

OFF THE RECORD

DIGITAL MIDI

Size: 220mm x 310mm

Finishing: Stapled & trimmed

Pages: 16-64

Copies: 1-1000

55gsm IMPROVED NEWSPRINT

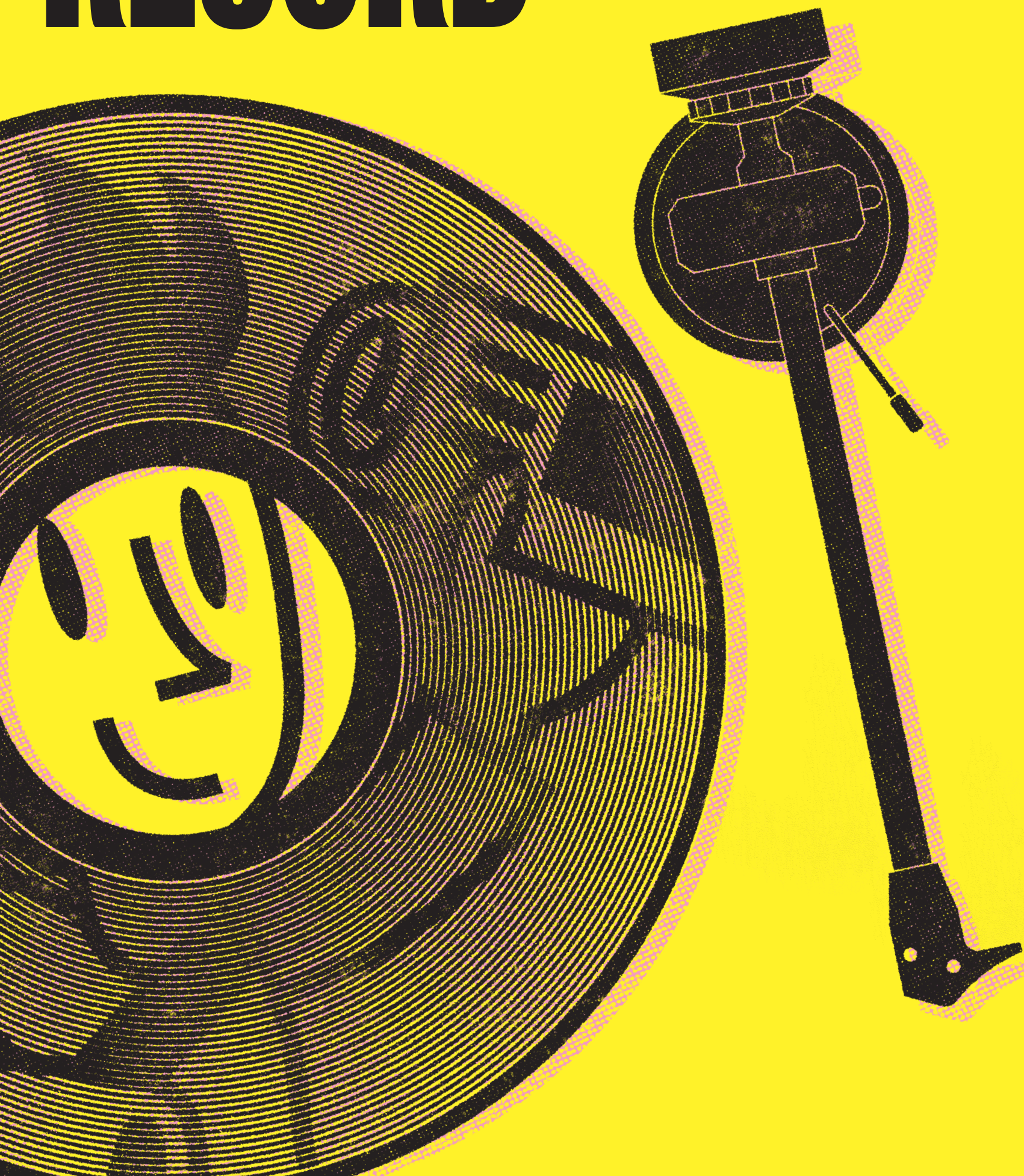
Brightness: ●●●○○

Thickness: ●●●○○

Certifications: EU Ecolabel • FSC

Use for: All Formats

PRINTED BY: **NEWSPAPER CLUB** 





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

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HELLO, WE'RE NEWSPAPER CLUB!

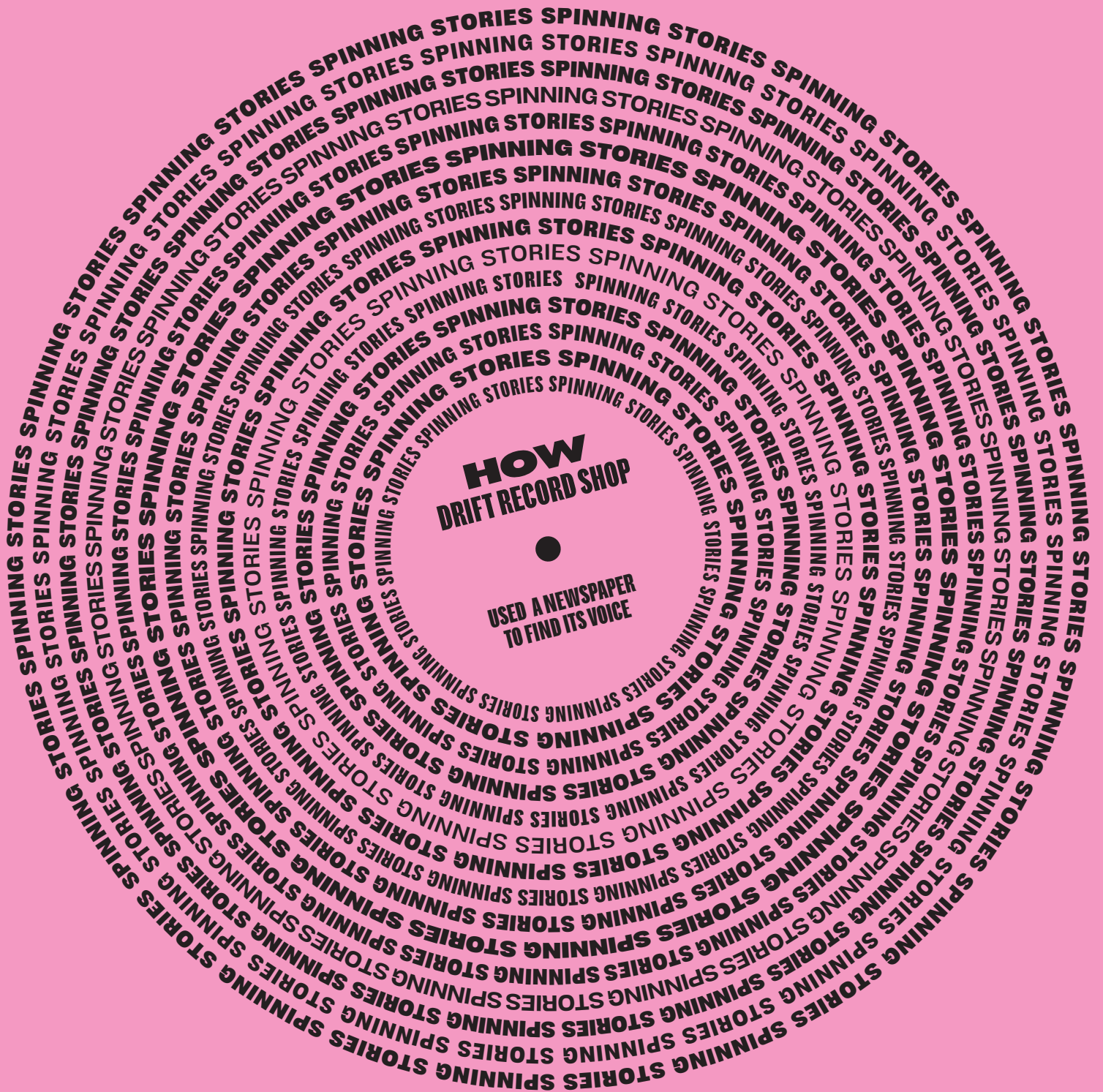
We've been printing newspapers for creative folks since 2009. What started as a playful idea has grown into a worldwide community of designers, artists, students, photographers and brands using newsprint in exciting ways.

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 Drift Record Shop building its voice through print to Birmingham Design Festival using newspapers to bring a creative community together.

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

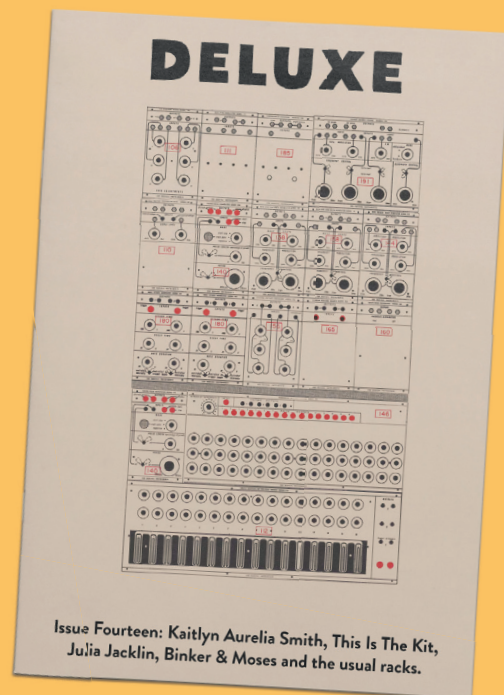
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↑ Drift Record Shop in Totnes has been printing with Newspaper Club since 2012

↓ A newspaper allows Drift to talk about record shop culture with authority



**“WE’VE FOUND
A WAY TO TALK
ABOUT WHAT
WE DO WITH
PASSION”**

– *Rupert Morrison*

Rupert Morrison runs
the award-winning
Drift Record Shop in
Totnes, England.

Since 2012, he's published Deluxe, a mini newspaper celebrating record shop culture. Over 25 issues later, it's helped shape Drift's identity as more than just a great place to buy records. Interviews with artists like Phoebe Bridgers, Orlando Weeks and Mogwai have helped build real connections with the people behind the music and given the shop a credible voice in the music industry.

Why did you decide to launch a newspaper and what's kept you doing it for over a decade? Our good friend Crispin Parry [founder of arts organisation British Underground] first gave us the bug for printing things. His magazine Bang was inspirational and I really wanted to find a way of talking about record store culture in print. So, with plenty of encouragement and a good strapline, I put together the first issue. I've just loved doing it ever since.

Deluxe is "All About Record Shops" which is just such an easy premise to keep to and remains interesting to discuss with so many different people.

How has the content and design of Deluxe evolved over the years? Originally it was just me. I'm not a designer, so those first issues had lumpy layouts and a certain DIY charm. After a few years, Jenny Frances joined as art director and that's when the design really tightened up. But starting with a DIY approach gave us the courage to do things in a way we might not have otherwise.

I love working with Jenny — delivering reams of copy and images and being knocked back seeing it all arrive in print. It's a rush.

Are there any issues or moments that you're especially proud of? Interviewing and then becoming friends with Seymour Stein [music executive and former vice president of Warner Bros. Records] is a big memory. For the first issue, I visited the now-closed Strider Records off Jones Street in New York. It's the road where Bob Dylan shot the cover to The Freewheelin', so as a mega fan that felt pretty special.

What role does the newspaper play for Drift? It allows us to talk about record shop culture with authority. It's been a big part of Drift finding its own unique place in the music landscape. We're not the biggest, cheapest, most successful or most well-known (though we did win the AIM Award for Best Indie Store in 2024!) but we've found a way to talk about what we do with passion. And we've built an audience of people who get it.

↓ Some spreads from the
Deluxe mini newspaper



COMMUNITY COLLABORATION & CURIOSITY

› The Birmingham Design Festival programme is printed on our 55gsm improved newsprint

↳ Event graphics at Birmingham Design Festival



Luke Tonge is the the co-director of Birmingham Design Festival, which has brought together over 400 speakers and thousands of attendees since 2018.



Now a key part of the city's creative scene, the festival has helped shape a community built on collaboration and curiosity. Print has been central to BDF's identity, with Newspaper Club partnering on newsprint programmes that reflect each year's theme. Here, Luke shares how the "Brummie spirit" drives BDF, what he loves about newsprint and why the leap from screen to page never gets old.

Tell us about your journey as a designer and what led you to co-direct BDF? I've always loved people and being part of a community. While studying design at Falmouth, I found that creativity could bring people together just as much as music or sport.

I spent the next decade unwittingly acquiring the skills, connections and confidence that would lead to my most gratifying business partnership — with designer and BDF co-director Dan Alcorn. He came up with the idea for BDF and asked me to help bring it to life.

What do you think sets Birmingham's creative scene apart from other cities? Brummies! More specifically, the Brummie spirit — which anyone can adopt. There's a real plucky DIY spirit that I absolutely love.

Birmingham is big enough to have loads happening but small enough to feel connected. If you turn up to things regularly, you'll see familiar faces and feel part of it. It's a city that champions the underdog and celebrates those who just go for it — there's very little gatekeeping.

How do BDF's programmes shape the festival experience? As a design festival, we feel a responsibility to make sure our branding and comms live up to our audience's expectations — they're a discerning crowd! Newspaper Club has been an amazing supporter since 2019, when we first chose newsprint for our 'Truth' theme. I'd been a fan and customer for years, so it was great to collaborate and showcase a company I so admired.

We returned to newsprint in 2023 for 'Freedom,' using tabloids to give the brand more space, and in 2024, we went back to minis for 'Process' — making the most of this fantastic analogue production method to back up our annual theme.

What's your favourite part about designing for newsprint? The mystery! There's something magical about the leap from screen to print, but it's especially heightened with newsprint. You never quite know how it will turn out until the delivery arrives and you flick through the pages for the first time. It's always a nerve-wracking surprise — but with Newspaper Club, it's always been a delight, too.

What advice would you give to someone thinking of printing a newspaper? Order a sample pack, think through the suitability of each option and then just get stuck in and go for it! It's a fantastic, tactile and forgiving format, so don't overthink or overwork it — keep things big, bright and bold. Everyone's craving a bit of analogue goodness in the digital age, so if you've never made a newspaper before, now's the time to try!



**“THERE’S SOMETHING
MAGICAL ABOUT THE
LEAP FROM SCREEN
TO PRINT, BUT IT’S
ESPECIALLY HEIGHTENED
WITH NEWSPRINT.”**

– Luke Tonge

↓ Spreads from the Birmingham Design Festival
programme printed with Newspaper Club



PRINT

55gsm Improved Newsprint

IN



↑ With designer Phoebe Willison

PRACTICE



**“NEWSPAPER CLUB
IS SUCH A GREAT
RESOURCE. THE TEAM
IS GENEROUS AND
KNOWLEDGEABLE,
AND THE RESULTS
ARE ALWAYS
HIGH-QUALITY.”**

– Phoebe Willison

*Phoebe Willison is a
Glasgow-based graphic
designer and facilitator,
with a sharp eye for
editorial design.*

As part of The Skinny's in-house team, she helps shape the magazine's monthly issues. She's also worked on degree show catalogues for Glasgow School of Art and programmes for Glasgow Print Fair — both printed with Newspaper Club! Here, she shares her approach to designing for newspapers and why print remains at the heart of her practice.

How did you end up designing for The Skinny? I'm a born-and-raised Glaswegian but spent seven years in London, studying graphic design at Chelsea College of Art. My first design job was for a jewellery magazine and print has been my favourite medium ever since. I love the collaborative process of magazines — bringing together words, images, typefaces and paper textures into a cohesive story.

After moving back to Glasgow, I freelanced and then started working with Radge Media (The Skinny's parent company) on Fest Magazine. It went well, so when The Skinny's designer left a few years later, I was well-placed to take over.

↑ The Glasgow Print Fair newspaper is printed on our 55gsm improved newsprint

→ The Glasgow School of Art Degree Show catalogues are printed on our 80gsm bright recycled paper



How does your design approach differ between a recurring publication like *The Skinny* and a one-off event like *Glasgow Print Fair*? Recurring publications have an interesting transience to them. They sit in pubs and restaurants all day (the dream!) and each copy lives a mini life.

I love seeing the places they end up. It feels like every art teacher in Scotland has used *The Skinny* for collages and they've even become wallpaper in a pub toilet in Leith. All of this leads to the design being fun, eye-catching and going big with headlines and pull-quotes.

For one-off events or branding projects, the approach is different. There's usually a captive audience — and often quite a specific group of people — so I start with that in mind to get the visual language right.

There's more pressure for things to be perfect, but there's also freedom and fun in creating a whole new world. *Glasgow Print Fair* is a great example — they have an illustrator who's started that world-building process, and I get to jump on board and help expand the visual journey.

How have you used newspapers in your work at *Glasgow School of Art*? Designer Kat Loudon and I created degree show catalogues featuring work and bios from all the graduates. Each course had a separate publication, which visitors could pick up as they walked through the exhibitions.

It worked well because students could grab just the catalogues they were interested in or collect them all as a cohesive set. Having a physical memento of the show is really special, and it was great to see how much the students valued that.

What design elements work particularly well in newsprint? Illustration looks so great in newsprint, especially bright colours. The texture of newsprint adds a nice dimension to them. Dark photography can also work very well — it can feel really moody (though you have to be careful with your print settings so you don't lose depth!)

How does Scotland's creative scene influence your work? I work in SWG3's co-working space, which is full of creative people — graphic designers, illustrators, web developers, art directors, photographers and architects. It means we can collaborate on projects, but it also just makes freelancing feel less lonely. SWG3 has been a huge influence on my practice and I've made really great friends there, too.



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

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

150dpi

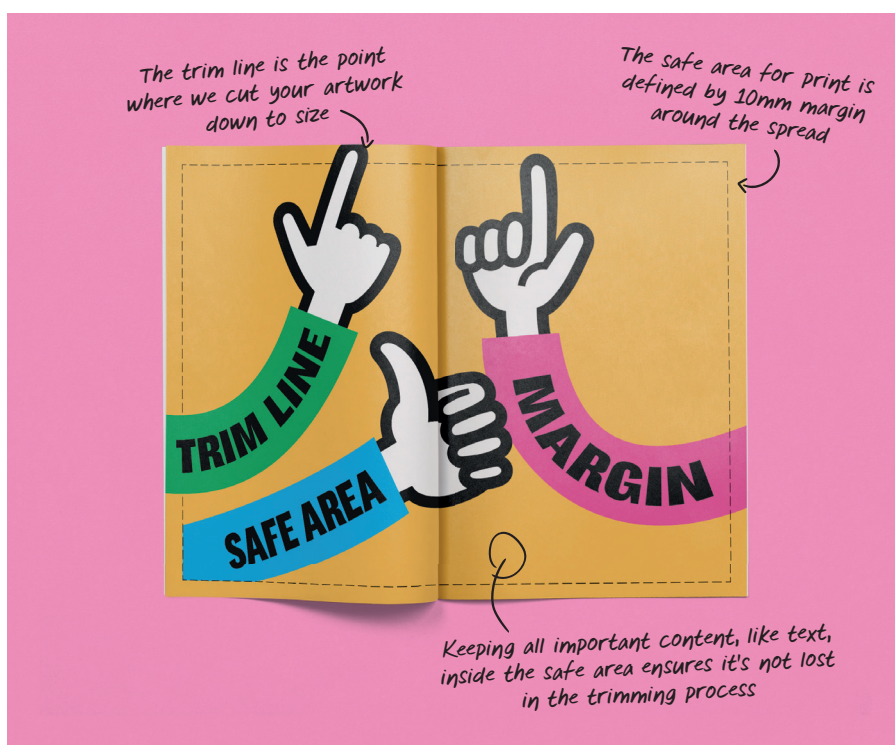
The minimum we would advise working with.

72dpi

Ideal for images on screen, but it will start to look pixelated in print.

25dpi

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



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".



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.

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](https://www.instagram.com/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

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OUR FREE DESIGN TEMPLATES

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CANVA & INDESIGN

Newspaper Club



PRINT
YOUR OWN
NEWSPAPER

