

DID YOU KNOW? A QUARTERLY PRINT MAGAZINE FROM SYLVAMO

Q1 25

# DYK



## MAKE IT NEW

Drawing from the past  
to design the future



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Catherine Dentino and Paul Yavarone, Jr. launched their print shop with just a single copy machine in a Philadelphia rowhouse. Today, their print services include digital, large format and offset printing as well as a wide variety of finishing options, but they’re still serving the same core customer base of artists.

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— Catherine Dentino, Fireball Printing

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Sylvamo

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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. COVER. THE MAGAZINE IS PRINTED ON A 40” MITSUBISHI PRESS AND SADDLE-STITCHED.

## EDITOR IN CHIEF

Karin King

## EDITORIAL TEAM

Nick Ostlick

Shayne Terry

Emilee Christianson

Jake Sellers

## DESIGN TEAM

Chris Brown

Michael Wilson

## PRINT PRODUCTION

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# LETTER FROM THE EDITOR

The first 2025 issue of *Did You Know?* is all about making things new. This year brings us a brand new Accent® Opaque swatchbook, a new edition of the beloved Pocket Pal and some exciting new projects from up-and-coming designers and printers.

## OUT WITH OLD...OR NOT?

As we dove into the topic of newness, we found ourselves looking to the past — an instinct that's probably familiar to designers, who are constantly paying homage and mining timeless designs for inspiration.

### In this issue, you'll find:

- An interview with Sneha Nagar, project manager on the redesign of Sylvamo's Pocket Pal, on what it was like to reimagine this classic resource for a new generation
- A featured project that will take you back to the late 1970s
- Our cover story on the history of the Accent Opaque swatchbook and how we honored its past while giving it a whole new twist

Plus, we've got a curated playlist to put on when you need a fresh start, along with a mailbag where we answer reader-submitted questions.



Until next time,

### KARIN KING

Commercial Printing  
Brand Manager  
Sylvamo

What would you like to see covered in future issues of *DYK*?

Reach us at  
[DYK@Sylvamo.com](mailto:DYK@Sylvamo.com)

HAVE YOU USED ACCENT® OPAQUE TO CREATE SOMETHING ENTIRELY NEW? IF SO, WE'D LOVE TO SEE IT — AND POSSIBLY FEATURE IT ON [ACCENTOPAQUE.COM](https://www.accentopaque.com).

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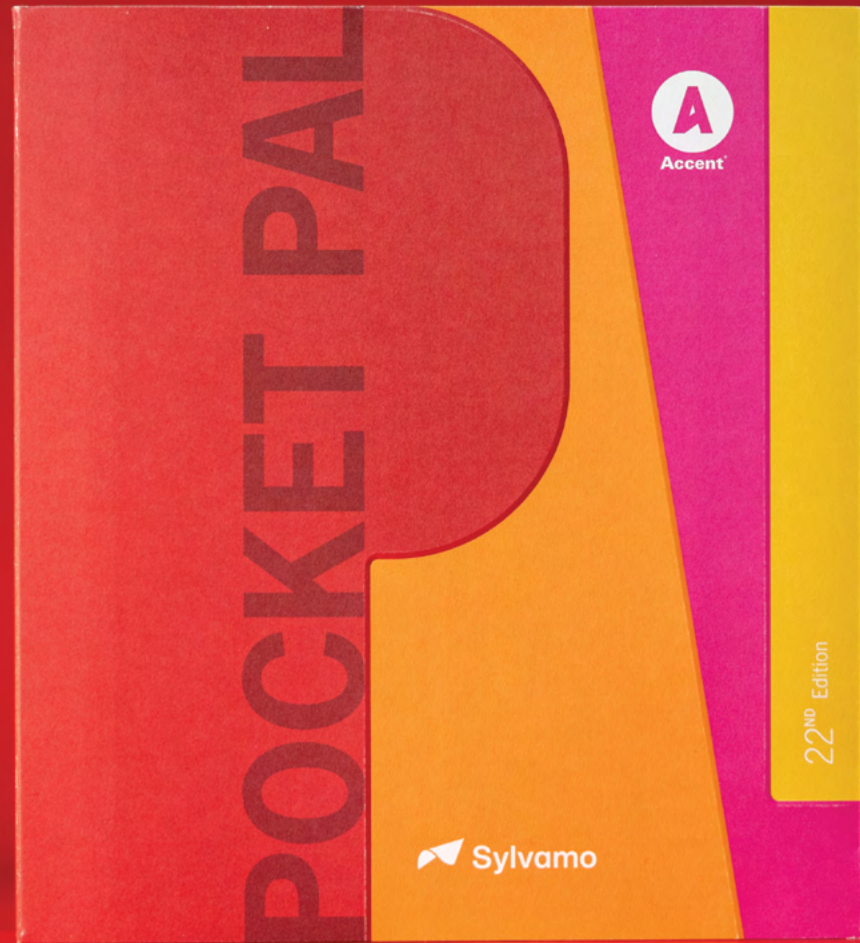
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**Sneha Nagar**  
Project Manager &  
Events Manager,  
SCADPro



## DESIGNER SPOTLIGHT

# SNEHA NAGAR ON REIMAGINING THE POCKET PAL

**R**eimagining a classic is never easy. With decades of history behind it, the Pocket Pal has an established legacy as a valuable print resource for artists, designers and printers. With twenty-one previous editions in the books, Sylvamo decided it was time to revamp and refresh the Pocket Pal with a goal of updating the layout and content for today's print professionals.

We looked to the next generation to infuse the Pocket Pal with a fresh vibe, partnering with the Savannah College of Art and Design (SCAD) program called SCADpro, a collaborative design studio that connects art and design students with business leaders to find creative and inventive solutions to real-world challenges.

SCAD graduate student Sneha Nagar was one of the project managers on a team of graphic designers and content creators tasked with refreshing the look and feel of the Pocket Pal, a complex and collaborative process that took about ten weeks to complete.

We sat down with Nagar to discuss refreshing the Pocket Pal, the importance of collaboration and communication in the creative process and what makes this edition of the Pocket Pal just as handy as it is stunning.

### **DID YOU HAVE MUCH KNOWLEDGE OR EVEN AWARENESS OF THE POCKET PAL BEFORE YOU STARTED THE PROJECT?**

I was unfamiliar with Pocket Pal before starting the project because I come from a brand and marketing background. However, some of the graphic designers on our team were familiar with it, and some of our professors were very well aware of it.

### **DID THAT LACK OF FAMILIARITY WITH THE POCKET PAL HELP FREE YOU UP CREATIVELY?**

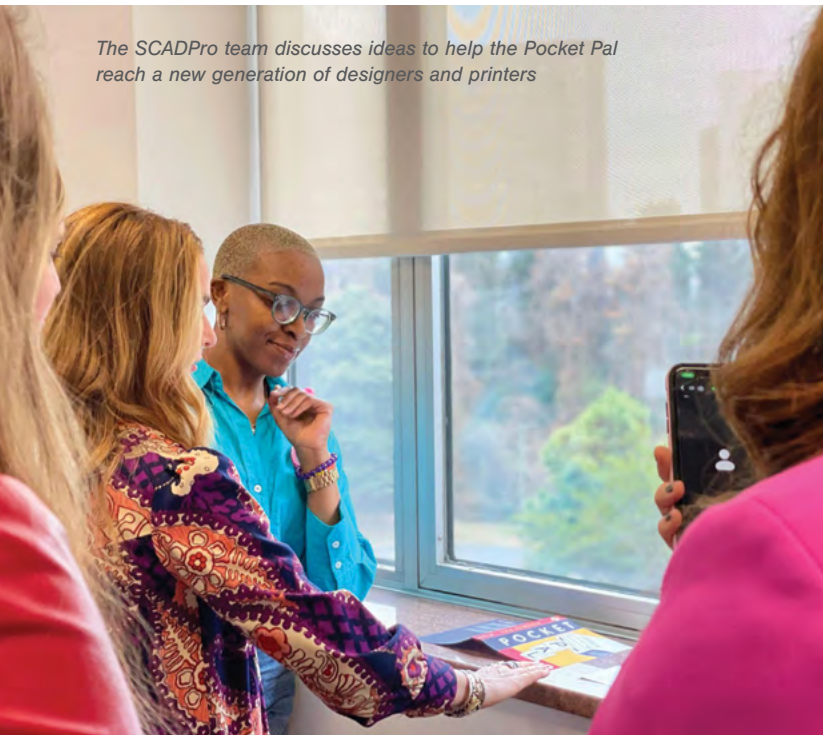
Definitely! We wanted to make Pocket Pal more alive and usable for the next generation of designers and printers. Not knowing much about the book helped me look at it with fresh eyes. I didn't have any preconceptions about what this new Pocket Pal should be like. I focused on going back to the original Pocket Pal book to truly understand its origin, its evolution and use over the years. I think that gave me a new perspective and take on the project.

### **WHAT DESIGN CHOICES DID YOUR TEAM MAKE TO GIVE THE POCKET PAL A MORE UPDATED FEEL WHILE STILL BEING TRUE TO ITS HISTORY?**

We were aware of Pocket Pal's credibility in the industry, and we wanted to keep that core essence alive while making it fresh and relevant. In a world of Google and unreliable information, Pocket Pal remains an industry-backed resource. To honor the book's rich history, we stayed connected to its essence rooted in print production. We aimed for design harmony throughout the book by using consistent typography, colors, and layout. We also incorporated foldouts featuring the book's history, folding techniques, and printing charts, adding interactive and engaging elements.







The SCADPro team discusses ideas to help the Pocket Pal reach a new generation of designers and printers

**TWO OF THE BIGGEST CHANGES WITH THIS EDITION OF THE POCKET PAL ARE THE SIZE AND THE REFORMATTED LAYOUT. WHAT WERE THE REASONS FOR THESE SPECIFIC CHANGES?**

The Pocket Pal has always been a handy, on-the-go kind of book, and we wanted to keep that element of it intact. We tweaked the size a bit, by slightly increasing the width of the book. To balance it out, we decreased a few centimeters in height, providing more room for content to breathe and flow.

With the layout, we wanted to make it extremely user-friendly and visually appealing, so we focused on increasing the readability to make the content easier to grasp. To make it more relevant to today's generation we eliminated a lot of content on topics like the history of print production, telecommunications, or floppy disks, as we of course don't use floppy disks anymore.

We also incorporated infographics and other design elements to make sure the information was approachable, not overwhelming. This edition also includes a 'How To Use' section that explains how to navigate through the book using the navigational tabs and color-coded sections to help users navigate and utilize the information accurately.

The ultimate goal was to make this Pocket Pal not just a functional tool but something that is enjoyable to use.

**LET'S TALK ABOUT THE LOGISTICS OF COLLABORATION. HOW OFTEN DID THE DESIGN TEAM MEET AND WHAT WAS THE PROCESS LIKE?**

The design team was made up of 12 students. We had two classes per week to work on the project, but we also met after class as well. We had deliverables and checkpoints along the way, and we were also connected on Slack to stay in touch about the project.



We had a very diverse team collaborating on this project, not only in terms of our ethnicity, as we came from all different countries like U.S., Thailand, India, China, Korea and Venezuela, but also from our professional backgrounds of graphic design, motion design, brand management, writing, advertising, sequential art and illustration. This brought so many different perspectives, skills and types of creativity to the table. Collaboration is truly beautiful when it brings together people from diverse backgrounds.

As a project manager, I focused on fostering open and transparent communication while always keeping the bigger picture in mind: that is understanding and delivering on the client's needs.

**WE SHOULD TALK ABOUT PAPER FOR A MOMENT. ACCENT® OPAQUE WAS SPECIFIED FOR THIS PROJECT — HOW DID THAT CHOICE HELP SUPPORT THE DESIGN OR PRINT DECISIONS YOU MADE IN REFRESHING THE POCKET PAL?**

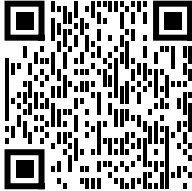
I would say Accent helped us create a lot of visual contrast and clarity. We used different weights and finishes of Accent paper for the text and visuals to help enhance the readability and make information easier to digest. This helps make the book a more useful tool, and it also demonstrates how Accent can be utilized in real-world print production, making it a clear showcase of the paper's value.

**WHAT IS YOUR FAVORITE PART OF HOW THE NEW POCKET PAL TURNED OUT?**

I'm so excited about how it turned out! What I love the most about the final Pocket Pal is how everything came together seamlessly. We incorporated many practical design elements and they all complemented each other well. The new design, navigational tabs, color-coded section dividers and foldouts enhance the user experience. These additions make the book a practical resource that's also visually engaging and a pleasure to use.



**SCAN TO LEARN MORE ABOUT THIS NEW EDITION OF THE POCKET PAL AND PURCHASE YOUR COPY.**







# LOOKING TO THE PAST TO DESIGN THE FUTURE

## BEHIND THE SCENES ON THE NEW ACCENT SWATCHBOOK

It's 2025 and retro is in. Mid-mod may never go out of style, but the definition of "vintage" now extends to the Y2K era. From typography that inspires nostalgia for 90s computer games to web design reminiscent of the early days of the Internet, designers are looking to the past to design the future.

But taking inspiration from the past doesn't necessarily have to result in either austere minimalism or all-out digital maximalism; there are as many ways to pay homage as there are graphic designers in the world. Often, the interplay between a bygone trend and an individual designer's unique sensibility can bring about something entirely new.

### A HISTORY OF UNIQUE SWATCHBOOKS

When we decided to update the Accent swatchbook, we began by looking at the swatchbooks of the past.

The form factor of our swatchbook has evolved over the years. From folders and spiralbound books to a paint swatch-inspired set of samples that can be fanned out, this resource has evolved along with Accent's audience and their needs. Occasional changes to the Accent portfolio itself are notable, with Inkjet Treated and Indigo Treated papers making their first appearance in the mid-2010s.





# CAN YOU SPOT THE EASTER EGGS?



As a bonus to Accent swatchbook collectors (we know you're out there!), the new swatchbook contains a handful of Easter eggs, small nods to swatchbooks past. Request your new Accent swatchbook, then search and find these hidden gems from past swatchbooks!

AN ACCENT OPAQUE SODA BOTTLE

AN ICE CREAM CONE

AN ASTRONAUT



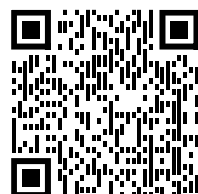
EXPERIENCE THE NEW  
ACCENT SWATCHBOOK  
FOR YOURSELF! REQUEST YOUR  
COMPLIMENTARY SWATCHBOOK AT  
[TRY.ACCENTOPAQUE.COM/SWATCHBOOK](http://TRY.ACCENTOPAQUE.COM/SWATCHBOOK).

## A RESOURCE THAT HELPS DESIGNERS MAKE THEIR MARK

Of course, the best swatchbooks put the focus on the paper, allowing the user to compare different basis weights, finishes, colors and more. For example, every Accent swatchbook enables you to compare Smooth, Super Smooth and Vellum. Each shows the difference between printing on White and Warm White. And each contains samples of every weight, from 40 lb. Text up to the heaviest 130 lb. Heavyweight. The ideal swatchbook also allows users to see — and feel! — how the paper responds to finishing techniques like foiling, embossing and die cutting.

For the new Accent swatchbook, we took what worked best from the swatchbooks of the past and combined those features to create what we believe is the best Accent swatchbook yet. The new swatchbook is spiral-bound with a gate fold cover and has foldout sections for samples, product info and all the specs you need to find the perfect paper for your project.

In addition to celebrating the legacy of Accent and its swatchbooks, we wanted to celebrate Memphis, Tennessee, home of the blues, soul, rock 'n' roll and Sylvamo. From the vibrant nightlife and BBQ to the iconic Peabody ducks and Shelby Farms Park, we looked to the history and culture of Memphis and how it's shaped who we are as a company. The goal of bringing Memphis to life on each page resulted in vibrant spreads — you can almost hear the music.



## A NEW TWIST: THE PRINTER'S EDITION

Sometimes, looking to the past for design inspiration can inspire a brand new twist on an old idea. For example, asking questions about how the paper samples in previous swatchbooks had been used in practice helped us understand that designers and printers need different things from their swatchbooks. So, for the first time ever, we made a Printer's Edition of the swatchbook. It's a no-frills version that gives printers exactly what they need — paper specs — and includes tear-out sample sheets that they can use around the print shop.



“I wanted the design concept to showcase why designers would want to print on this paper, but I also wanted it to feel like artists and designers were leaving their mark on it — I wanted the swatchbook to almost feel like an artist's sketchbook, with the sketch marks on the images and pages.

— Aurelia Tauscher, Graphic Designer



PROJECT INSPIRATION

# CIRCA 78 DESIGNS LIMITED EDITION 12-MONTH WALL CALENDAR

12-Month Wall Calendar | Circa 78 Designs

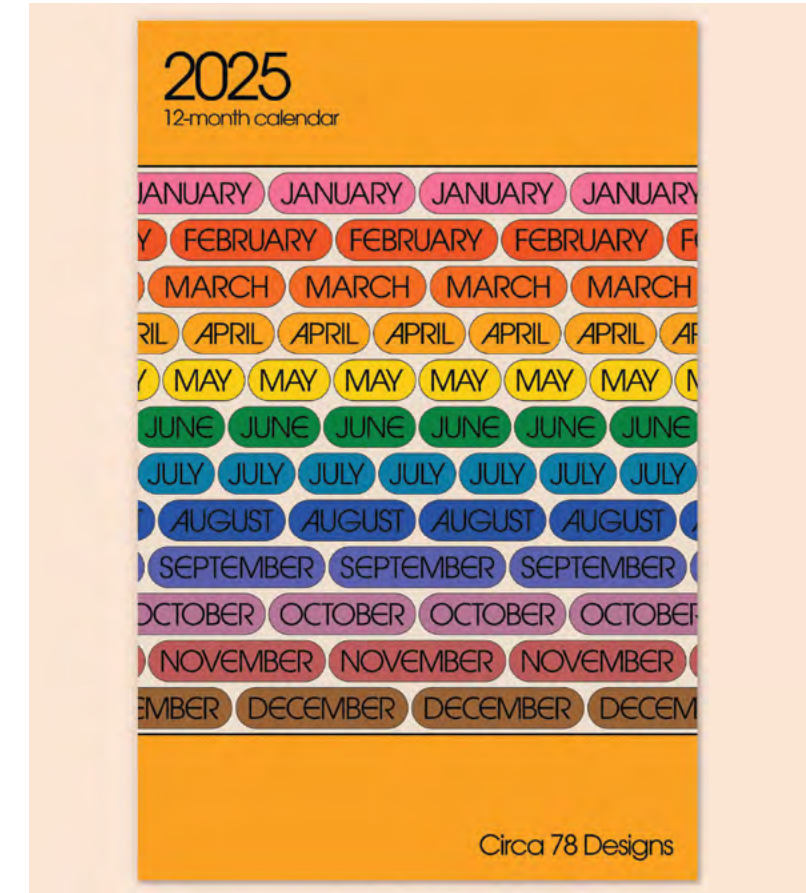
circa 78 designs

Artist Rachel Breeden is just trying to please the five-year-old version of herself. The vibrant colors and bold graphics that permeated the physical objects of her childhood are more than just a source of inspiration for her design work — they help drive and dictate her livelihood as the creative foundation for her Philadelphia-based design studio Circa 78 Designs.

“I was born in 1978. Some of my most vivid memories are the objects from my childhood,” says Breeden. “I have a picture of myself as a kid on Christmas morning with a Hungry, Hungry Hippos game and the box it came in is one of the most beautiful things I’ve ever seen. It has all these arrows on it and the colors are just perfect...it’s one of these things that’s just burned into me. It’s hard to just switch it off.”

“My goal is to create something that could have been hanging on my wall when I was five years old — that’s kind of the touchstone for everything I do.”

— Rachel Breeden, Circa 78 Designs



2025 12-month calendar | Circa 78 Designs

It was not long after she founded Circa 78 that she discovered she wasn’t alone in her desire for art prints that capture the essence of the 1970s. Her stickers, wall hangings and other print projects slowly but surely found an audience, and what started as a creative side hustle while Breeden worked as a copywriter and freelance designer blossomed into a full-time design and print business.

Breeden opened Circa 78 Designs in 2015 and one of her most popular print projects is a limited-run 12-month wall calendar, which she first produced in 2023. The 2025 calendar is perhaps her fastest selling year, featuring 12 original pieces of her artwork. Each 10×10 print can be detached and saved as the year goes on, and Breeden designed the 12 pieces to function as individual art prints to be framed and displayed.



“My goal is to create something that could have been hanging on my wall when I was five years old — that’s kind of the touchstone for everything I do,” says Breeden.

Breeden looks to a number of different sources for inspiration for every piece she designs. For the calendars, she took her design cues from actual 12-month calendars from the 1970s and 1980s to capture a sense of nostalgia without verging into parody or caricature.

“I spent a lot of time on Etsy, eBay and Pinterest before designing the first wall calendar, looking at old calendars from the late 70s and 80s to see how they were laid out and what they looked like,” says Breeden. “I think the off-white background and the fonts for the numbers and the days of the week help support the use of color. I also used a little bit of a median and a little of blur to make things look a little fuzzy and less digitally perfect.”

Being faithful to the vibe of 1970s print extends beyond the choice of color and graphics. The tactile nature of the calendar is just as important, which is why Breeden opted for an uncoated sheet as opposed to a more glossy stock.

“I really love a nice matte, uncoated paperstock. So many calendars today are printed on some kind of glossy cardstock,” says Breeden. “I think a paper with some texture to it helps the colors and designs achieve that retro look I’m trying to achieve. The paper also has a great feel to it... that’s something I’m going for as well.”



“I think a paper with some texture to it helps the colors and designs achieve that retro look I’m trying to achieve.”

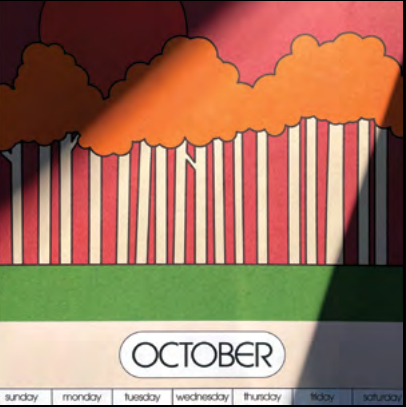
— Rachel Breeden, Circa 78 Designs

And this, combined with the limited nature of print projects like the calendar, is a large part of what Breeden believes is drawing more people to appreciate and crave high-quality, interesting print art.

“I think people want something more than stuff they can get delivered to their door in 24 hours...I think people want to be part of a small group that grabbed this really cool thing in the short moment it was available.”



2025 12-Month Calendar | Circa 78 Designs



# CIRCA 78 2025 WALL CALENDAR PRODUCTION NOTES

## DESIGNER

Circa 78 Designs

## PRINTER

Fireball Printing

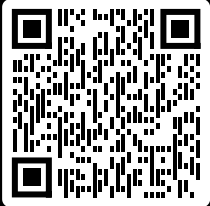
## PAPER

Accent® Opaque Heavyweights  
100 lb. White Smooth

## PRESS

Canon varioPRINT iX sheetfed inkjet press

SCAN TO LEARN  
MORE ABOUT  
CIRCA 78 DESIGNS





# PRINTER'S CORNER: HOW FIREBALL PRINTING STAYS TRUE TO THEIR ARTISTIC ROOTS



**Fireball produces such a range of print projects — we're talking everything from calendars and posters to books and business cards. Are there certain types of print that are more popular now than they were a few years ago?**

**Catherine:** We've seen a pretty big evolution from people thinking print is dead and a departure from physical media to people coming back to print. This really applies to us in terms of projects like books and calendars. We've also seen a big comeback for J cards — these are the paper inserts inside a cassette tape case. We've seen more and more bands using cassettes as a way to get their music out there.

**Paul:** It also feels like books are about half of our business now, particularly for artists... I think this goes with the trend of artists self-publishing their own work and putting their art out there. People are really into physical things again.

**Catherine:** I think 10 or 15 years ago there was a feeling that art had to be put out in a very high-end way and had to go through an art gallery, but now people are taking control and just doing it themselves.

**Paul:** That's one of the reasons we started the company...to give artists an inexpensive way to produce their prints...we knew a lot of artists to begin with, which helped.

**Catherine:** We've had many clients tell us that they started selling art because they had us as a resource, which is really great.

**When new clients approach you today, are they still just looking for a way to get their project out into the world, or do they have a different set of goals or objectives?**

**Catherine:** I think one thing many customers want is to talk to a real person who can walk them through things. Even if it's someone with a lot of artistic skill, they might not know how to set up files for print and they may need someone to help them with that part, especially if it's their first time going through the process. I think being able to produce really high-quality prints in a quick turnaround time is still really important for most of our customers.

**How collaborative is the print process when an artist comes to you looking to produce their project?**

**Catherine:** It depends on the client — some will just order through our website and they get their piece and there's very little interaction. But others will actually come in and we'll talk through their project and look at samples of similar projects to help show them what's possible. We'll give them ideas of different paper stocks and finishings, and show them how they can take inspiration from other projects.

**Paul:** We also work with other companies to do other aspects of print, like different finishings. Sometimes we'll collaborate with a client to print part of their project so it can be finished in different ways, like die cut or embossed. We work with letterpress and risograph shops too. We try to show them all the different things that are possible.

**Of all the types of print you produce, what's your favorite type of project to print?**

**Catherine:** I would say it's less about the type of project and more about the art itself. I really like seeing the art books we do.

**Paul:** The calendars too. You wouldn't think people would get so excited about a calendar, but then you see the content and the art people do and it makes these kinds of prints so cool...it's fun to be a part of something that feels less disposable...something that feels like it will be around for a while.

**Catherine:** It's really great when we see a style of art that we've never worked with before...when you get to see something new.

**Would you say a big portion of your business is working with Philadelphia artists and working within the community?**

**Catherine:** It's actually a big part of our lives. Most of our work is from Philly or New Jersey or New York, but we do a lot of work in the community...our work in the community is not something you can directly tie ROI to but it's really important.

**Paul:** We throw a big art festival every fall called WEIRDO. We have a lot of artists and a couple thousand people attend. I'm also the head of the East Kensington Arts Committee and we're always trying to make things happen there. We had an art gallery in our old space too...it feels like we're just in the community doing our thing and it's working really well.

**After almost two decades of working with print artists, what continues to inspire you?**

**Paul:** I think part of it is that we're a resource for people, for artists. Artists really like working with us.

**Catherine:** It's also that we're giving people a voice, a way to share their artistic vision through print, and it's exciting to see that.

**Paul:** Also, from the technology side of things, it's great to see things progress. I feel like we can do things now that we couldn't imagine doing ten years ago...it's really neat to see the kinds of prints we can make and the services we can offer. We've always aimed for high quality, but things just feel different now. That's exciting.

SCAN TO  
LEARN MORE  
ABOUT  
FIREBALL  
PRINTING





# THE DYK MAILBAG

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

**Q: SOME SAY THAT USING PAPER WITH RECYCLED CONTENT REQUIRES MORE ENERGY AND CHEMICALS THAN USING PAPER MADE FROM VIRGIN FIBER. WHAT'S YOUR TAKE ON THAT?**

— Paul in Zeeland, MI

**A:** Great question, Paul. The Environmental Protection Agency (EPA) says that using recycled paper over virgin fibers reduces energy consumption by more than 30% and saves more than 50% on water use. However, there is much more nuance to the question of recycled paper vs. virgin fiber and it deserves discussion. First, it's important to note that most recycled paper does contain some amount of virgin fiber to help ensure the highest possible quality. Virgin fibers provide a handful of essential qualities, including strength, durability and brightness, and virgin fibers help increase the lifespan and performance of the sheet. It's also important to note that fibers weaken each time paper is recycled. This is yet another reason why some proportion of virgin fibers are introduced into recycled sheets.

While this reliance on virgin fiber may appear to run counter to a more eco-friendly mindset, the use of virgin paper acts as a catalyst for paper producers to source fibers from sustainably managed forests. A sustainably managed forest is one where trees are harvested in a way that preserves the long-term health of the forest system. The benefits of responsibly managed forests are numerous, including improved air and water quality, wildlife habitat preservation and climate change mitigation. Plus, sustainably managed forests produce about two times more trees compared to what is harvested, which makes choosing paper from a sustainably managed forest an eco-friendly business model that gives back more than it takes.

The point here is that the choice between recycled paper and paper made from virgin fibers is not necessarily an either/or proposition. Responsible forestry is part of the circular economy, and choosing paper from healthy forest systems is really the most effective way to make eco-friendly paper and print choices.



“

**Responsible forestry is part of the circular economy, and choosing paper from healthy forest systems is really the most effective way to make eco-friendly paper and print choices.**



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.



WATCH  
EPISODES OF  
THE PAPER  
PROFESSOR



**Q: I RECENTLY DESIGNED A PRINT PROJECT WHERE THE FEEL AND TEXTURE OF AN UNCOATED SHEET WAS IDEAL, BUT, BECAUSE THE PROJECT WAS BEING PRINTED ON A DIGITAL INKJET PRESS, I WAS WORRIED ABOUT POOR COLOR QUALITY OR PRINT DEFECTS. WAS I RIGHT TO BE CONCERNED ABOUT PRINTING UNCOATED ON DIGITAL INKJET?**

— Beatrice in Bend, OR

**A:** Yes, your concern was spot on, but choosing inkjet treated papers can alleviate this concern. Inkjet treated papers offer the tactile sensation of an uncoated sheet with the brilliant color quality one expects from a coated sheet. The right inkjet treated sheet also offers excellent print quality on high-speed production inkjet presses with an emphasis on print consistency.

Plus, an inkjet treated uncoated sheet can offer the same versatility as a coated sheet but with the added bonus of a more textured feel, and this can enhance the sensory appeal of print materials like direct mail, brochures, menus, posters and books.

For applications that don't require brilliant color quality — think transactional print — an untreated, uncoated sheet can work. Inkjet-optimized untreated rolls are ideal for high-volume, high-speed applications like financial documents, publications, educational materials and marketing materials.

**Q: I WAS RECENTLY IN A REDDIT THREAD ABOUT USING PAPER IN RETAIL PACKAGING INSTEAD OF PLASTIC. WHAT TYPE OF PAPER IS BEST FOR CREATING COOLER PACKAGING THAT PEOPLE ARE MORE LIKELY TO RESPOND TO?**

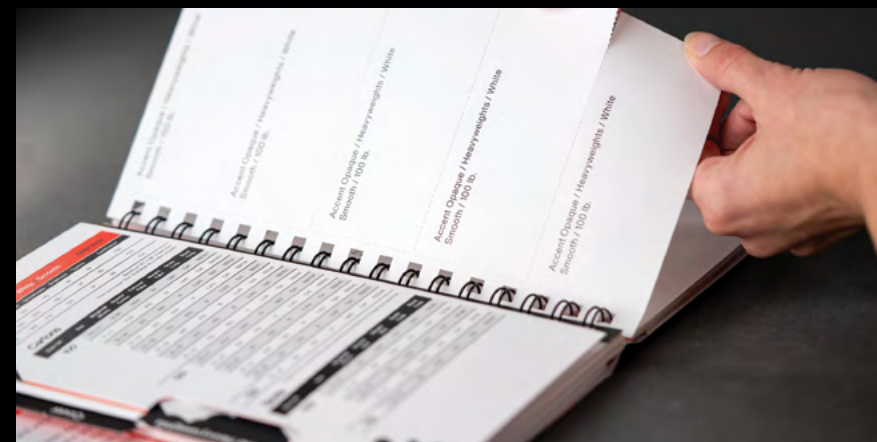
— Jordan in Green Bay, WI

**A:** A heavyweight paper stock is the best option for printing fun, creative packaging that provides durability and compatibility with a variety of unique finishings, something that can be a true differentiator in creating a deeper connection with customers.

Not only do finishings like die-cutting, perforation, foil stamping and ultraviolet (UV) coating increase the visual appeal of the package on a retail shelf or in photos on a website, but they can also be used to make the packaging more interactive and engaging. Plus, finishings can elevate your packaging and create a more premium look and feel to help set your products apart from the competition.

Paper packaging also allows for more creative folds, which can help increase the interactivity of your packaging and heighten the sense of anticipation that comes with unboxing a product.

We recommend a 130 lb. paper to achieve this kind of next-level interactivity while still prioritizing durability and print efficiency.



**GOT A QUESTION FOR THE DYK MAILBAG? SCAN THE QR CODE TO SUBMIT IT FOR CONSIDERATION FOR AN UPCOMING ISSUE.**



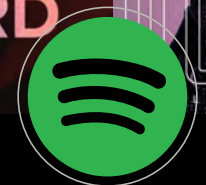
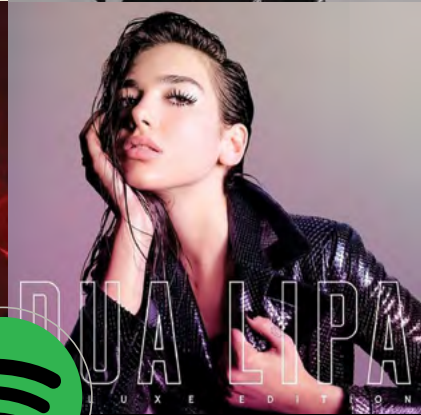
# SOUND UP

A CURATED PLAYLIST FOR WORK OR PLAY  
MAKE IT NEW!

Camera Obscura  
biggest blues hi-fi



NATHANIEL RUTHELLE SWEETS  
the future



**MAKE IT NEW!**

A lively mix of songs about the value of infusing newness into your personal and professional life.







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For comments or inquiries, please contact us at [DYK@Sylvamo.com](mailto:DYK@Sylvamo.com).

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