

DID YOU KNOW? A QUARTERLY PRINT MAGAZINE FROM SYLVAMO

Q3 24

DYK



COVER TO COVER

The Print Technologies and Techniques
that Make the Books Readers Love

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Printer's Corner: It's All About the Bindery

“When people invest in print now, they know it needs to be something special. It needs to be memorable, it needs to be lasting and it needs to be interactive.”

— Kristopher Gasch, Fey Printing



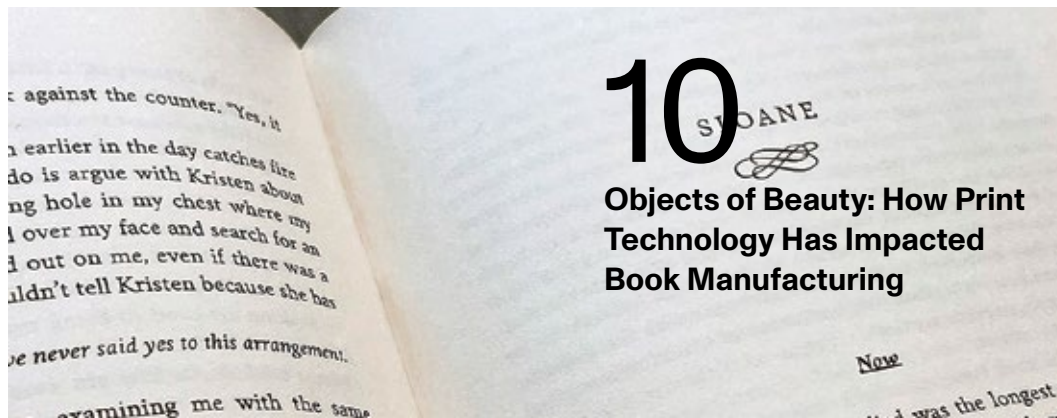
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LETTER FROM THE EDITOR

Welcome to our third print issue of *Did You Know?* magazine. It's event season and we're excited to take the magazine — with its design inspiration, print techniques and tips — on the road. Did you discover this issue at a show? Post a photo on Instagram and tag us to let us know!

CALLING ALL BOOKWORMS

This issue is for you! From trade paperbacks to full-color illustrated editions, we're taking a look at the printing technology, finishing and — of course — paper that make it all possible. That's right: we're going behind the scenes on the making of books.

In this issue, you'll find:

- A spotlight on writer and illustrator Kyle Beckett
- A featured project that shows how digital technologies and paper books can go hand-in-hand
- Our feature story on how book manufacturing's transition from offset to digital presses is changing the game for printers, publishers and authors

Plus, we've got a curated playlist that will make you want to get lost in your favorite novel, along with a mailbag where we answer reader-submitted questions.

Have you designed or printed a book using Accent® Opaque? If so, we'd love to see it — and possibly feature it on [AccentOpaque.com](https://www.accentopaque.com).



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FOR PRINT
INSPIRATION

ILLUSTRATOR SPOTLIGHT

KYLE BECKETT

Kyle Beckett is a writer and children's book illustrator. After illustrating the fourth book in Sylvamo's interactive children's book series, *Apollo Goes to Memphis*, Kyle sat down with us to talk about his inspirations and evolving style.

“I was a Nickelodeon kid. I would define my style now as a happy blend of mid-century modern illustration with 1990s cartoons.



How did you get into book illustration?

I started my journey as an illustrator in third grade. Everyone else wanted to be firefighters and astronauts, and I just wanted to draw. I took all the art classes that I could in high school, and then I only applied to one college: Ringling College of Art and Design. I had no intention of going anywhere else; I was singularly focused on getting to Ringling to learn.

From there, I learned that you might be the best artist in your high school, but everyone at college was the best artist in their high school. It was definitely an awakening moment. There are a lot of artists out there.

I kept taking classes. I took writing classes as well, because I've always been interested in that — I'm actually writing a horror novel right now. For me, it starts with telling a story.

After college, a lot of people were taking jobs at design firms, but I just wanted to make books. So I worked part-time at Target, lived in an apartment with my brother and applied, applied, applied to agencies. I got rejected from 72 agencies, but eventually one came back and accepted me. I've been with The Bright Agency ever since, and I think I've gotten exponentially better every year working with them.

Your illustrations bring to life the characters in the Apollo children's book series. What has working on this series been like for you?

I know everyone has their own kind of taste, but I think I've gotten better every time. And the stories are so much fun, too. I love drawing animals in fun situations, so obviously Apollo is perfect for that. My favorite thing was after the first book came out, on Instagram, there was a photo of a little girl reading the book to a dog. It's so fun to see the book out in the wild.

Before I started the first book, I'd never done anything with augmented reality. I was kind of worried about it, but it's been so cool. I love the team effort that's involved in AR. And I always have a lot of freedom to play around with these books. The freer you are, the better. I like when you can tell that someone is just having fun making a book.

“I see illustrations as words first. Some people I know are very visual. I might wake up in the middle of the night and scribble down some words, then I'll get sketching later.





Who or what do you look to for inspiration?

I listen to audiobooks all the time, although when I start a sketch I listen to music to focus. I have one playlist on Spotify and it's like 800 songs. I just put it on shuffle.

As I do the color, I can start listening to a podcast or a book, anything that keeps me at my desk longer, anything that can keep me in the moment.

Whenever I'm feeling uninspired, I scroll through Pinterest, where I follow artists I like. I'm inspired by 1950s illustration, but nowadays there are a lot of famous character designers and animators who work in movies and their sketches are really fun.

What's your favorite children's book?

One book that made me want to be an illustrator was *I Want My Hat Back* by Jon Klassen. At the end, I was just like, "Oh, you can do that in a children's book and get away with it?"

Your illustration style has evolved over the course of the series. How would you say it's changed?

Early on, I was inspired by the work of this 1950s children's book illustrator Abner Graboff, whose work was very flat. So if you look back even at the first Apollo book, there's not a lot of shading, not a lot of form.

Then I started playing around more, introducing more of a modern style. I definitely try to keep it really wacky to the point that it does turn some people off, because they feel it's too over the top. But I grew up watching *SpongeBob*, *The Fairly OddParents*, *Rocket Power*. I was a Nickelodeon kid. I would define my style now as a happy blend of mid-century modern illustration with 1990s cartoons.



I like picture books that aren't preachy — you know, like books that are just about making sure you share. If the message is too strong, I think they get a little boring. I like children's books that are more thought-provoking.

There's another book called *On Account of the Gum* by Adam Rex, which is at the other end of the spectrum. *I Want My Hat Back* is simple and fun, and *On Account of the Gum* is almost like reading a song. The lyricism in that book is amazing.

When you have a moment of inspiration, are you more likely to sit and stew with it or do you go right to the sketchbook?

I haven't told many people this because some people don't like to hear it, but I don't have a sketchbook. It seems too precious to me to keep something bound where every page has to look perfect.

I started the fourth book in the Apollo series as little scribbles on a random piece of computer paper. If I mess up, or if I need to scribble out, it doesn't matter, because it's not attached to 80 other pages. So there's a lot of loose scrap paper in my office.

I see illustrations as words first. Some people I know are very visual. I might wake up in the middle of the night and scribble down some words, then I'll get sketching later.

What advice would you give aspiring book illustrators?

The easiest answer that everyone gives is read a lot and draw a lot. Obviously that's the best thing you can do; if you wake up and you go to bed and you haven't drawn in between, you need to start fixing that. But my advice, at least what I tell myself all the time, is slow down. Everyone wants to publish quickly, but often it just doesn't happen like that, so a lot of people get discouraged after a

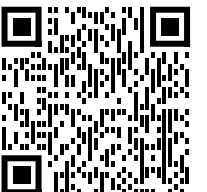


year of rejection or a year of not much happening. But if you just look at the grand scheme of things, it's a longer process than that. Keep moving forward.

As an example, I wrote a chapter book. I had the idea in 2018, I finished writing the book in 2021 and I just got an email this morning that someone would like to see it again after edits. So it's been six years of slowly working my way toward getting that book published. The hard part is to keep doing it. Slow down and enjoy it while you can.

For more of Kyle Beckett's work, follow him on Instagram at [@kylebeckett](https://www.instagram.com/kylebeckett).

For a deep dive on the fourth book in the Apollo series, *Apollo Goes to Memphis*, turn to page 14.



OBJECTS OF BEAUTY:

HOW PRINT TECHNOLOGY HAS IMPACTED BOOK MANUFACTURING

For a large number of book publishers, digital was once code for poor print quality, but innovations and improvements in digital print make it possible for publishers to create offset-quality books in a faster, more efficient and more cost-effective way.

A recent survey found 86% of book publishers currently use digital printing to produce some or all of their books, in large part because of digital's ability to overcome a number of challenges publishers face with offset.¹

Digital's ability to handle everything from roll-fed printing and heavier paper stock to full-color spreads in a range of formats is changing the game. Many of the Big Five of the publishing world — Penguin Random House, HarperCollins, Macmillan, Simon & Schuster and Hachette Book Group — are now incorporating some level of digital press technology, even if it's just for small or niche market titles.

This was not always the case.

For decades, offset was the press of choice for big-time, commercial book printing. But in less than a single generation, digital print technology has shifted book manufacturing and leveled the book publishing playing field in such a way that even the Big Five can no longer ignore.

“It’s really exciting how much the quality of digital has improved in the last 10 years. It’s made book publishing affordable and accessible on a small scale.”

— Lisa Fulton, 48 Hour Books

What can set a small press apart? “Design,” says Michael Wheaton. “Don’t do it without a good designer.” Amy Wheaton’s cover designs have created a distinctive look and feel for the Autofocus family of books.

A BRIEF HISTORY OF MODERN BOOK PRINTING

The advent of offset printing goes back to the nineteenth century, but it really took off in the late 1940s. At the time, offset was the ideal method for printing large quantities of books with consistently high quality, which was key for feeding a post-World War II appetite for books, particularly the trade paperback.

Offset printing provided several key benefits at the time compared to other printing methods like direct lithographic printing, most notably the capability to print the large quantities necessary to adequately satisfy reader demand.

Digital inkjet presses were introduced to the book manufacturing space in the late 1990s as a faster and cheaper alternative to offset. Digital print technology eliminated the need for the large, prefabricated plates that offset printing requires, which made printing short runs less cost-prohibitive.

The early days of digital printing in book manufacturing were plagued with quality issues, and, as a result, offset was still viewed as the ideal press for commercial book publishing. However, by the mid-2000s, the quality of digital print had evolved to a point where some book printers completely embraced the speed and print run flexibility of digital print.

Ohio-based printer 48 Hour Books was an early adopter of a digital-only model.

“We started slow with digital,” says 48 Hour Books President Lisa Fulton. “We started with just a small number of customers. By 2006, we made the transition to digital and dropped out of the offset game. Now we only do digital and we only do books.”

Speed, efficiency and offset print quality help printers provide a high-quality, consistent product in a cost-effective way. For publishers, the advantages include the ability to significantly reduce the costs and waste of warehousing or disposing of unsold copies, and digital print makes it viable for small publishers and self-published authors to publish their work in a more economical way.

Digital print's ability to lower the financial bar to entry was part of what inspired Michael Wheaton to start Autofocus Books, an independent publisher of what Wheaton calls “artful literary autobiography.” Wheaton launched Autofocus in 2020 with almost no capital, something that would have been much more difficult in the era of offset print.

“I’ve just been kind of learning it as I go,” says Wheaton. “There are all these sides of publishing that I’m learning in phases. Printing was the first part that I figured out, but I have an advantage because my wife is an illustrator and designer, who does the art [for Autofocus].” Now, Wheaton and his team have published 21 books and counting.

INSIDE THE WORLD OF DIGITAL BOOK PRINTERS

Even though digital book printing is built on speed, efficiency and flexibility, 48 Hour Books infuses their production model with a human connection that has helped establish their reputation as a creator-friendly printer.

“We do a lot of educating about the print process,” says Fulton. “We offer customers free consulting to help them troubleshoot design file or layout issues to help them get their book out the door and into the world quickly.”

48 Hour Books employs a full-time graphic design team to assist with layout, and customers receive a digital PDF proof (and physical proof, if desired) for approval before the book goes to print. Once approved, standard paperback runs are usually completed within 48 hours, and customers can place orders for as few as 10 copies at any time.

Fulton believes that the evolution of digital print technology has elevated the books her company prints to offset quality, to the point that most readers can’t tell the difference.

“It’s really exciting how much the quality of digital has improved in the last 10 years,” says Fulton. “It’s made book publishing affordable and accessible on a small scale.”



While most digital book printers like 48 Hour Books deal primarily with black & white trade paperbacks, the versatility of digital print technology makes it easy for printers to print in full color and to incorporate new and exciting finishes, papers and treatments. Fulton says collector's editions, hardcover books and digital foil treatments are just a few trends they've seen in the last few months.

48 Hour Books is not the only digital book printer that's helping independent publishers and creators dare to dream. Minneapolis-based book printer Bookmobile has been offering digital book printing services for more than 20 years. Their dedication to quality and helping small publishers navigate the design and layout stages is part of what convinced Chicago-based author Deborah Shapiro to choose them when she launched her own independent press, B-Side Editions.

After working with more traditional publishers to release her first two novels, Shapiro took a more grassroots approach with her third novel, *Consolation*. "I wanted it to be an object that people could hold and read, and I wanted to put it out in a way where the object had some integrity and was beautiful," says Shapiro.

Recent advancements in digital book printing technology made it feasible for Shapiro to start B-Side and achieve the quality she was after. "You can digitally print a book and it will look great and it can be less expensive than offset printing, because you can produce fewer copies."

The ease and affordability of working with a digital printer like Bookmobile has helped Shapiro grow B-Side Editions — what she refers to as an "occasional press" — to include a second novel that's set to publish later this year.

Fulton believes that the evolution of digital print technology has elevated the books her company prints to offset quality, to the point that most readers can't tell the difference.

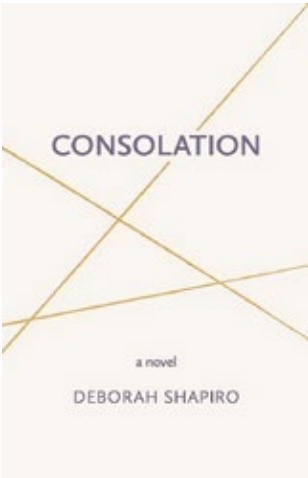
Shapiro believes the ability to publish her work and the work of other authors as time allows in the quantities that make the most financial sense is a big part of what makes working with a digital printer like Bookmobile so appealing.

WHAT ABOUT PRINT-ON-DEMAND?

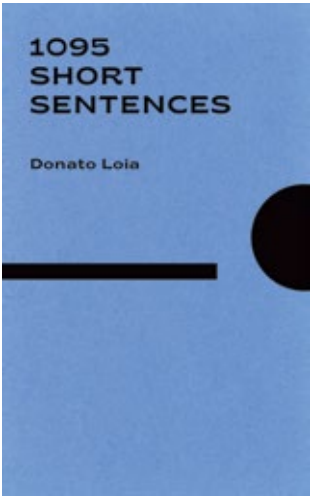
You can't talk about digital print technology without discussing print-on-demand (POD), which allows printers to produce a single copy of a book in real time as orders are placed. The ability to print copies one at a time can help publishers produce books only when there is demand, and POD can also help ensure that titles never go out of print.

The number of self-published books has increased by 264% in the last five years, and this surge can be attributed in part to platforms like Amazon's Kindle Direct Publishing, which can produce and ship POD books in less than 48 hours.²

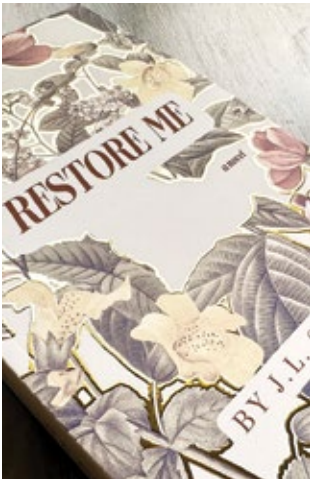
While POD may seem like the ultimate democratization of book publishing, the verdict is still out for many in the publishing industry, especially when it comes to consistency and quality.



*For the cover of Deborah Shapiro's *Consolation*, she wanted the design to be simple and abstract. "I had this idea of three intersecting lines to represent the three characters whose lives intersect." Bookmobile helped Shapiro execute her design vision.*



*For B-Side's second book, *1095 Short Sentences* by Donato Loia, Shapiro commissioned a cover design from designer Matthew Jacobson.*



48 Hour Books offers several finishing options for book covers, including foil stamping, cloth, leather and a shiny, raised

Autofocus founder Michael Wheaton believes that while the difference between offset and digital print has narrowed significantly, there can still be a big quality gap between digital, short-run books and those produced via on-demand print.

Wheaton tried POD services from two of the largest vendors in the business but encountered quality control issues. Some of the problems were minor, but some were significant enough that copies had to be thrown out. Autofocus recently partnered with a local printer and is transitioning away from on-demand printing to a short-run model. Still, Wheaton acknowledges that there is a time and place for POD: "It keeps books in print that would otherwise go out of print, which is good."

The popularity of the POD model is not likely to diminish anytime soon, especially as more authors and small publishers realize the benefits of printing books on an as-needed basis and selling in a more direct-to-reader kind of way.

I wanted it to be an object that people could hold and read, and I wanted to put it out in a way where the object had some integrity and was beautiful.

— Deborah Shapiro, on her novel *Consolation*

A PLACE FOR BOTH DIGITAL AND OFFSET

While digital print has made some impressive inroads on offset market share in the last few years, it's important to emphasize that offset is certainly not dead, and that a healthy number of book pages will still be printed via offset press technology in the coming years.

Industry experts estimate that digital print will account for 40% of all the pages printed by 2028, and the growth in popularity of specialty books or high-end, one-off projects will help fuel offset print in the coming years.³

While self-published authors and small, independent presses will likely opt for the speed, flexibility and affordability of digital print, large commercial publishers can still find value in the economies of scale offered by offset. Plus, while digital print technology can produce the kind of stunning, full color quality that rivals offset, publishers can still rely on offset printing to satisfy a reader's need for a more bespoke, collectible product.

Everyone connected with the book manufacturing journey seeks books that are true objects of beauty, and the choice in print technology that authors and publishers have makes book manufacturing more exciting and promising than ever before.

² Dollwet, Sean. *Capitalizing On Self-Publishing in Today's Market*. Forbes, 2024.

³ Milliot, Jim and Andrew Albanese. *The State of the Printing Industry*. Publishers Weekly, 2023.

PROJECT INSPIRATION

THIS STORY COMES TO LIFE



Augmented reality (AR) and children's literature might not seem like they go hand-in-hand, but Sylvamo has been using this emerging technology to demonstrate how digital integrations can make print more interactive, engaging and downright fun.

Apollo Goes to Memphis is the fourth book in the now-beloved Apollo series, which follows the adventures of an astronomy-loving seven-year-old named Andi and her adopted pup, Apollo. Previous books in the series saw the pair battle imaginary space monsters, go camping in the Adirondacks and build a treehouse from reclaimed wood. Now, they're back again, and this time, they have a mystery to solve...

WALKING IN MEMPHIS

Our heroine and her canine sidekick find themselves on a school band trip to Memphis, Tennessee, home of the blues, soul, rock 'n' roll and Sylvamo's world headquarters. Their whirlwind tour begins at the historic Peabody Hotel, but things quickly go off the rails when one of the famed Peabody ducks goes missing.

Luckily, Andi and Apollo are on the case. Their sleuthing takes them to some of Memphis's best-loved historic and cultural sites, including Sun Studio, the National Civil Rights Museum, Shelby Farms Park and Beale Street. But will they solve the mystery?



A HIDDEN LAYER REVEALS ANDI'S IMAGINATION

For readers who want to see the world through Andi's eyes, the magic of augmented reality makes it possible. By scanning QR codes throughout the book, readers can launch multiple AR experiences, each of which turns a static illustration into an animation that illuminates Andi's (very active) imagination.

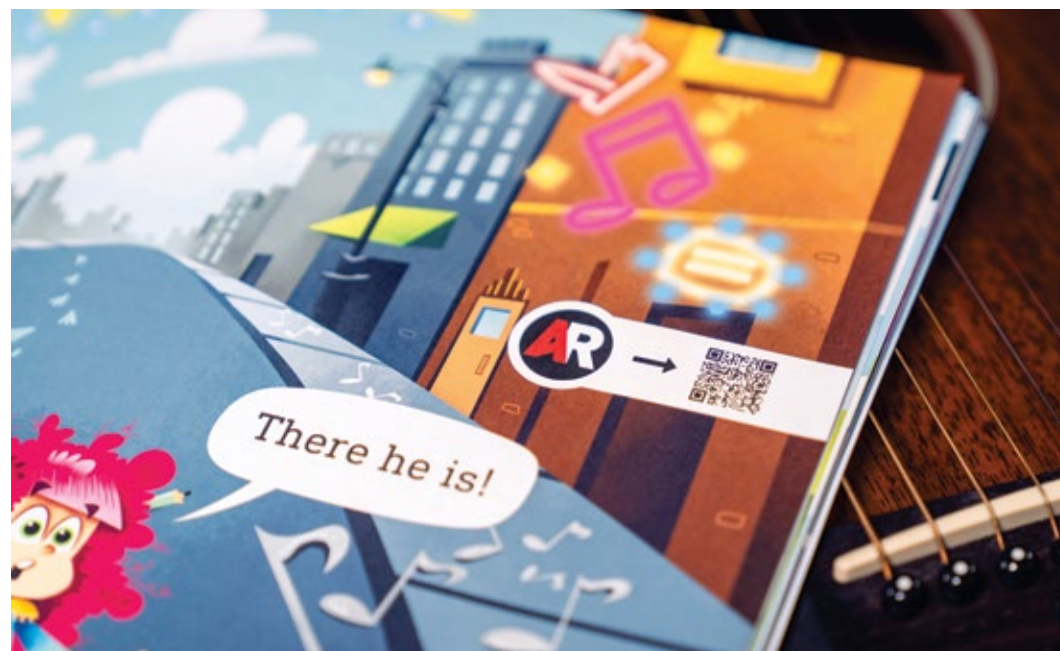
Apollo Goes to Memphis also demonstrates how the right digital treated paper paired with digital press technology can make colors pop. Accent® Opaque with ImageLok® Technology makes the vivid illustrations of Kyle Beckett leap off the page, even before scanning the AR experiences.

“Over the course of this series, I've grown to love the character of Andi and her inquisitive spirit. It's a treat to explore a different facet of Andi's fun personality with each new book.

— Shayne Terry, Author

“Motion design and animation are always the most fun when I get to collaborate and work with great assets from the start. Between Kyle's illustrations and Shayne's storytelling, this book was a blast!

— Nick Grobe, Senior Motion Designer



APOLLO GOES TO MEMPHIS PRODUCTION NOTES

INTERIOR

Printed on Accent® Opaque 80 lb. Text Super Smooth with ImageLok® Technology using a Canon® ColorStream 8000 series web-fed inkjet press

COVER

Printed on Accent Opaque Heavyweights 120 lb. Super Smooth using a Canon imagePRESS V1350 cutsheet color press and finished with a soft-touch laminate

AUTHOR

Shayne Terry

ILLUSTRATOR

Kyle Beckett

MOTION GRAPHICS

Nick Grobe

PRINTER

Canon Solutions America

SCAN THE QR CODE TO VIEW OTHER APPLICATION SAMPLES AND GET INSPIRED TO MAKE THE MOST OF YOUR PRINT MATERIALS.





PRINTER'S CORNER: IT'S ALL ABOUT THE BINDERY

Fey Printing has been around for 92 years. Some things have changed, like the name — in 2010, the company transitioned from Fey Publishing to Fey Printing. “It was a holdover from the days when local printers used to be called publishers,” explains Kristopher Gasch, Director of Marketing, and the new name better represents the full scope of what Fey can do.

Other things have stayed the same. Fey still calls Wisconsin Rapids, WI home, and the company is still family owned and operated; Gasch is the third generation in his family to work at Fey, and his grandfather was with the company for 72 years.

Surrounded by paper mills, Fey Printing does a lot of work for the paper industry, including promotional materials and swatchbooks. With offset, digital and wide-format equipment and in-house finishing, bindery and assembly, there is little Fey Printing can't do. Gasch spoke with us about the bindery that makes Fey's print work so impactful.



FEY PRINTING HAS A FULL IN-HOUSE BINDERY. TELL US ABOUT WHY YOU'VE GONE ALL IN ON THIS PARTICULAR SERVICE.

When people invest in print now, they know it needs to be something special. It needs to be memorable, it needs to be lasting and it needs to be interactive.

You can have a very simply bound book, whether it's saddle-stitched or perfect-bound, but there are always ways to make that work more impactful. Things like short sheets or the way the cover is folded or the way it adheres to the rest of the book. These are often overlooked, and so much of what we do here — and in the printing industry in general — are the things you don't think about until you have to. You have this beautiful piece, but how does it mechanically work? With our investment in bindery and our experience in assembling, we've built a vast base of knowledge internally and the processes to make it happen.

ARE YOU SEEING ANY TRENDS IN WHAT CUSTOMERS ARE LOOKING FOR IN BINDERY THESE DAYS?

One thing we've seen ebb and flow over the years is thread stitching, where the book is either sewn right down the center spine or side-sewn. It's one of those things that just grabs attention and feels handmade.

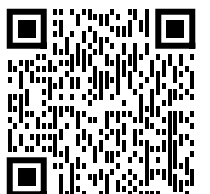
There was a type of staple we did for many years that we call a box stitch. Imagine a stapler but used for industrial applications. It was just unique enough — really nothing special and not even intended for a finished application — but it caught people's eye.

IT CAUGHT OUR EYE! YOUR BINDERY WORK IS REALLY BEAUTIFUL.

We just won Best of Show in the Great Lakes Graphics Association Graphics Excellence Awards. This year was the fifth time in the last 12 years that we've taken Best of Show, and it was for a couple of booklets we did for a luxury condo development in Miami.

One of the things we love to do most is to take a project at the very beginning, figure out the specs and make a blank mockup of the whole thing — to-size, often hand-assembled. It's that sixty-fourth of an inch here and lengthening the cover just a sixteenth of an inch that, mechanically speaking, make the finished piece tighter and sturdier. A finished piece that holds up to usage is generally the result of great design and careful execution in production.

Learn more about Fey Printing at feyprinting.com.



THE DYK MAILBAG

Have a paper or print question?
We have the answer.

**Q: WHAT KIND OF PAPER IS
BEST FOR PRINTING BOOKS?
ARE THERE PARTICULAR
FEATURES TO LOOK FOR FOR
CERTAIN TYPES OF BOOKS?**

— Cassie in Peach Lake, NY

A: There are a couple of key features to look for when choosing the right paper for printing a book. No matter what type of book you're printing, whether it is a trade book, textbook or academic journal, it will be important to choose paper that has archival qualities to ensure high performance and reliability through the book's lifespan. It is also important to prioritize paper that provides excellent opacity for minimal showthrough, such as Williamsburg Offset Opaque or Accent® Opaque.

In book publishing, in addition to a paper's caliper, it is imperative to know the pages per inch (PPI) needed for your project if you intend to have a cover on your book. PPI can be calculated with the following formula: $PPI = 2000/\text{caliper}$.

If you are working on a high-end publishing project like an art book, cookbook or coffee table book, you may want to choose a premium paper such as Accent Opaque in a heavier basis weight. You can also opt for a cover stock paper, which is ideal for printing full-color images with a high level of ink saturation. Opting for a premium grade such as Accent Opaque in a heavier weight can bring a certain gravitas to your book.



THE
PAPER
PROFESSOR®

Want to learn more about paper, design or print terminology? Graphic designer and print industry expert Jim Kohler hosts The Paper Professor, an informational video series that covers topics like the difference between brightness vs. whiteness, best practices for preparing files for production and sustainability in print.



SCAN THE
CODE TO
WATCH
EPISODES OF
THE PAPER
PROFESSOR

“

Warm white is also the better choice to enhance the readability of your book. Black text on warm white paper is easier on the eyes than black text on a brighter white.

Q: I’VE NOTICED THAT MOST BOOKS ARE PRINTED ON WARM WHITE PAPER. WHY?

— Adrian in North Little Rock, AR

A: There are a few reasons warm white paper is often favored over bright white in book manufacturing. Warm white is ideal for printing photos that feature people, as bright white paper can make skin tones appear dull or washed out. The same principle holds true for printing images that showcase different kinds of natural light, from sunlight to firelight and everything in between. Warm white paper will reflect the orange and red tones necessary to make the light sources in your images radiate.

Warm white is also the better choice to enhance the readability of your book. Black text on warm white paper is easier on the eyes than black text on a brighter white.

Choosing warm white paper can also extend the lifespan of your book. Some (though not all) ultra-white papers contain optical brightening agents (OBAs) to make the paper reflect more blue-spectrum light than it would naturally. These OBAs can impact the archival quality of the paper. If you need the quality of your print to last for years, look for an acid-free paper with no or low OBAs.

Q: I’VE LEARNED A LOT ABOUT ACCESSIBLE WEB DESIGN. IS THERE SUCH A THING AS ACCESSIBLE PRINT DESIGN?

— Zofia in Terrebonne, OR

A: Yes, accessibility in print is just as important as accessibility in web design, and there are a couple of ways to increase the accessibility of your print design.

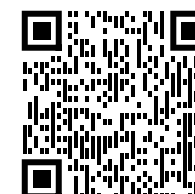
Color is critical in effective design, but relying too much on subtle differences in color can hamper your accessibility efforts. Color-blind people may have trouble distinguishing between shades, so a high contrast between the background and text is key.

A clear and organized hierarchy of information is important to effectively convey ideas to a broad audience. This means putting the most valuable information at the top of the piece, such as a call-to-action, dates and times of events, addresses and more. For headings that separate vital pieces of information, make sure to use bolded text or symbols such as asterisks to draw attention and guide the reader through the piece.

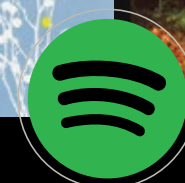
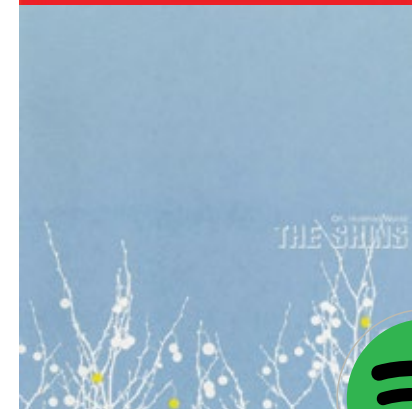
Lastly, paper selection also has a big part to play. Extremely glossy paper can be difficult to read for the visually impaired, so go with a matte or uncoated stock if possible. A sturdier stock may also be required to integrate braille or other kinds of tactile finishes to guide those with visual impairments through your piece.



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The interior of *Did You Know?* is printed on Accent® Opaque 80 lb. Smooth Text.
The cover of *Did You Know?* is printed on Accent Opaque 80 lb. Smooth Cover.
The magazine is printed on a 40" UV offset press and saddle-stitched.

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