PRINTED ON OUR
TRADITIONAL PRESS

# MINI

220MM X 310MM

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|---|---|
| Copies: | 1-10,000 |
| Pages: | 16-64 |
| Finishing: | Stapled & trimmed |

Printed by:
NEWSPAPER CLUB

70 GSM IMPROVED NEWSPRINT

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| Certifications: | FSC • PEFC |
| Use for: | Mini • Tabloid • Broadsheet |

# MINI LINE

Where's your favourite place to read a newspaper?

**"I LOVE READING NEWSPAPERS AT THE COFFEE SHOP. MENOTTI'S COFFEE STOP IN VENICE, CA IS THE PLACE YOU'LL FIND ME MOST OFTEN."**

Jason Travis, Photographer

# WELCOME TO THE CLUB

04 • BRINGING BUILDINGS TO LIFE IN PRINT

A MINI NEWSPAPER OF HIGHLIGHTS FROM THE MODERN HOUSE'S JOURNAL

08 • GOOD THINGS COME IN SMALL SIZES

SEE SOME OF OUR FAVE TRADITIONAL MINIS

11 • HOW TO LOOK GOOD IN PRINT

HANDY TIPS TO GET YOUR NEWSPAPER LOOKING GREAT!

LET'S PRINT SOMETHING

# BRINGING BUILDINGS TO LIFE IN PRINT

Not your average estate agency. The Modern House reimagines the often tedious and impersonal process of buying a home.

themodernhouse.com

From minimalist barn conversions to Modernist landmarks, the London-based estate agency has sold some of UK's most artfully designed homes and built a devoted following of architecture lovers in the process.

Founders **Albert Hill** and **Matt Gibberd** both have backgrounds in journalism, and it's their focus on storytelling that sets The Modern House apart. On their popular blog the Journal they share the fascinating histories behind homes up for sale and talk to the current owners.

The Modern House publishes highlights from the Journal in a quarterly paper, printed on our traditional minis. It gives their existing digital content a new life and their audience has a chance to revisit interviews — and stunning interior imagery — they may have missed online.

To find out more, we talked with **Emma Mansell**, Director of Digital Marketing for The Modern House, about why they chose to re-purpose their online content in print and the houses she wishes she could move into herself.

**How did The Modern House get started?**

It was started back in 2004 by Albert Hill and Matt Gibberd, who had both been working as design editors at Wallpaper* and World of Interiors respectively.

Our name is inspired by F.R.S. Yorke's celebrated book The Modern House (1934), which introduced Modern Movement architecture to a British audience. The agency started out specialising in Modernist houses →

**"OUR NEWSPAPERS ARE A REALLY NICE WAY OF SHARING INSIGHTS AND DESIGN INSPIRATION. WE SEND THEM TO OUR NETWORK OF HOMEOWNERS ACROSS THE UK."**

THE MODERN HOUSE

# Chris and Sophie Illingworth *on their brutalist family home in Leeds*

*02—03*

TIMES M H

**First, we speak to Chris Illingworth, owner and director of Loft Furniture, and his wife Sophie about restoring their brutalist family home in Leeds and the joy of being bold when it comes to decoration.**

**Chris** Both this house and the one we had before were doer-uppers. I don't think we could ever buy something that was 'finished' because we're creative and love to put our stamp on things. What struck me about this place was how different it was to the other houses generally found in Leeds, and how brutalist and honest the façade looked. It was clearly design-led. We had to have it.

**Sophie** We bought it in 2015 and when we moved in it was a wreck, though pretty much in its original form. It's viewed by many as an inside-out house, with a concrete-block exterior, concrete-brick interior and flat roof. It's a modern shape, with little cubes stacked on top of one another and angular parapets – our very own brutalist bunker in Leeds. It looks different from every angle, which we love.

**Chris** We wanted to restore the house to its former glory. When first designed and built, the houses at Monkswood were cutting edge, commissioned by YTV employees who had moved up from London, were uninspired by the Leeds housing stock and wanted to make something special.

The house was kitted out with fighting and fixtures from TV sets, and features such as the conversation pit, but it had very much fallen into disrepair. We wanted to give the house its mojo back!

When we bought the house, it was quite disconnected from the outside. The grounds were uninviting, overgrown with thick shrubbery and accessed via a broken set of French doors which led onto a balcony without any railings, about six feet above the ground!

As the house is south facing, on a hillside and surrounded by established trees with views over the valley, our first real project involved landscaping, installing a proper balcony and fitting new bifold doors. We specifically sourced doors that opened from the middle to reduce the fold on either side, maximising the useable space and essentially creating an extension of the living area – which really is something else on a summer's day. Along the border there's a heavily treed area where we've created a hollow to make a den for our son, Finley. We're not the most green-fingered so we've kept it fairly low maintenance.

**Sophie** We've tried to keep the building as true to the original style as possible, retaining features inside as well as out. Other than the balcony and bifold doors, the only real exterior changes are new windows and a GRP flat roof.

Internally we removed a wall to open up the kitchen to the rest of the living space, which has made it much more sociable and suited to modern living, entertaining and family life. There is a lovely flow to the house, with everything in proportion.

Each area is spacious and bright, yet also comfortable and intimate. Finley loves running circular routes around the conversation pit, which is such a playful space for a child and has seated up to 12 people at one time – it really is a great house for entertaining.

We've also tried to keep the materials authentic and for the most part have renovated rather than replaced. We removed cladding in certain rooms so we didn't feel like we were living in a sauna, but we chose a plywood floor in the living space to keep a natural finish.

We've focused on simple materials, matching the texture of the house with how things have been fitted – for example, we laid the tiled living-room wall in a brick pattern to match the interior brick walls. I'm obsessed with textures and layers and this house has so many!

One of my favourite nods to its history is the old dead tree that used to stand outside the front door and which we used to fill the decorative log store next to the open fire. ▸

**"WE WORK WITH EDITORIAL PHOTOGRAPHERS AND OUR IN-HOUSE CONTENT EDITOR HAS A GREAT EYE FOR WHAT WOULD WORK WELL IN PRINT AS WELL AS ONLINE."**

➜ across the UK, and that's evolved over the years to encompass all homes that are inhabited in a modern way.

The central themes of Modernism are at the heart of all the spaces we sell — flowing space, high levels of natural light and a truth to materials — and these can just as easily be found in a thoughtfully-curated ex-council flat or innovatively converted Georgian townhouse, as they can in a 1930s Modernist masterpiece.

**Why did you decide to print features from your blog series, the Journal, in a newspaper?**

The newspaper was a natural extension of our Journal. We work with editorial photographers, and our in-house Content Editor used to work at Monocle, so has a great eye for what would work well in print as well as online.

**"THE NEWSPAPER WAS A NATURAL EXTENSION OF OUR [ONLINE] JOURNAL."**

The papers contain a series of interviews from our 'Open House' series, where we speak to the owners of some of the most exciting homes that are currently for sale with us — it's a really nice way of sharing insights and design inspiration. We send them out to our network of homeowners across the UK.

**Can you tell us about some of the homes featured in your newspapers so far?**

Our first issue was London-focused and featured five very different homes! Among them was an amazingly restored Georgian terrace in Whitechapel, owned by the founder of Lacquer Studios – he's an historical paint expert and had hand-mixed beautiful colours for his interiors. Also included was the Housden House — a Grade-II listed Modernist masterpiece in Hampstead — and a contemporary house built on a disused yard in Dulwich, that had been featured on Grand Designs.

The second issue explored several homes outside of London, from a renovated period apartment in central Bath, to an architect's seaside retreat in Anderby Creek. Lincolnshire.

**What do you look for in a home that you're considering selling through The Modern House?**

It really comes back to the Modernist principles mentioned above — flowing space, high levels of natural light and a truth to materials.

A lot of people think that having worked with an architect or designer is prerequisite to selling with The Modern House, or that they either need to live in a minimalist white box or a mid-century masterpiece. That's really not the case. We look for homes that are considered and thoughtful, whatever that might look like. There is an article on our Journal that goes into more detail, should you be interested!

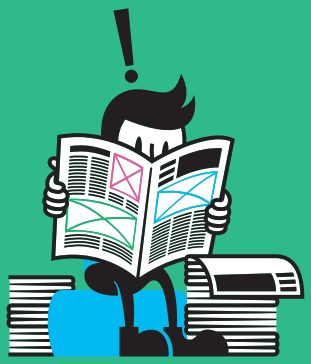
**What are some of your favourite homes that The Modern House has sold?**

There are two (very different) homes that spring to mind that I would have bought in a heartbeat.

The first is Peter Womersley's Klein House in the Scottish Borders (see below). It was built in 1957 for the textile designer Bernat Klein, and is still in largely original condition. It's an incredible lateral space, and every last detail of the design has been considered and crafted.

The second would be a Victorian conversion on Queensbridge Road (see opposite), near London Fields. It's got an extension by 51 Architecture which takes the form of a timber-clad tower. On the first floor of this is the best bathroom I've ever seen, complete with a glass roof and hammock for stargazing.

That said, I've seen so many exceptional homes during the years I've been working at The Modern House. I spend more time than I'd like to admit daydreaming!



DISCOVER MORE GREAT **CASE STUDIES** & **INTERVIEWS** WITH THE NEWSPAPER CLUB COMMUNITY ON OUR BLOG!

# GOOD THINGS COME IN SMALL SIZES

Whether you're cheering from the roadside or in front of the television at home, cycling brand Rapha has you covered.

rapha.cc

Rapha uses newsprint to put a modern spin on classic cycling reportage. *"Usually the print work we produce at Rapha is quite high-spec and intricate,"* says Rapha designer Eve Izaak. *"The newspaper is a more light-hearted format and the content has a tongue-in-cheek tone."*

**"IN AN EVER DIGITAL CULTURE, VENERATING THE PHYSICAL FEATS THESE ATHLETES ENDURE VIA THE PERMANENCE OF PRINT SEEMS MORE REFRESHING THAN EVER."**

**70gsm IMPROVED NEWSPRINT**

Deluxe highlights the latest music to hit the ever-changing shelves of the Devon-based Drift Record Shop.

deluxenewspaper.com

Drift owner Rupert Morrison describes Deluxe as *"doubtless the world's best free independently distributed quarterly periodical newspaper about independent record shops."*

Each issue is filled with profiles of different record shops and the people that run them, features on albums and interviews with the artists behind them.

**DELUXE IS ONE OF OUR LONGEST RUNNING NEWSPAPERS — WE'VE BEEN PRINTING IT SINCE 2012!**

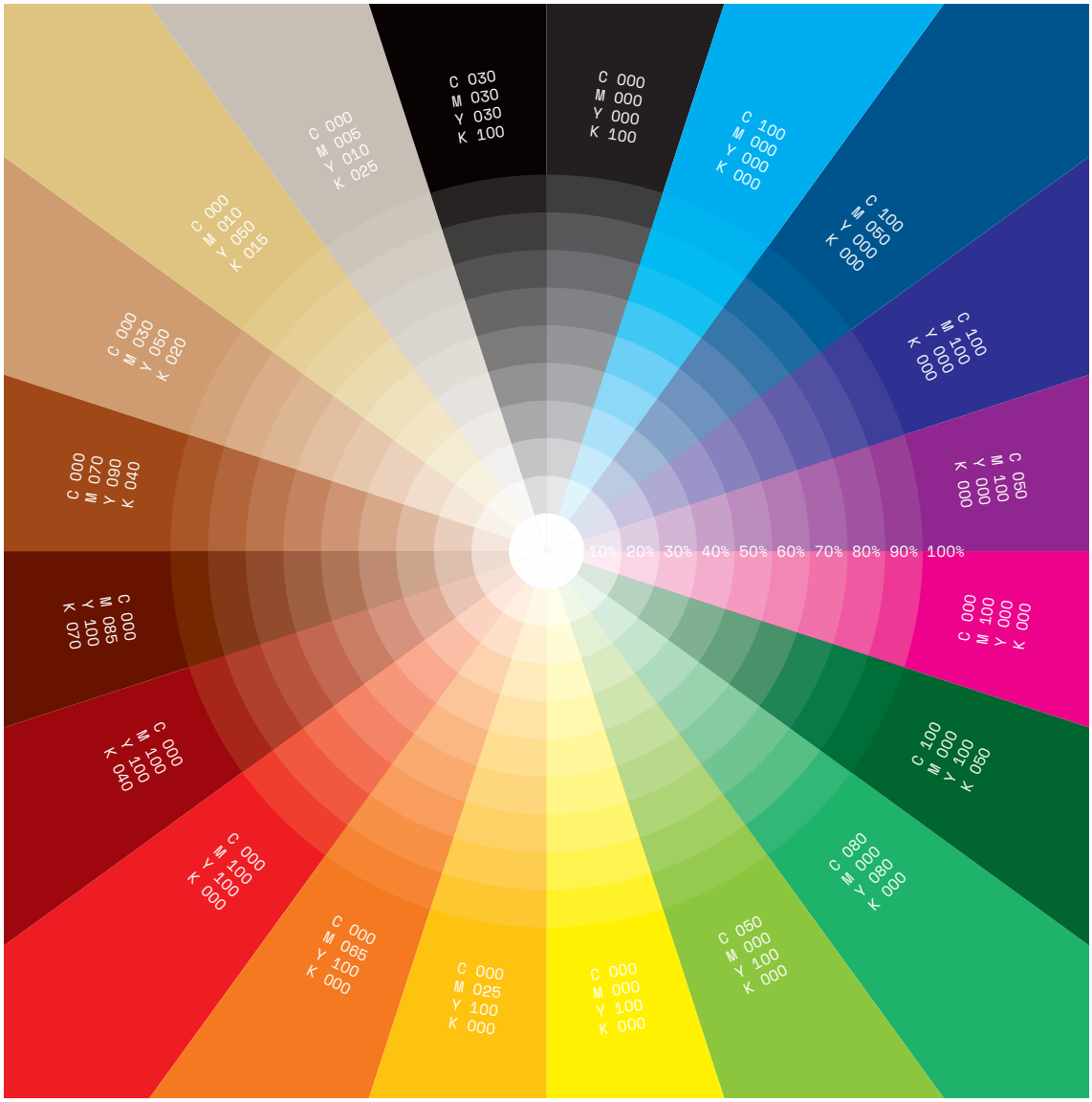
Social Bite is a not-for-profit cafe chain, founded in 2012, distributing over 140,000 items of healthy free food in Scotland every year.

social-bite.co.uk

The Edinburgh-based social enterprise provides job training and employment for people from disadvantaged backgrounds. In their mini newspaper they share news and stories about the important work they're doing to end homelessness.

**"THE NEWSPAPER IS IMMEDIATELY EYE-CATCHING, READABLE AND, MOST IMPORTANTLY, PICK-UP-ABLE. WE DON'T EVEN HAVE TO POINT IT OUT – PEOPLE IMMEDIATELY GRAVITATE TOWARDS IT."**

# HOW TO LOOK GOOD IN PRINT




## CMYK COLOUR FORMAT

Like most printing presses, ours reproduces colours using the CMYK format. This is a mix of four inks: cyan, yellow, magenta and black (key).

Above you can see how different colours look in print. The colour wheel goes from 100% to 0% opacity to show what you can expect. Your screen displays colour using the RGB format. Each colour you see is made from a mix of red, green and blue light.

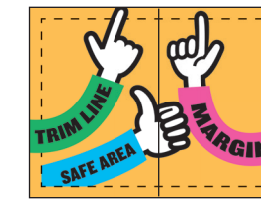
Ideally, you should try to work in CMYK colour format as much as possible when preparing your files for print.

Use single colours (cyan, magenta, yellow or black) for small text and details, and as backgrounds for white text.

# BLEED & TRIM

The trim line shows the intended size of each page in a mini newspaper.

After the paper is printed and stapled, we trim the excess bleed off from the edges.




This results in the finished trimmed size with the print running right up to the edge of the page.

Minis are trimmed after printing, unlike tabloids and broadsheets. This means you can print 'full bleed' artwork that goes to the edge of the page. To do that, include 'bleed' in your artwork files.

Bleed is the edge of the pages that gets trimmed off after printing. Trimming can vary by a few mm, so run your artwork or background right to the outside edge of the bleed, to avoid any unprinted edges when the mini is trimmed.

The templates on our website will get you started if you're using Adobe InDesign or Scribus.

The pages in your exported PDF should be 175mm x 260mm, which will be trimmed to approximately 170mm x 250mm.

**Remember**

1. Set your page size to 170mm x 250mm, and add a 5mm bleed to the top, bottom and outside edges (but not the inside edge where the pages meet in the centre).

2. Keep all text within the safe area by giving the pages a 10mm margin at the top, bottom, and outside edges, see the dashed line above.

3. When you export your PDF for print, make sure you include the bleed. Follow our export guide and tick "use document bleed settings".

# IMAGE RESOLUTION

**300dpi**
Aim for this to keep your images looking sharp in print.

**150dpi**
The minimum we would advise working with.

**72dpi**
Ideal for images on screen, but it will start to look pixellated in print.

**25dpi**
The more you enlarge an image, the lower its DPI will be.

When using raster image files such as .jpg, .tiff or .png, make sure the resolution is high enough to look sharp in print.

The resolution of an image is described in dots-per-inch(dpi) or sometimes points-per-inch (ppi). A standard computer screen displays images at around 72dpi. While that looks pretty sharp on screen, it needs to be higher resolution for print.

We recommend 300dpi for the best quality. If that's not possible, try to avoid images below 150dpi or they may appear pixellated in print.

## READY TO GET STARTED?

It feels great to hold a newspaper you've created in your hands, but getting started can feel daunting. Here are some tips to help turn that blank page into a brilliant newspaper that you can share with the world.

**1. Do your homework**
It may sound boring, but reading the printing guides on our website can save so much time in the long run. These will help you make design decisions to get your newspaper looking its very best.

**2. Use our free templates**
Get a head start and use the templates for InDesign or Scribus that you can download on our website. They're set up to the right size and shape, so you can get started straight away!

**3. See what works**
We have creative customers all over the world, printing a huge range of newspapers for brands, weddings, portfolios, lookbooks, posters, annual reports and more. See inspiring examples on our blog and on Instagram at @newspaperclub.

**4. Prepare to print**
When your PDF is ready, upload it to our website and the online file checker can tell if your file is OK to print. It will pick up problems with page set-up, low-resolution images, missing fonts and transparencies.

***Top tip:*** *You can upload a file at any stage without having to order, so it's a good way to check your design is on the right track, even if you have a few pages still to finish.*

**5. Test it out**
For digital orders, it's easy to print one copy to test your design and images. If you're planning to print an order with a value over £200/€200/$200, order one copy and we'll give you a discount when you place your full order. Email our team when you're ready to go.

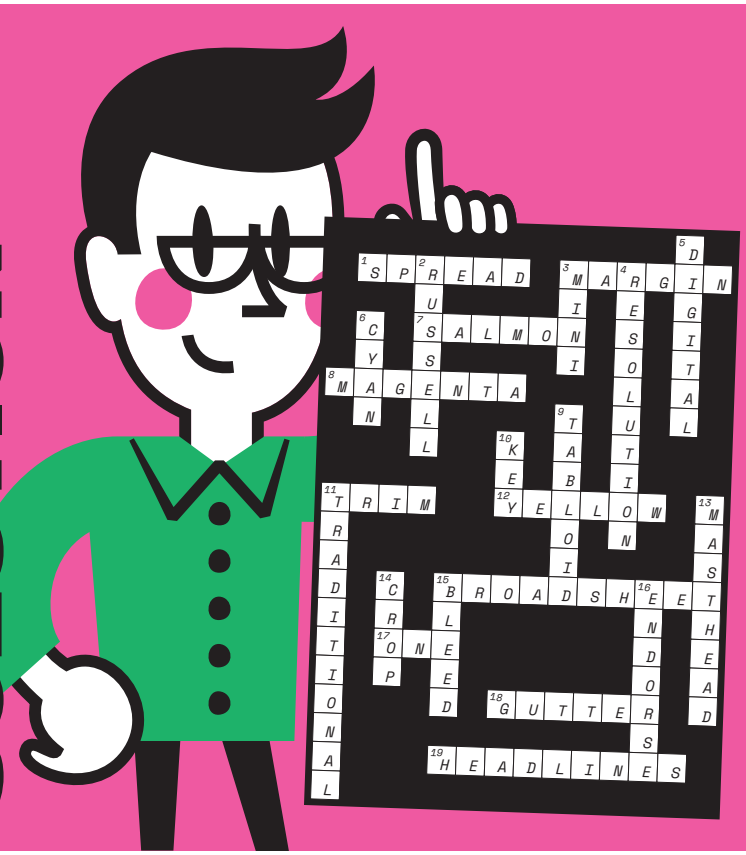
**6. Ask us anything!**
Our friendly customer service team have years of experience helping our customers get their designs into print. We can check your file and answer any questions even if it's still a work in progress. Just email us at support@newspaperclub.com

GET A HEAD START

DOWNLOAD

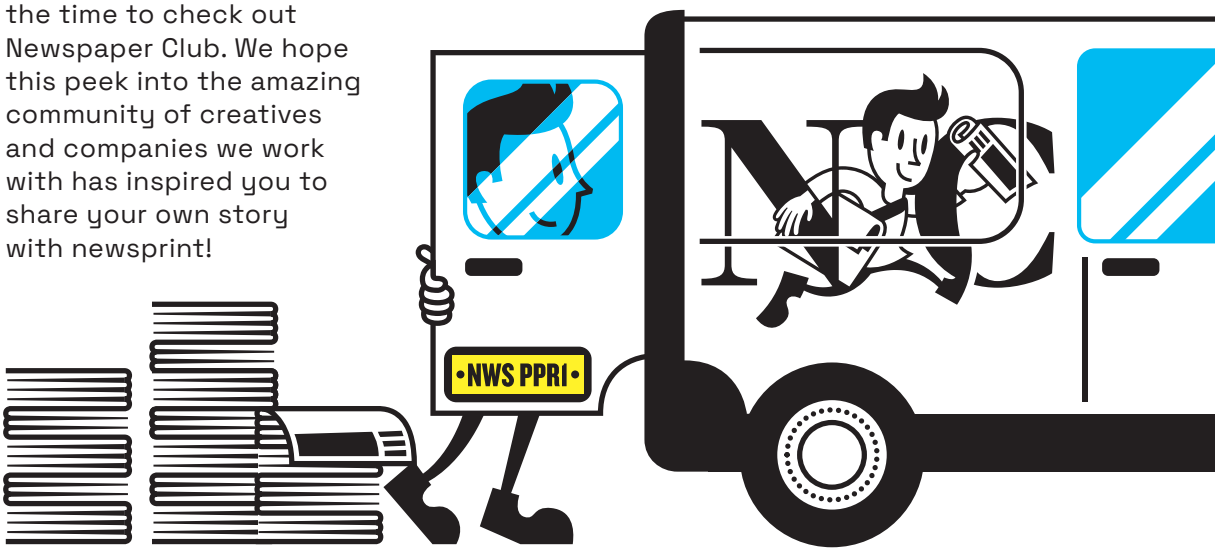
OUR DESIGN TEMPLATES

# RUSSELL'S CROSSWORD SOLUTION




# THANKS

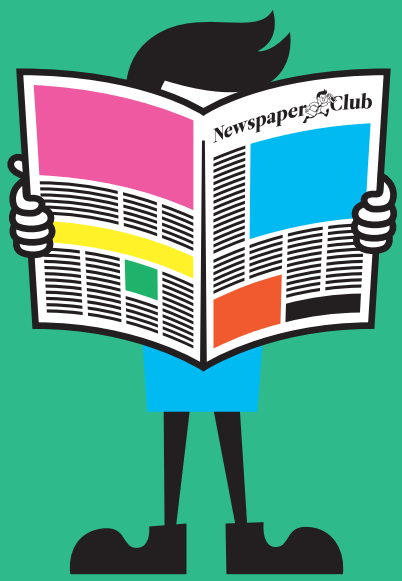
Thanks for ordering this sample pack and taking the time to check out Newspaper Club. We hope this peek into the amazing community of creatives and companies we work with has inspired you to share your own story with newsprint!



Where's your favourite place to read a newspaper?

**"THE KITCHEN TABLE. EVERY SATURDAY MORNING. I THINK WE'RE THE ONLY PEOPLE IN CANADA UNDER 60 WITH A GLOBE AND MAIL SUBSCRIPTION!"**

Raymond Biesinger, Illustrator




Newspaper Club

newspaperclub.com