle brightness. It's subtle surface texture provides clear rendition of the printed image at all angles and lighting conditions, nicely softening glare from reflected light sources.

A timeless classic photo paper with substantial heft that is especially appropriate with prints that are to be handled such as a portfolio.

Surface

Low / subtle texture

Base Tone

Moderately Bright

Weight

Heavy

RECOMMENDED FOR PHOTOGRAPHIC APPLICATIONS
 A TRUE UNIVERSAL PHOTO PAPER WITH HEFT.





© Stephen Vanasco



© Jim Graham





FEATURED ARTIST
JOHN STANMEYER

PHOTOGRAPHY BY JOHN STANMEYER

Having printed for years my work in exhibitions at galleries and museums around the world, no other paper renders more beautifully and effortlessly than Moab Lasal Exhibition Luster 300. I am elated to have embraced with passion and purpose all my printing to paper that presents humanity as I had borne witness to.

www.stanmeyer.com

Photographer

John Stanmeyer

Paper Choice

Lasal Exhibition Luster 300

Primary Genre

Photojournalist



**MOAB ENTRADA RAG
NATURAL 190 / 300**

ALL PURPOSE MATTE PAPER

The quintessential matte paper. It is what springs to mind when I think of a traditional darkroom fiber base matte paper. A subtle tooth and texture that doesn't intrude upon the image but there under close inspection. Neutral in color so it doesn't tint or tone an image or exaggerate highlights.

Good DMAX with no obvious softening effects on contrast but still somewhat less contrast than a gloss or semi-gloss paper. This is the paper Les and I start with when we think an image mates well with a matte paper and don't have any other obvious effects in mind. In most cases this is where we stay.

The 190 has a nice medium weight hand that's easy to work with when mounting no matter if it is sheet or roll. The 300 feels quite substantial and is preferred for prints designed to be handled in a portfolio or book.

Surface

Low / subtle texture

Base Tone

Neutral / natural

Weight

Medium



Moab™

© Stephen Vanasco

© Jim Graham

■ entrada RAG NATURAL 190

FEATURED ARTIST
MICHELLE BRATSAFOLIS

PHOTOGRAPHY BY MICHELLE BRATSAFOLIS

As a contemporary urban and landscape photographer I aim to present my work so that people looking at my photographs can imagine themselves physically in the places that I shoot. This means choosing a paper that will allow me to distill what I felt and saw when I took the photograph as best as I can.

MOAB Entrada Natural Rag has always been one of my “go-to” papers, as it provides a soft, rich matte finish without any gloss, which allows the image to appear embedded within the paper. This encourages a feeling of “being there” when viewing a print, which is something that I strive to achieve in my work.

Whether an image is in color or black and white, the richness of the physical print is striking, and I have yet to find a paper that delivers the same vicarious experience of place as MOAB Entrada Rag.

www.michellebratsafolis.com

Photographer

Michelle Bratsafolis

Paper Choice

Entrada Rag Natural

Primary Genre

Contemporary Urban Landscape



**MOAB ENTRADA RAG
NATURAL COLDPRESS 300**

RECOMMENDED WHEN A PROMINENT SURFACE TEXTURE IS
DESIRED WITHOUT ANY REDUCTION IN EDGE SHARPNESS

While extremely textured, this paper renders extremely sharp edges. Its heavy weight and thickness are especially luxurious when prints are intended to be handled such as a portfolio presentation.

The color, blacks, and base tone are almost identical to Entrada Natural. The surface texture is almost identical to cold press water color paper and benefits photographs enhanced by a painterly rendering without any reduction in edge sharpness.



Surface

High / Extreme texture

Base Tone

Neutral / natural

Weight

Heavy

FEATURED ARTIST
LES PICKER

PHOTOGRAPHY BY LES PICKER

I eagerly awaited Moab's new Entrada Rag Natural Cold Press 300 and it was worth the wait! I'm loving this paper with its texture, heft and D-Max. Perfect for landscapes, imparting a painterly look, adding textured depth, and more. The cotten content allows me to achieve a gorgeous deckled edge for special displays.

lesterpickerphoto.com



Photographer

Les Picker

Paper Choice

Entrada Rag Natural Coldpress 300

Primary Genre

Nature / Landscape / Wildlife

MOAB ENTRADA
BRIGHT RAG 190 / 300

RECOMMENDED FOR PHOTOGRAPHS THAT REQUIRE
 HIGHLIGHTS THAT STAND OUT

All of the properties of Entrada Natural 190 and 300 with a bit of fine tuning. While we look at this paper as more of a special purpose paper within the Entrada family for projects that really call out for emphasizing the highlights.

In our experience it seems to work best for work that is best represented on matte but with a hint of what you get with brighter gloss or semi-gloss papers. We've seen it work well with a number of our portfolio clients' work.

As with the Entrada Natural we find the 190 far easier to handle when mounting, especially in large and super-large formats using roll paper. For a substantial feel in the hand the 300 works best. Our portfolio workshop clients regularly use the 300 Bright for their finished portfolio.



Surface

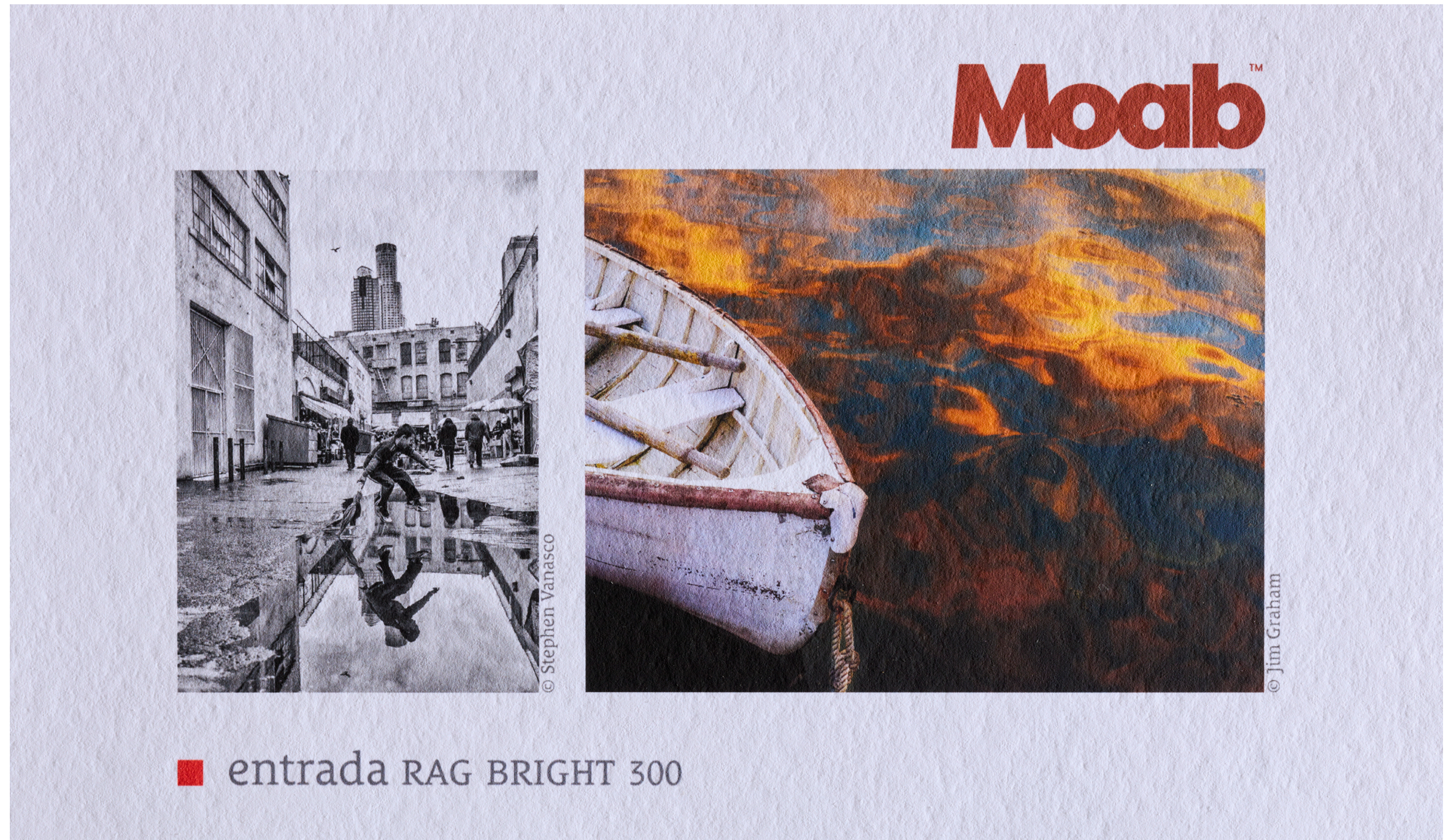
Low / subtle texture

Base Tone

Very bright

Weight

Heavy



FEATURED ARTIST
CHRIS CLUETT

PHOTOGRAPHY BY CHRIS CLUETT

A photograph isn't complete until it is in printed form that you can feel and appreciate in your hands. The paper itself is a critical component. I am particularly focused on monochrome landscape imagery, looking for light, tone, form, and balance in natural settings. This image was created in the Palouse wheat fields of eastern Washington State at the time of spring planting.

The Entrada Rag Bright is my choice for this image because it excels at representing the contrast, tonal gradations, and soft natural textures in the landscape of the Palouse. It provides great separation of the blacks and whites with a clean matte presentation. The Entrada Rag Bright fully satisfies my goal of communicating how I felt in this natural setting.

clueless.smugmug.com

Photographer

Chris Cluett

Paper Choice

Entrada Rag Bright 190

Primary Genre

Landscape



MOAB ANASAZI CANVAS PREMIUM MATTE 350

BEST WHEN THE APPEARANT TEXTURE COMPLEMENTS THE
SUBJECT MATTER AND NEGATIVE SPACE OF THE SUBJECT
MATTER AND ARTWORK

This inkjet compatible canvas is the ultimate in surface texture while retaining edge sharpness, great color, and deep blacks. It is somewhat bright and will render photographs with a lot of highlight pop.

It's heavy and substantial giving the look of a true canvas while remaining flexible and easy to handle when mounting on stretcher bars with image wraps. In our experience it's proven durable and reliable without flaking or fading in all environments.

Surface

Extremely textured

Base Tone

Bright

Weight

Very heavy/thick



FEATURED ARTIST
SCOTT BARROW

PHOTOGRAPHY BY SCOTT BARROW

I experience the world as a beautiful place and my photographs emphasize that. The challenge for me as an artist is to go beyond beauty and find my connection to the scene, to become part of it in the moment that I release the shutter. It is only then that I can truly share what I saw and felt with my viewers.

Why Anasazi Canvas? I am a location photographer and my photographs are most often captured during the golden hours of the day. They glow with warmth and texture and celebrate the graininess that comes with moisture in the early morning air. Anasazi canvas is perfect for my prints. It's texture complements their mood while offering a crisp sharpness that allows for substantial image sizes.

www.scottbarrow.com

Photographer

Scott Barrow

Paper Choice

Anasazi Canvas Premium Matte 350

Primary Genre

Location, editorial, advertising, & corporate



MOAB JUNIPER
BARYTA RAG 305

BEST FOR A CLASSIC PHOTOGRAPHIC PRINT THAT RENDERS
 DEEP BLACKS, GREAT DETAIL,
 AND EXCELLENT GRADATION

Inspired by classic baryta darkroom papers, Moab Juniper 305 has the classic look of an air-dried fiber based darkroom print with all the same classic qualities.

Great for black and white as well as color digital prints that benefit from those deep blacks and contrast only a gloss medium can provide.

The surface has a soft, diffuse, gloss with a subtle organic texture that's easily mistaken for an air-dried fiber darkroom print without any hint of plasticness.

Surface

Semigloss

Base Tone

Natural

Weight

Very heavy/thick



© Stephen Vanasco



© Jim Graham

 juniper BARYTA RAG 305



FEATURED ARTIST

STEPHEN VANASCO

One of my favorite papers I love to work with from Moab is the Juniper Baryta Rag. While they make an amazing array of papers this is the one I constantly find myself coming back to.

The way it renders my black and white photos is perfect with the physical style I desire from my printed pictures. The weight of the paper along with tonality of it as well as the texture covers all that I desire when seeing my prints come to life.

www.stephenvanasco.com



Photographer

Stephen Vanasco

Paper

Juniper Baryta 305

Location

Los Angeles, CA

Primary Genre

Black & White



**MOAB SLICKROCK
METALLIC PEARL 260**

BEST FOR ULTIMATE SHARPNESS, CONTRAST, AND COLOR
IMPACT WITH A DISTINCTLY MODERN LOOK

The extremely smooth gloss surface of Moab Slickrock Metallic Pearl renders an immense amount of detail. Its metallic base provides the ultimate contrast and pop between deep blacks and mirror-like highlights with almost a backlit look.

This is as close as it gets to a look of actual metal prints. Distinctly modern, this paper enhances the ultra-clean, high dynamic range, and super saturated color digital imaging is capable of. With the right subject Slickrock Metallic Pearl is stunning.



© Stephen Vanasco



© Jim Graham

MoabTM

■ slickrock METALLIC PEARL 260



Surface

Gloss

Base Tone

Bright White

Weight

Medium

FEATURED ARTIST
HAROLD DAVIS

PHOTOGRAPHY BY HAROLD DAVIS

Moab Slickrock Metallic Pearl 260 is a fascinating reflective paper with stunning highlights, an extended dynamic range, and robust, romantic colors. It manages to be modern and graphic without ever being vulgar, no mean feat for a metallic substrate.

Sometimes images that surprise respond well to Slickrock Pearl. For example, floral prints don't immediately come to mind as best on a metallic paper, but my Tulip panorama, also seen as a USPS Forever stamp, pleases immensely as a Slickrock print.

www.digitalfieldguide.com



Photographer

Harold Davis

Paper Choice

Slickrock Metallic Pearl 260

Primary Genre

Photographic artist and educator

END NOTES

Paper selection is essential when producing your art. We have hosted hundreds of workshops at Les Picker Fine Art Photography and printed thousands of our own and participant's photographs. We are intimately familiar with Moab papers. We hope this guide to Moab papers will help guide you in selecting the best medium to fully express your own work.

Photographer

R W BOYER

Paper Choice

Entrada Natural 300

Left

Paper & Calibration Test

Right

Portfolio Workshop



PAPERARTS
ARTISTS' GUIDE

MOAB PAPERS

CONTACT

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paperarts.substack.com

GET IN TOUCH