



DIGITAL MINI 55gsm IMPROVED NEWSPRINT

Size:	170mm x 250mm	Brightness:	ISO76 ●●●○○
Finishing:	Stapled & trimmed	Thickness:	●●●○○
Pages:	16-64	Certifications:	EU ECOLABEL • FSC
Copies:	1-1,000	Use for:	All formats

Printed by: **NEWSPAPER CLUB** 

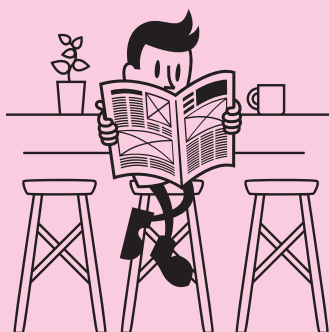
MINI
TIME



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**

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HANDY **TIPS** TO GET YOUR
NEWSPAPER LOOKING GREAT!

LET'S
PRINT
SOMETHING

PRESERVING AN ANALOGUE PAST



Radio Boys documents the world of antique radios and members of The New Jersey Radio Club, the largest radio club in the United States.

Design and photography: famefamefame.com

Brooklyn-based photographers **Sophie Butcher** and **Martin Diegelman**, aka famefamefame, are drawn to devoted subcultures — from Iceland's small publishers to the oldest tool and die shop in Manhattan. Their Radio Boys photo series documents collectors from the New Jersey Antique Radio Club (aka NJARC). Formed in 1992, it's the largest radio club in the United States with over 200 members.

"Radios used to be in every American's living room. It was how you got your news, entertainment and music,"

Sophie and Martin write in the intro to their zine, printed as a digital mini newspaper. *"As technology evolved, radios fell out of favor and moved to basements and collected dust."* Luckily, the members of NJARC are determined to preserve these pieces of analogue history.

We spoke with Sophie and Martin to find out what happens at a vintage radio swap meet, how they managed to persuade the club members to pose for portraits and how they're using their mini newspapers.

Can you give us a bit of background on your careers and some of the milestones so far?

MD: I studied film in college and lived in LA in my early 20s, working on any production that would have me. I was there until I realized I didn't like working in such large groups and also hated LA and its eternal sunshine. From there I moved to New York and started shooting stills.

Sophie and I met at a photo event for the site Narratively. We were presenting

55gsm IMPROVED NEWSPRINT

personal projects at this weird Russian caviar bar in Soho. Flash forward 5 years and we're engaged to be married at the end of this March!

SB: One of my first internships at TIME magazine was so fulfilling, I knew straight away that I wanted to be in the world of journalism and photography. I also freelanced at Aperture Foundation and was lucky enough to work on some amazing photo books, like re-designing *The Bikeriders* by Danny Lyon and assisting on the re-issue of Sally Man's *Immediate Family*.

I'm now a photo editor at The New York Times, but make it a point to keep working on personal projects despite the full-time gig. I love shooting but also love the process of print.

Why did you decide to do a project all about radios? How did you learn about the New Jersey Antique Radio Club?

SB: We don't own pre-war radios like these guys, but Marty has too many records and spends way too much time fixing up his speakers. We can start with that.

MD: I always need more records.

SB: A friend of ours, Tom Cawley, is a member of the club and was telling us about the swap meet and it kind of just grew organically out of a genuine interest.

MD: Yeah, it really was people just doing things for the right reason. Not for money, not to get famous just out of love and preservation. Nostalgia is a powerful thing. I don't know if the same type of nostalgia will apply for the original iPhone, but maybe I'm wrong.

How long did you work on this series?

SB: We worked on this one for a long time. A really, really long time! Way longer than other projects but mostly because we kept looking for a unique angle or perspective and by doing so we kept experimenting, shooting in so many different ways—sometimes using film, backdrops, digital. We kept going until we figured we'd documented all facets thoroughly. It's a quiet, honest piece.

What's a meeting of the New Jersey Antique Radio Club like?

MD: Well, Sophie sticks out like a sore thumb there. It's mostly engineer-type older men checking out the tables, looking for their particular type of vintage radio. They always were welcoming to her and she never had to pay admission. They even had her pull the tickets for the raffle at the end of the Parsippany show a couple times.

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**"RADIOS USED TO BE  
IN EVERY AMERICAN'S  
LIVING ROOM. IT WAS  
HOW YOU GOT YOUR  
NEWS, ENTERTAINMENT  
AND MUSIC."**  
~~~~~

SB: Tom said it best I think when he was talking about how much of a family it is. One guy will walk up to a table and see a radio and be like *"I used to have that radio!"* and the guy at the table will be like *"Yeah, you sold it to me 5 years ago!"* There's a lot of members but they all seem to know a little something about each other, and really, while there are a lot of great radios out there, there are only so many of these older and more rare radios around.

Can you describe your process for taking the portraits?

MD: The portraits on the dark seamless were all taken at the Kutztown Radio Show. Luckily we're friends with Tom and he helped wrangle up some of his buddies and that got things going.

SB: Yeah, we just set up under a nearby canopy and went for it. We spoke with so many people that weekend that once a few portraits were taken it was easier to convince, or at least drag, a few more guys over to our set up. We just asked them to bring along one of their favorite or most interesting radios and hung out waiting to see what they showed up with.

Do you have a favourite photo from the series? The ceremonial burning of the radio cabinets is really intriguing!

MD: I really like the shot of all the guys huddling around the giant vacuum tube (overleaf). They were just fascinated and totally into it. They were taking their own photos and all speculating about what it could be from. I think they decided it was from a radio transmission site but I really don't remember.

SB: The ceremonial burning of the radio cabinets was great! It really was nice to see how much of a community they all



were and this was just a good way to bring everyone together at the end of a weekend that is all about radios.

They made it really really clear that they wouldn't be burning these cabinets had the radios they were housed in not been beyond repair. They don't take their role in the preservation of radio lightly.



"NOSTALGIA IS A POWERFUL THING. I DON'T KNOW IF THE SAME TYPE OF NOSTALGIA WILL APPLY FOR THE ORIGINAL IPHONE, BUT MAYBE I'M WRONG."



The title of the project is *Radio Boys* and it seems like collecting antique radios is a pretty male-dominated hobby. Did you encounter any women?

SB: There definitely aren't many radio girls! Bruce Mager co-owned the store Waves with his wife who passed away recently. After she met Bruce, she got into radios too and was the only one

that kept him from selling the first radio they bought together. Both of them loved collecting and going to swap meets. Now their son Max is stepping in and working at the store part time.

MD: To be honest, other than that, most of the women I saw at the radio swap meets looked like they were waiting patiently for their partners to get their *radio fix* and then leave.

Why did you decide to publish this project as a newspaper?

SB: My friend showed me some samples of Newspaper Club's printing and I loved that the colors could look so bright even on newsprint. I also liked how simple the process was once the layout was designed and ready to go.

MD: A newspaper zine is an easy thing to share, and the first thing we're going to do is give out copies to the radio boys. It's been a long time coming. Then, we'll use whatever's left as promotional material for our work on famefamefame.

You must have learned a lot about radios in the process of this project! What's the most interesting thing you learned?

MD: One crazy fact is that Norway has recently banned FM radio broadcasts.

They're using the airspace for other transmissions, but radio as we know it is definitely changing. It's kinda scary when you think about how important radio is when a natural disaster hits, or really, how great it is to have independent or college radio stations still around.

SB: Like WFMU! Everyone check out WFMU, it's 91.1 in the NYC area and online. It's completely independent, not school supported or underwritten, and they have an app where they archive every show. We listen to Clay Pigeon every morning before going to work—completely awesome stuff all the time with no commercials!

MD: But there are all kinds of great stations all over the world, like WFMU in Seattle or KALX in Berkeley. Radio is awesome and DJs will go in totally bizarre directions that Spotify can't replicate. It's fun to explore the radio dial when you're driving around the country.

We also learned that radios are crazy complicated and way over our heads. These guys really know a lot about some pretty technical stuff. They would often lose us after about 5 sentences and we would just nod along like we were keeping up.





What's next? Can you tell us about any projects in the works or coming up?

MD: After getting scooped on a story Sophie was working on last year, I'm guessing she doesn't want to give out too much info...

SB: Well yeah, but it led to another great story! I have a personal photo project being shown in Brooklyn in conjunction with the Audubon Society about Project Safe Flight.

Project Safe Flight documents bird strikes during spring and fall bird migration in the lower Manhattan skyscraper area. NYC lies directly in the path of millions of migrating birds and so they often fly into the glass panels of these tall buildings. They are doing their best to raise awareness of how buildings can build responsibly so the birds steer clear and safely migrate. Audubon will feature the piece in their magazine and our favorite local brewery, KCBC, is hosting a show on April 25th. They even have their own Project Safe Flight beer! Great people over there!

MD: We have a few things that we're laying out right now but without giving away too much, all I'll say is Sri Lankan books and small-scale aeronautics.

We like finding obscure subcultures and spending time documenting them. Real *edge of your seat* types of stories.

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**"A NEWSPAPER ZINE IS AN EASY THING TO SHARE, AND THE FIRST THING WE'RE GOING TO DO IS GIVE OUT COPIES TO THE RADIO BOYS. IT'S BEEN A LONG TIME COMING."**  
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**DISCOVER MORE GREAT CASE STUDIES & INTERVIEWS WITH THE NEWSPAPER CLUB COMMUNITY ON OUR BLOG!**  
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GOOD THINGS COME IN SMALL SIZES



Graphic designer and lettering artist Mark Caneso has worked for clients including Adobe, Adidas and Facebook.

pprwrkstudio.com

Mark runs typographic workshops and turned a selection of his lettering lessons into a mini newspaper style guide printed on salmon newsprint.

"This booklet will leave you feeling confident to draw bigger and bolder and more beautiful letterforms than you ever dreamed you could," says Mark.



"PEOPLE ARE LOVING THE PIECE AND PRINTING DIGITALLY ALLOWS ME TO UPDATE MY INVENTORY AS NEEDED."



Club Argaux is a sommelier service based in Los Angeles that sends handpicked, small-production, sustainably farmed wines based on their clients' preferences.

argaux.com

Their monthly mini newspaper is the perfect pairing for their wines. It describes why and how each month's wines were chosen, introduces the winemakers behind them and provides tasting notes and recipes. The mini newspaper is a physical memento that Club Argaux's clients can refer back to as they build their wine collections, creating an interactive, accessible experience consistent with their brand.



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**"OUR NEWSPAPER HAS  
BECOME A STAPLE OF  
OUR SERVICE AND WE'RE  
THRILLED TO PROVIDE  
SOMETHING UNIQUE THAT  
MEMBERS LOOK FORWARD  
TO EACH MONTH (ASIDE  
FROM THE WINE!)"**

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NEWSPAPER CLUB • DIGITAL MINI

Founded by Matthew LeBaron, MUCH Creative is a studio that represents artists in CGI, motion, illustration and experiential environments.

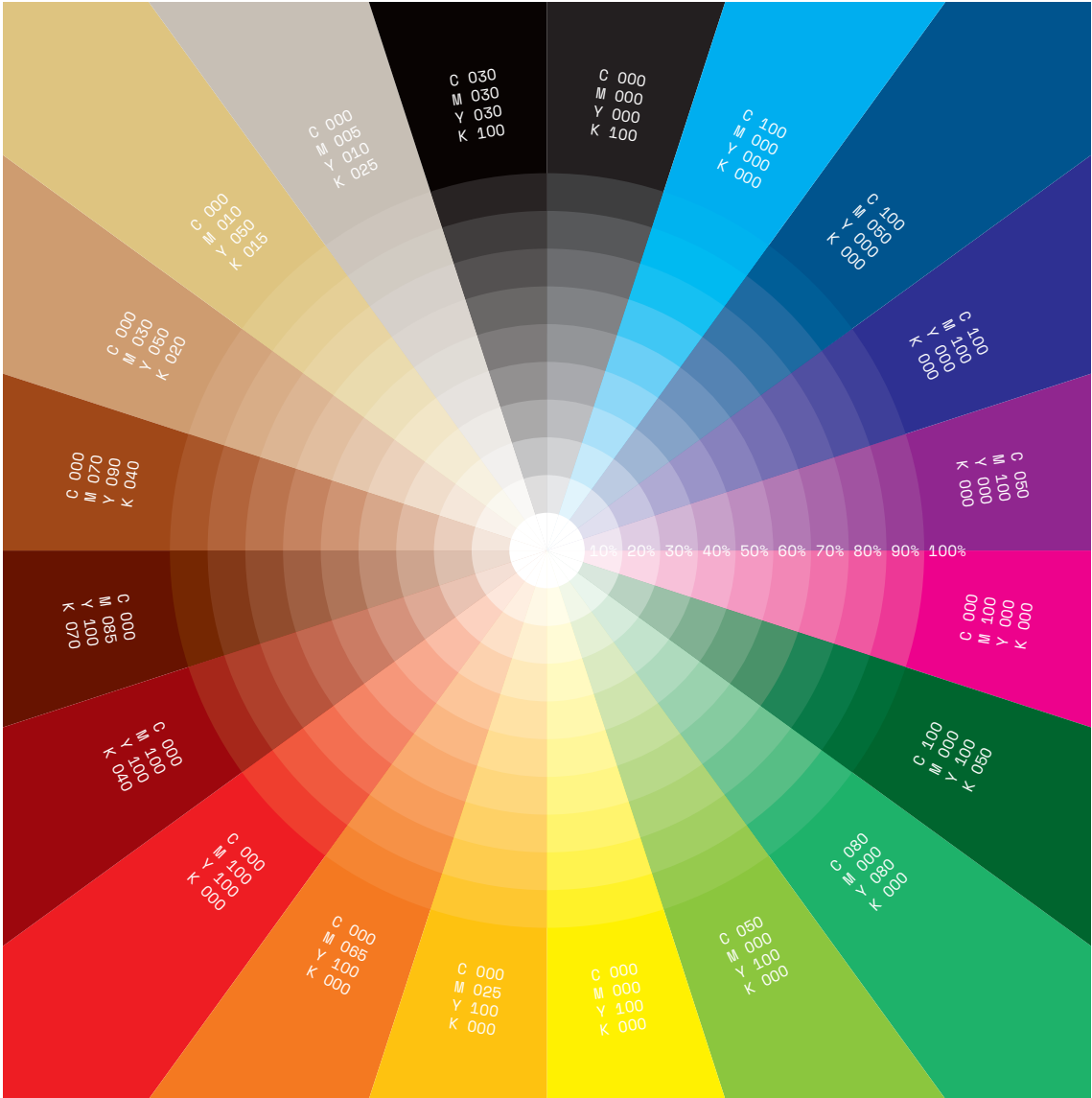
muchpresents.com

They used a digital mini to create portfolio zines for a selection of their represented artists. *"We wanted something to showcase our artists' work that could also be left behind, shared and collected,"* says Matthew.

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**"OUR CLIENTS  
LOVE THE NEWSPAPER  
FORMAT – THE DETAILS  
ARE SHARP, THE COLORS  
POP AND THE TEXTURES  
SHINE THROUGH  
EVERY IMAGE."**  
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HOW TO LOOK GOOD IN PRINT



CMYK COLOUR FORMAT

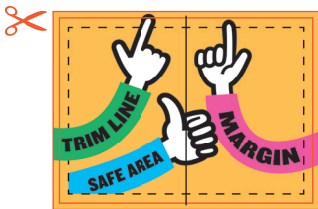
Like most printing presses, ours reproduces colours using the CMYK format. This is a mix of four inks: cyan, yellow, magenta and black (key).

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.

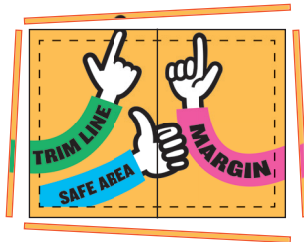
Ideally, you should try to work in CMYK colour format as much as possible when preparing your files for print.

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

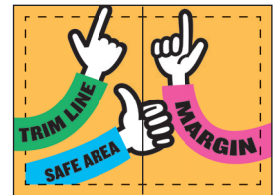
BLEED & TRIM



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



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

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.

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



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!



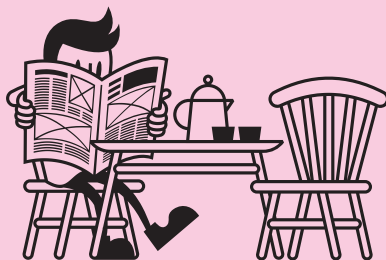
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Where's your favourite place to read a newspaper?

**“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

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Newspaper Club

newspaperclub.com