THE EDITION

INSIDE

Vocal Type and the typography of protest

How Papier uses print to get personal

Crafting newspapers the Cubitts way



MIDI 220MM X 310MM

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

Printed by: NEWSPAPER CLUB

80 GSM IMPROVED NEWSPRINT

Certifications:	EU Ecolabel • FSC
Use for:	All formats



PRINTING YOUR NEWSPAPERS SUSTAINABLY

We take sustainability seriously, from the paper we print on to how we recycle anything that's left over. Here's how we print your newspapers sustainably at every step:

Sourcing paper: Our papers are sourced from sustainably managed forests and producers that have met a strict set of environmental and socially responsible standards.

Specific environmental certificates for each of our papers are available on the Environment page on our website:

Renewable energy: Solar panels at our press generate enough electricity to print more than half of our orders.

Less plastic: We use minimal plastic in our packaging. For smaller orders, we've removed plastic strapping and packing tape.

Sustainable printing: Our digitally printed newspapers use toner made with 100% certified green energy and contained in fully recyclable containers. It is free from solvents and VOCs (volatile organic compounds), odourless and food-approved. It is also de-inkable, meaning the paper can be completely recycled into fresh newsprint.

Reducing waste: We produce as little waste paper as possible and recycle all of it. Around 80% of our waste paper is turned into recycled newsprint and the remaining 20% is shredded and turned into bedding for farm animals.

Newspaper Club

Published by Newspaper Club

Contact

support@newspaperclub.com

Newspaper Club
Newark Road
PE1 5TD

Editor & Interviewer

Sarah Belfort
Newspaper Club

Interviewees

Rosie Leggett
rosieleggett.com

Holly Chapman, Papier
papier.com

Civilization and Tré Seals
builtbycivilization.com
vocaltype.co

Graphic Design

Euan Gallacher, D8
d8.studio

Cover Photography

Max Hemphill
maxhemphill.com

Trustpilot
"EXCELLENT"

FROM THE EDITOR

Hello, we're Newspaper Club! We've been printing newspapers for creative folks since 2009. What started as a playful idea has grown into a worldwide community of designers, artists, students, photographers and brands using newsprint in exciting ways.

The midi is our magazine-style format — big enough for bold ideas and imagery, compact enough to take anywhere. In this sample you'll see how our customers are rethinking what a newspaper can be, from creative leads at Cubitts and Papier using print to tell brand stories, to exhibition designers using newspapers to carry a message beyond the gallery.

We've printed more than 40 million newspapers (and counting), and we think everyone has at least one in them. We'd love to help you print yours.

The Newspaper Club team

CONTENTS

CIVILIZATION × TRÉ SEALS **04**

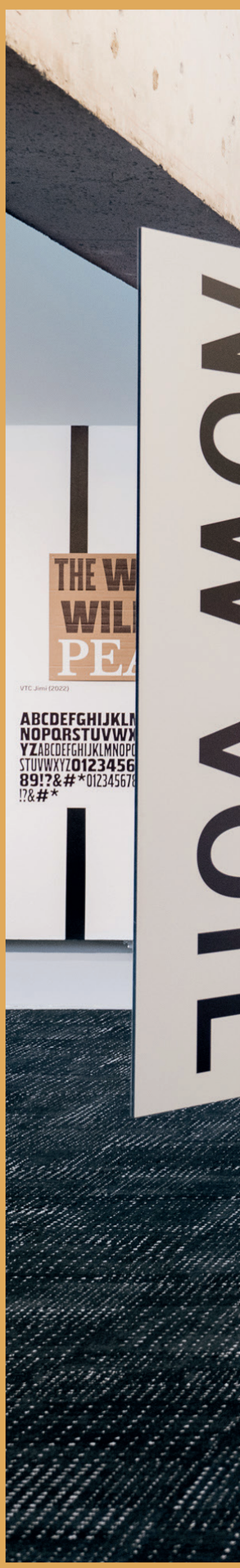
ROSIE LEGGETT × CUBITTS **08**

HOLLY CHAPMAN × PAPIER **11**

NEWSPAPER CLUB'S PRINTING TIPS **14**

PRINTING PRESS

We spoke to Civilization and Tré Seals about how they created the Vocal Type exhibition, and a newspaper to carry the show's message further.




PEACE,
LIGHT, AND
LOVE
VOCAL
#
VOCAL



Letterforms don't just decorate language, they shape messages. **CHARACTERS: Type in Action** at the Museum of Design Atlanta explored the role of typography in social movements, from women's suffrage to civil rights and LGBTQ+ rights.

As a sponsor of the exhibition, we printed **The Vocal Civilian**, a broadsheet designed to carry the message beyond the gallery. The idea was to "allow any institution, regardless of budget and location, to display a version of the exhibition using the newspaper." Below, co-creators **Civilization** and **Tré Seals** of Vocal Type share how the collaboration came together and why newsprint remains a powerful force for storytelling and social change.

How did you start working together? In 2020, Civilization reached out to Tré as admirers of his work, hoping to create a typography exhibition featuring Vocal Type. That show was put on hold, but when the Branch Museum in Richmond invited Tré to curate an exhibition, our collaboration began.

When the Museum of Design Atlanta (MODA) approached us, we saw a chance to evolve the exhibition into a modern, interactive space focused on education and accessibility. We brought on writer Kaleena Sales to expand the text, linking Black American liberation to global social justice movements. Print powerhouse Mark Baker-Sanchez helped design The Vocal Civilian. The exhibition was designed around the look and feel of a newspaper, both as a nod to newsprint's role in activism and as an immersive design choice. Visitors could take home a newspaper, but more than that, the exhibition itself felt like stepping into one.

Why was it important for this project to have a print component? Newsprint has long been a tool for activism, spreading messages that challenge dominant narratives. For Characters, we wanted something tangible that lived beyond the exhibition. The Vocal Civilian expanded the storytelling, offering a deeper look at the histories and figures in the show while serving as an educational resource. In an era of constant breaking news, print offers a necessary counterbalance – providing deeper context and a break from digital overload. Its permanence allows for reflection in a way digital formats often don't.

How did you approach designing the newspaper? The newspaper drew from print's role in social movements – from abolitionist papers to the Black Panther newspaper and underground zines. We wanted to honour that history while keeping the content accessible, engaging and sustainably printed. A newspaper is democratic – familiar, portable and meant to be shared.

We balanced readability with impact, using bold typography to highlight key messages and historic imagery to ground the stories over time. The design feels both historic and contemporary, with pull quotes and varied typography breaking up longer content – creating moments of brevity for easy skimming.



James Baldwin said, "History is not the past. It is the present. We carry our history with us." With The Vocal Civilian and the exhibition, we aimed to make history feel present. The newspaper let us place past and present side by side, making their connections tangible.

What did the newspaper add to the experience of the exhibition? It added interactivity and permanence. Visitors could take the newspaper home, revisit the stories and share them. A newspaper lingers – it sits on desks, gets pinned to walls and is rediscovered over time. The newspaper extended the exhibition beyond the museum, keeping the conversation going.

"THE NEWSPAPER EXTENDED THE EXHIBITION BEYOND THE MUSEUM, KEEPING THE CONVERSATION GOING."

What's the feedback been like? The response has been overwhelmingly positive. Teachers and professors wanted The Vocal Civilian for their classrooms, librarians requested copies and the entire print run was gone by the exhibition's end.

How do you see projects like this inspiring new ways to think about print and activism? Print remains a powerful tool for activism. In a digital age where information is fleeting, it encourages deeper reflection and engagement. It also offers a space beyond digital platforms, which are increasingly monitored and controlled. We hope this project inspires more designers and activists to see print as a vital medium for resistance, education and community – one that fosters lasting connections and keeps important stories in circulation.





This page:
The Vocal Type exhibition,
Images courtesy of MODA
Photos: Connor Leland

That page:
The Vocal Civilian broadsheet newspaper was printed on our 70gsm improved newsprint

230PT

HOW

230PT

85PT

TO • CRAFT

85PT

60PT

NEWSPAPERS

60PT

35PT

THE • CUBITTS • WAY

35PT

20PT

WITH • DESIGNER • ROSIE • LEGGETT

20PT

Since 2019, British eyewear brand Cubitts has shared its idiosyncratic view on optics, culture and design in a newspaper called The Spectacle.



Designer **Rosie Leggett** worked on four editions of **The Spectacle** as an in-house creative at **Cubitts**, before going freelance to focus on art direction and editorial projects for clients like Yoto and Hunger Magazine. Here, she shares tips for designing newspapers, along with some of her favourite spreads she created at Cubitts.

Consume as much print as possible.
Pick up newspapers, magazines, books – anything that grabs your eye. Use this to see what other designers are doing and notice any trends or patterns. How can you pull from these references to evolve your own style?

Take inspiration from unexpected places.
Look to architecture, nature, folk art – even public signage. Are there interesting shapes or textures that you can apply to your design? For example, we were inspired by images of collapsing pylons for an issue of The Spectacle and how an 'eyesore' can end up looking sculptural.

Use pen and paper.
Sketch out your ideas before moving to the screen – it's a quick way to test different layouts on a small scale. I usually start this way before refining a design digitally.

Make a style guide.
Setting this up at the start of a project saves a headache later. A document with your typography styles, font sizes and layout rules gives you a solid reference point – keeping things consistent while giving you the flexibility to experiment (or break the rules when it works).

Don't be scared of negative space.
Creating a layout that feels balanced is important, but that can also mean appreciating the white space on the page. Not every millimetre of the spread has to have something on it. Giving your imagery or typography room to breathe can change how they impact a layout.



This page:
The Spectacle newspaper, is printed on our 70gsm improved newsprint

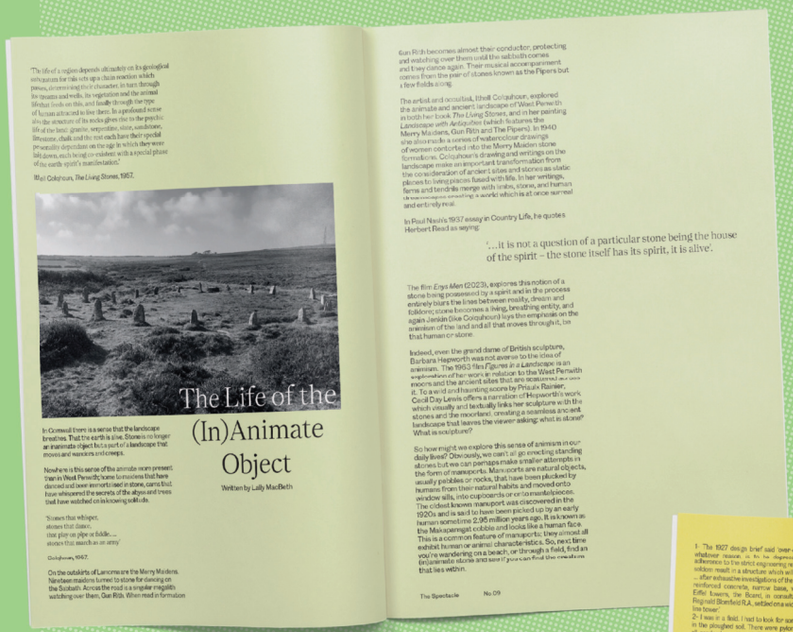
Next page:
Some of Rosie's favourite spreads she designed for The Spectacle

ROSIE'S PICKS:

3 FAVOURITE LAYOUTS FOR THE SPECTACLE



Giving your imagery or typography room to breathe can change how they impact a layout.



This layout uses blocks of justified text and layering to create a pleasing shape inspired by the image of a collapsing pylon.

While designing this spread, I was looking at zines printed on coloured paper with everything else in black and white.



MAKING



How Papier uses newspapers to get personal

CONNECTIONS



Holly Chapman leads brand strategy at Papier, shaping campaigns and collaborations that build community



At **Papier,** print is a way to explore creativity and connection. That led to **The Papier Post,** a newspaper encouraging readers to "just start" on their passion projects. Holly explains how it fits into Papier's marketing strategy and how the team measures impact.

Where does print fit into Papier's storytelling? Print is a huge part of Papier's DNA and storytelling. It's not just about selling stationery. It's about unplugging and reconnecting with creativity, loved ones and oneself. I think that's where newsprint shines: it is tangible, personal and timeless. It offers a sense of ritual that screens can't replicate.

Our community's interactions with print –journaling, writing recipes, sending notes – inform our digital strategy, like incorporating handwritten posts on Instagram. Print builds emotional connection, digital amplifies it, and together they create a cohesive, immersive brand experience.

What inspired The Papier Post? The newspaper format engaged people in a personal, nostalgic way while doubling as guerrilla marketing to boost brand awareness. Print projects like The Papier Post bring our brand into the physical world – a growing trend across industries.



What was the design process like? What I loved most was the creativity and collaboration – from developing editorial ideas to working with inspiring contributors. We had so much fun brainstorming, then weaving in colours, designs and motifs from our Just Start campaign. The whole team is proud of what we've created with The Papier Post.

Was using newsprint a creative decision or a practical one? It was both! As a stationery brand, we're particular about how print feels, and newsprint was perfect for the experience we wanted to create. We also wanted the format to match our campaign messaging – approachable, not overly polished or sales-y. A newspaper offered a textured, understated aesthetic, with muted colours and a soft finish that fit the tone. It feels less about "selling" and more about connecting, which is always our goal.

How do you measure the impact of print projects like this? We measure impact through both quantitative and qualitative insights. We track reach and engagement – how many copies were distributed, whether they sparked conversations online or drove traffic to campaigns. Reception matters just as much. At events, we observe how people interact with The Papier Post: do they pick it up right away, flip through or dive into the crossword? Their reactions tell us how the format resonates and whether it creates a deeper connection. We also listen closely to community feedback – what they loved, what stood out and how it made them feel.

"THIS WAS OUR FIRST TIME MAKING A NEWSPAPER AND WE LOVED THE WHOLE PROCESS. THE CARE AND SUPPORT FROM NEWSPAPER CLUB WAS INCREDIBLE!"

Both pages:
The Papier Post is printed on our 55gsm improved newsprint

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, magenta, yellow 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.

IMAGE RESOLUTION

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.



300dpi	150dpi	72dpi	25dpi
Aim for this to keep your images looking sharp in print.	The minimum we would advise working with.	Ideal for images on screen, but it will start to look pixellated in print.	The more you enlarge an image, the lower its DPI will be.





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

BLEED & TRIM

Midi newspapers are trimmed after printing. 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 pages in your exported PDF should be 225mm x 320mm, which will be trimmed to approximately 220mm x 310mm.

Remember

1. Set your page size to 220mm x 310mm, 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".

READY TO GET STARTED?

There's nothing like seeing your work in print. Here's how to take your idea from the screen to a newspaper you can hold in your hands:

1. Read the guidelines. Our artwork guidelines cover everything you need to know to get the best results in print. A quick read before you start designing will save time later.

2. Get inspired. We print thousands of newspapers every month and share some of our favourites on Instagram. Follow us at @newspaperclub for daily design inspiration from our creative community.



3. Use our (free!) templates. Jump straight into designing with our free templates for InDesign and Canva. They're already sized correctly with bleed or margins included, so you can skip the setup and get creating.

4. Check your PDF. Review your artwork carefully before ordering. When you upload your PDF, our system will automatically flag issues like low-res images and incorrect page size — but it won't catch typos!

5. Print a test copy. You can print a single copy of a digital newspaper to see how your design looks in print. If your full run is over £/€/$200, email support@newspaperclub.com and we'll send you a 20% discount voucher (up to the value of your test copy).

6. Ask us anything. Our friendly, experienced support team has helped get millions of newspapers into print, and we want yours to look its best, too. Email support@newspaperclub.com anytime — we're happy to check your file or answer questions at any stage.

GET A HEAD START

DOWNLOAD

OUR FREE DESIGN TEMPLATES

AVAILABLE FOR:

CANVA & INDESIGN

Newspaper Club



Trustpilot ★★★★★ "EXCELLENT"

newspaperclub.com