

DID YOU KNOW? A QUARTERLY PRINT MAGAZINE FROM SYLVAMO

Q4 24

DYK

Catalog
OF BRANDS

CRAFT BETTER CATALOGS

How retailers are using print
to connect with consumers

Sylvamo

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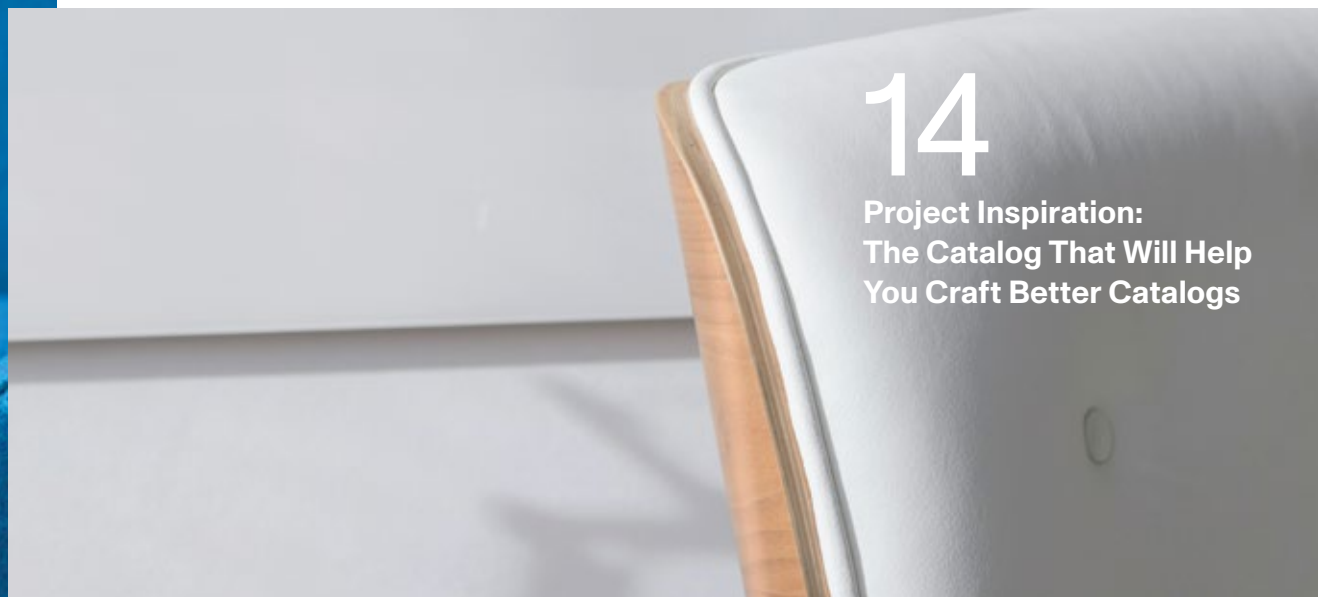


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Designer Spotlight: Matteo Bologna

“I try to look at things that are trendy and stay away from them as much as possible.”

— Matteo Bologna, Mucca



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Printer's Corner: Behind the Scenes on Your Favorite In-Store Experiences

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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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LETTER FROM THE EDITOR

It's my favorite time of year: holiday catalog season.

I love receiving print catalogs in the mail, not only because it's fun to browse products from my favorite brands but also because I get inspiration from the creative ways retailers use print to connect with consumers. From personalized catalogs to digital integrations, marketers in the retail industry have been pushing the boundaries of print communication — and fueling a resurgence in catalogs. I am here for it!

SHOP THESE PAGES TIL YOU DROP

This retail-themed issue of DYK is full of design inspiration, tips and behind-the-scenes intel.

Flip through to find:

- A designer spotlight on Matteo Bologna, founder and creative director of Mucca, the design agency that helped to make NYC's Tin Building what it is
- A featured project that demonstrates why high-end catalogs and uncoated paper go hand-in-hand
- Our cover story on why retail brands are betting big on print marketing this holiday season

Plus, we've got a curated playlist that will make you want to do a little window shopping, along with a mailbag where we answer reader-submitted questions.

What would you like to see covered in *DYK* in 2025? Let us know at DYK@Sylvamo.com.

Until next time,

KARIN KING

Commercial Printing
Brand Manager
Sylvamo



SEND US YOUR PRINT PROJECTS

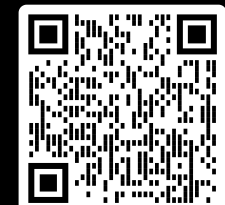
Have you created print for a retail brand using Accent® Opaque? If so, we'd love to see it — and possibly feature it on AccentOpaque.com.



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FOR PRINT
INSPIRATION**

DESIGNER SPOTLIGHT

MATTEO BOLOGNA

For more than 20 years, Matteo Bologna has worked with various global retail companies to “detox design from boredom and build brands that people crave.” As the founder and creative director of New York City-based creative agency Mucca, Bologna uses his wealth of self-taught graphic design skills to create and convey complex brand stories in simple and unexpected ways — and with a dash of whimsy and humor.

Matteo recently talked with us about his humble beginnings in the design world, where he finds inspiration today, whether AI will someday replace graphic designers and his inspiration for the Tin Building, a massive retail branding project at Pier 17 in Manhattan’s Seaport district.

The expansive food hall and vendor marketplace — from chef and restaurateur Jean-George — features 24 product lines with over 400 SKUs. Mucca created a brand architecture for the Tin Building featuring a custom font that was then applied in distinct ways to all of the marketplace, restaurant and retail sub-brands. Logos, signage, packaging and merch — Mucca designed it all to feel fresh yet unified. Matteo, who admits he’s rarely proud of his work, calls the Tin Building “a dream project” for any graphic designer.



Saraghina Caffè, New York | Mucca

Tin Building, New York | Mucca



WHAT ORIGINALLY INSPIRED YOU TO PURSUE GRAPHIC DESIGN?

I entered into graphic design because the bar was very low in Italy when I started. I used to be an illustrator and I was delivering illustrations by hand to magazines. The director would ask me to stay and help paste some type on a project. And so I started playing with letters. Then, I bought a computer, and because I had the ability to make shapes and use type, I became a graphic designer. This was, of course, before the internet... I was self-taught and just started working.

I started by copying what I was seeing in books and was inspired by people like Louise Fili, Charles S. Anderson, Paula Anderson and Stephen Doyle. They were doing things that were new and cool to me.

WITH ALL THAT YOU’VE LEARNED, WHAT DRIVES YOU NOW?

Learning. I’ve always been a learner, though sometimes that can make it difficult because I’ve accumulated a lot of knowledge, which sometimes feels like a heavy bundle to get rid of...it makes it difficult to start a project with an open mind.

HOW DID YOU START DOING GRAPHIC DESIGN WORK FOR RETAIL AND FOOD & BEVERAGE BRANDS?

I like food, I like beverages. But it just happened that one of the first jobs I did in New York was for Balthazar, which has been a super cool restaurant for close to 30 years. And because of that people thought that was the only thing we were doing and the only thing we *could* do.



Balthazar, New York | Mucca

SO MUCH OF YOUR WORK CONTAINS AN INTERESTING MIX OF ELEGANCE AND WHIMSY, PARTICULARLY FOR RETAIL BRANDS LIKE BROOKLYN FARE. HOW IMPORTANT IS THAT MARRIAGE IN CREATING RETAIL DESIGNS?

I like the fact that things should be taken lightly and I think that's okay. It's like helping people to feel a little bit of elation during the day. I'm not saying that everything needs to be a joke, but not taking yourself too seriously is a good thing.

IS THIS PIECE OF ADVICE — NOT TO TAKE THINGS IN GRAPHIC DESIGN TOO SERIOUSLY — SOMETHING YOU WOULD SAY TO GRAPHIC DESIGNERS WHO ARE JUST STARTING OUT?

Honestly, because of AI, I don't think there are going to be graphic designers anymore, so maybe go into medicine?

DO YOU THINK THAT'S TRUE? DO YOU THINK AI IS GOING TO REPLACE GRAPHIC DESIGNERS?

I mean, I think this started with desktop publishing. Anyone could make a sign, anyone could make a magazine. They would use some horrible typography but they suddenly had the chance to do it and people did it. AI is going to be a better version of Comic Sans.

BUT WHAT ABOUT THE TIN BUILDING PROJECT? AI COULDN'T HAVE DONE THAT.

Yeah, I don't know if AI would have been able to do it.

LET'S TALK ABOUT THE TIN BUILDING PROJECT. CAN YOU WALK US THROUGH HOW YOU CREATED THE OVERARCHING DESIGN CONCEPT FOR SUCH A LARGE RETAIL SPACE, WHILE DESIGNING THE INDIVIDUAL BRANDING TO FEEL SO COHESIVE?



Saraghina Caffè, New York | Mucca



Tin Building, New York | Mucca

I think the Tin Building is the dream project for any graphic designer, not only because of the nature of the project but also because we had really, really good clients that trusted us. We had really good conversations, and the team I worked with was amazing. Also the food there is great.

“ Just because a font is in the dropdown menu doesn't mean you have to choose it.

The idea came from working in this space for many years and seeing how easy it is to create systems that are very complex and fail because the complexity is too high...or to create systems that are so simple that they become boring.

AI could not have done this because AI wasn't reading *Entertainment Weekly* in the 90s like I was doing. When I moved here, it was a great way to learn about American culture. They had incredible art directors, and there was one thing I loved that I copied, or translated. They had one typeface for titles, this amazing font designed by David Berlow, and they were using this font for the title, subhead

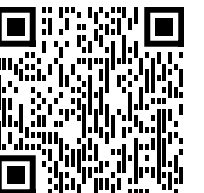
and body captions. The genius was whenever they had a cover story, let's say a Halloween story, they would still use that same font but they would modify it, they would melt the letters so it looked like blood dripping from the title. The font became lettering, became illustration.

I thought that was such an interesting thing to do, and that's what we did with every venue in the [Tin Building], taking the font we designed and changing it so it would fit each place. For instance, with the brasserie, we transformed it into an art deco typeface by changing the contrast and lowering the crossbars of the letters.

A CORE PART OF MUCCA'S MISSION IS TO 'DETOX BRANDS' FROM BOREDOM. WHAT DOES THIS MEAN AND HOW DOES THIS MANIFEST IN YOUR WORK?

I try to look at things that are trendy and stay away from them as much as possible. So much of design seems phoned in to me. Just because a font is in the dropdown menu doesn't mean you have to choose it. Maybe it's more about fighting laziness rather than boredom.

Scan to learn more about Matteo and Mucca, or follow Mucca on Instagram at @muccadesign.



Tin Building, New York | Mucca



Saraghina Caffè, New York | Mucca



WHY RETAIL BRANDS ARE PRIORITIZING PRINT MARKETING THIS HOLIDAY SEASON

The holiday shopping season is a must-win for many retailers. The U.S. retail industry is projected to generate more than \$1.35 trillion in sales during this busy time of year, with most of that coming in November and December alone. This projection represents a 5% increase from the previous year, signaling the potential for a merry and bright holiday season for retailers.¹

Understanding the kinds of products and services consumers crave will be key in cashing in on this growth opportunity, but the marketing channels retailers use to communicate special holiday promotions and deals will be just as crucial, especially given the high level of competition both in the online and brick-and-mortar retail space.

“**Consumer interest in print catalogs has increased by more than 10% among 18-to 24-year-olds.**”

Last year the retail industry spent \$1.9 billion on advertising during the holiday shopping season, with a healthy percentage of that spend going toward digital outreach efforts.² But retailers have not turned their backs on holiday print marketing, and many retailers are actually looking to increase their print marketing this season, in large part due to renewed consumer interest. For example, a recent survey found consumer interest in print catalogs has increased by more than 10% among 18- to 24-year-olds.³

THE IMPORTANCE OF CREATING A TRUE EXPERIENCE

Online shopping is fast and convenient, but the experiential nature of in-store shopping still means something to consumers, particularly during the holidays. A recent survey found that about 50% of consumers still prefer to shop at a brick-and-mortar store, in large part because of the sensory and interpersonal experiences in-store shopping provides.⁴

High-quality, dynamic print in the form of large-format banners, wayfinding signs and point-of-purchase signage are key to creating the kind of positive in-store experience customers seek. This kind of in-store print marketing not only helps satisfy the consumer’s thirst for a more tangible shopping experience, but it can also help retailers overcome some of the unique challenges they may face this holiday season.

Research shows that consumers are looking to spend less during this holiday shopping season compared to the previous year. What’s more, retailers are looking to increase impulse buying — in part to keep pace with online retail sales — and leverage new deals and promotions that incentivize quick purchase decisions as opposed to large total spends.⁵

This is where in-store print signage, particularly signage that can be changed quickly to reflect new promotions designed to increase visit frequency, can help retailers increase last-second purchases and drive home the limited-time nature of these seasonal deals.

Using print to create a unique experience is not limited to just what happens inside a brick-and-mortar store. The tactile nature of personalized print marketing materials like direct mailers, coupons, brochures and catalogs also helps create a more meaningful connection with consumers, particularly for ecommerce brands whose business is built on a digital shopping experience.

Kevin Dorsey is the marketing director of Thyssen, a third-generation family-owned commercial printer just outside Madison, Wisconsin. He’s seeing a larger number of retail brands looking to incorporate personalization into their direct mail marketing campaigns.

“One thing we’re seeing in retail is better use of personalization in direct mail,” says Dorsey. “We know that personalization increases engagement, but particularly for retailers with a large product offering, the ability to use the same number of pages in a catalog but serve more relevant content is a great way to reduce cost and drive ROI.”

“**50% of consumers still prefer to shop at a brick-and-mortar store, in large part because of the sensory and interpersonal experiences in-store shopping provides.**”

For example, Amazon-owned online shoe retailer Zappos launched a back-to-school print catalog in 2023 to help stand out in an increasingly crowded and expensive digital field. The catalog incorporated quick response (QR) code technology to help the Zappos team understand and analyze how customers were engaging with the piece and which products generated the most interest. Clothing retailer Nordstrom also threw its hat back into the catalog game last year after discontinuing its long-running catalog in 2019.

While these kinds of print marketing won't necessarily help retailers increase impulse buying during the holiday season, they do feed a consumer urge and preference for a more personal type of outreach that consumers feel they can trust. This is part of the reason why more retail brands are also incorporating direct mail campaigns as part of a larger holiday marketing strategy.

A recent survey found that consumer interest in receiving and reading print materials like direct mailers or catalogs is on the rise during the last two years, and that consumers say they trust the print channel more than digital communications.⁶

Plus, with studies showing that reading via print materials is more effective at increasing memory retention and recall, it's no wonder retailers are prioritizing print marketing to create a more meaningful customer experience — with more staying power than an online ad.

WHAT KINDS OF HOLIDAY PRINT MARKETING CAN DELIVER THE GOODS?

The ROI on holiday marketing campaigns is always top-of-mind for retailers, and this concern is often elevated when weighing the cost-effectiveness of print marketing materials. Every retailer has different needs and requirements for their holiday marketing campaigns, but these types of print marketing can create a more unique consumer experience that helps brands meet their sales goals.

DIRECT MAIL

55% of consumers who receive direct mail visit a brand's website, and almost 30% of consumers visit a retail location to learn more about a product or service.⁷ Today's consumers act on direct mail marketing, and using a strategic approach to create targeted, personalized mailers with compelling promotions and offers can drive increases in a number of key performance metrics, from in-store traffic to website visits and sales.

CATALOGS

Zappos and Nordstrom aren't the only two brands embracing the catalog as part of their seasonal marketing campaigns. Since 2018, Amazon has been printing and mailing a toy catalog to Amazon Prime customers ahead of the holiday shopping season. The catalog features QR codes, a wish-list page that uses a heavier paper stock and other interactive components to better engage and connect with recipients. Catalogs — and direct mailers, for that matter — that include digital integrations create a more multi-channel marketing experience that is more likely to resonate with customers.



IN-STORE SIGNAGE

Just because your mailers or catalogs have helped increase store traffic doesn't mean the need for high-quality print is diminished. Large-format print like banners, posters and point-of-purchase signage can help retailers better position holiday promotions and deals and increase impulse purchasing decisions, as can other types of large-format print like window, wall and floor decals. What's more, wayfinding signage that leverages a retailer's branding or holiday theme can delight customers in ways that eventize the in-store shopping experience.

SHELF TALKERS

Eye-catching shelf label design can help reinforce an overarching brand narrative and serve as another print touchpoint to engage and connect with customers.

These forms of retail print marketing can help brands satisfy the consumer desire for more unique, individualized experiences that capture the majesty of the holiday season. Plus, print holiday marketing opens up some interesting avenues for graphic designers to create more innovative marketing campaigns to help retailers reach the right customers at the right time. And that can make this time of year very merry and bright.

¹ "U.S. Retail Industry Ad Spending 2024." *EMARKETER*, October 4, 2024.
² "U.S. Digital Ad Spending by Industry 2023." *EMARKETER*, September 5, 2023.
³ "2023 Two Sides Trend Tracker Survey." *Two Sides North America*, 2023.
⁴ Marhamat, Bobby. "Consumers Still Value In-Store Retail Experiences." *Forbes*. November 22, 2021.
⁵ Johnson, Lauren and Kathryn Lundstrom. "How Retailers Are Preparing for Cash-Strapped Holiday Shoppers." *Adweek*, August 12, 2024.
⁶ Johnson, Lauren and Kathryn Lundstrom. "How Retailers Are Preparing for Cash-Strapped Holiday Shoppers." *Adweek*, August 12, 2024.
⁷ "2023 Two Sides Trend Tracker Survey." *Two Sides North America*, 2023.
⁸ "Top Actions Customers Took Upon Receiving Direct Mail in the US in 2024." *Statista*, August 26, 2024.

TRY THESE TIPS TO HELP TAKE YOUR HOLIDAY PRINT MARKETING TO THE NEXT LEVEL

Here are a couple of ways to enhance the quality and effectiveness of your next holiday print marketing campaign.

- 1. Choose a heavier paper stock**, particularly one that is more compatible with unique finishing techniques like die-cutting. Bonus: heavier papers provide more durability to help maximize your investment, something that can be key with direct mailers or brochures.
- 2. Emphasize personalization** to create a more meaningful connection with your target audience. Variable data can be used to personalize both copy and images.
- 3. Don't forget about finishings**. Unique finishings like scoring, perforation, folding and foiling can increase the sensory value of your print marketing, and they can also elevate customer engagement and increase the likelihood that consumers act on your call to action.
- 4. Use digital integrations** to create a more immersive customer experience. QR codes that launch videos, landing pages or even augmented reality (AR) experiences can enhance the interactivity of your print, and they also provide detailed performance data — website or landing page visits, video views or downloads — to better evaluate the effectiveness and ROI of your holiday campaigns.



PROJECT INSPIRATION

THE CATALOG THAT WILL HELP YOU CRAFT BETTER CATALOGS



In the age of e-commerce and direct-to-consumer retail, the print catalog has made a comeback. Retailers are capitalizing on the power of first-party and intent data by crafting multi-touchpoint customer journeys that integrate both print and digital channels.

Today's catalogs look a little different from the mail-order catalogs of the 1990s. They're more personal, more relevant and — we believe — more beautiful. Why? Leading retailers are taking their catalog inspiration from high-end fashion magazines and prestige editorial publications. Because they're sending more strategically, retail marketers can invest their print budgets in small details that make a big impression in the mailbox. And it all starts with the paper.

TO COMMUNICATE LUXURY, GO UNCOATED



Uncoated paper has a premium feel, which helps to create value perception. To demonstrate this effect, we created the Sylvamo Catalog of Brands, which introduces retail marketers to three Sylvamo paper brands that are ideal for retail applications: Accent® Opaque, Springhill® Uncoated Bristols and Williamsburg Opaque Offset.

Each brand is represented as a product category in a home furnishings catalog. Premium Accent is portrayed through modern, light-filled living spaces. Colorful Springhill ushers the reader into the kitchen, while rugged Williamsburg urges them to expand their living space to the backyard and beyond. Microcopy — the kind typically found in a retail catalog — expresses the unique value propositions of each Sylvamo brand.

Taken as a whole, the Catalog of Brands tells a visual story about the Sylvamo family of brands. The goal: to help marketers find the perfect paper for their application, retail or otherwise.

“
With the Catalog of Brands, we took inspiration from our own favorite home furnishing and lifestyle catalogs. Our team had a lot of fun dreaming up the interior scenes that best represented these brands we know and love.

— Chris Brown, Art Director



CATALOG OF BRANDS PRODUCTION NOTES

INTERIOR

Printed on Accent® Opaque 100 lb. Text White Smooth using an offset press

COVER

Printed on Accent Opaque 65 lb. Cover White Smooth using an offset press

FINISHING

Coated and Digitally Embellished with Harris & Bruno

PRINTER

Envision3



SCAN THE QR CODE
FOR MORE PRINT
INSPIRATION

PRINTER'S CORNER: BEHIND THE SCENES ON IN-STORE

For insight on retail industry print trends, we turned to the experts at Thysse, a third-generation family-owned commercial printer and brand experience provider located just outside Madison, Wisconsin. Account Manager Emma Lyons and Marketing Director Kevin Dorsey sat down with us to chat about the retail branding experiences they work on for clients every day.

WHAT DOES A TYPICAL RETAIL PRINT PROJECT LOOK LIKE FOR THYSSE?

Emma: Our retail customers have anywhere from several locations to over a hundred stores. Customers come to us either as a brand new store or with a store that needs to be refurbished, so a typical job will be branding the store. That can include window vinyl, wallpaper, dimensional logos, SEG frames, parking lot signs and wayfinding, custom branded carpeting, interior and exterior banners and more. We also provide installation services nationally.

We have one customer who likes to do a full refresh of their stores every five years and they have 45 retail locations, so we do it cyclically, a handful of stores every year.

Once a store is branded, the focus typically shifts to signage, which is refreshed more frequently. They want their shoppers walking into the store to always see something new or something with wow factor. That can involve signage for gondolas, displays, hardware, floor graphics and more. Retailers think seasonally. In June, they're thinking about what they'll be selling in December. Our goal is to provide economical solutions that enable our customers to update their in-store experiences more frequently.

WHAT TRENDS ARE YOU SEEING IN THE RETAIL PRINT SPACE?

Emma: Customers are much more interested in sustainability. They want to be able to refresh their graphics, but they don't want to throw the graphics from last month in the garbage, so they're looking for more sustainable materials.

Kevin: The frequency at which stores are making merchandising changes is definitely increasing. This is one of the ways brick and mortar retailers are fighting e-tail competition. They're creating fresh in-store experiences that encourage their customers to stop in more frequently.

Emma: Another trend is to do dimensional graphics instead of just a flat sign. Graphics that pop out are more likely to catch a retail customer's eye.



Kevin Dorsey
Marketing Director
Thysse



Emma Lyons
Account Manager
Thysse

ARE THERE ANY PRINT TECHNOLOGIES, TECHNIQUES OR STRATEGIES YOU WISH RETAILERS WOULD TAKE BETTER ADVANTAGE OF?

Emma: One of the materials we use is a receptive vinyl that is magnetized. This magnetic material makes it really easy for retail staff to switch out the graphics. We have quite a few retailers who use it, but I wish they used more of it. It's lightweight so you can roll it up, which means more economical shipping, and installation for store associates is basically failproof. The material prints really well, and it makes it much easier and less expensive to update store graphics. There's also an option to use a magnetic wall primer so that the graphics magnetize directly to the wall.

Kevin: Another technology we recommend is Storefront, our cloud-based ordering, logistics and inventory management platform. These are custom-built to meet the specific needs of each client and make managing inventory levels, placing orders and bundling location-specific shipments easy. The platform is really versatile. We have clients that use it to manage hundreds of packaging SKUs, automated direct mail, promotional items, store graphics — even presentation collateral.

Emma: We also use our own in-house customized software for automating our kit-packing process. When we kit store graphics, not all stores get the same thing, which can be pretty daunting. We call them "snowflake stores" because they're each unique, with different layouts and different store graphic needs. Our software generates kit-packing documents and labels for each kit, and it's all automated.

Kevin: I'm relatively new to the print industry, and one of the things that was shocking to me was how sophisticated and automated the operations are. We have our own in-house dev team, and the majority of their work is focused on internal systems and automation.

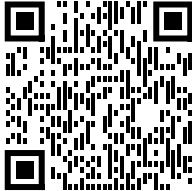
HOW DO YOU ADVISE YOUR RETAIL CUSTOMERS ON SUBSTRATE CHOICE?

Emma: We have substrate kits that we send out to customers, full of samples from our material vendors. We have a regular substrate kit and an eco-substrate kit, and both have materials that can be used for floor graphics, entrance displays, posters, bag stuffers and more.

In the wide format world, yield is everything. When I advise on substrates, it's usually to change the size of a graphic to get a better yield and bring down their per-piece price or to go with a particular material based on the size they need. I'm always looking for ways to get customers more bang for their buck.

We're really here to be a client advocate and to provide a service to the client like none other. They've entrusted us with their brand, and we want to get it right, all the time.

For more information on Thysse, go to **thysse.com** or follow them on Instagram at **@thysseteam**.



THE DYK MAILBAG

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

Q: I JUST STARTED A NEW JOB, AND I'VE BEEN TASKED WITH FINDING A PRINT VENDOR. I'VE NEVER VETTED PRINTERS BEFORE — HELP!

— Emmanuel in Foxboro, MA

A: Visiting a printer for the first time can feel a little daunting. Here are a couple of quick things to consider and questions to ask to help you better understand whether a particular print vendor is a good fit for your needs.

First, you want to ask about their print capabilities and the equipment they have available, as this can help reduce your costs and increase job turnaround time. On a related note, you should also ask about their in-line finishing capabilities, including trimming, folding, addressing, inserting or any sort of bindery.

It may sound odd, but it's good to inquire about *where* your project will actually be printed. Even if your printer is local, that doesn't necessarily guarantee that your entire job will be done locally.



For example, your printer may do its own conversions, but its convertor facility is in another state. If parts of your project are not done locally, it may prevent you from being able to do press checks. And while press checks may not be considered essential these days, they're a great way to educate yourself about print processes, develop a stronger relationship with your printer and ultimately design better for print in the future.

Q: DO YOU HAVE ANY TIPS OR TECHNIQUES I CAN USE TO MAKE A DIRECT-TO-CONSUMER RETAIL BRAND'S PRINT MARKETING STAND OUT?

— Denise in Dyersville, IA

“ Differentiating your pieces is key to connecting with customers — especially if you're using direct mail, as more eye-catching, dynamic mailers can help increase your response rates.

A: Differentiating your pieces is key to connecting with customers — especially if you're using direct mail, as more eye-catching, dynamic mailers can help increase your response rates.

Using heavier-weight paper stocks can help increase the tactile nature of your print marketing, and a heavyweight paper also helps distinguish your marketing from those of competing brands. The increased heft of the paper can add a level of gravitas and exclusivity to your brochures or mailers. Aside from helping you say something with a little substance, the durability of heavyweight papers increases the durability of your print marketing, thus helping to drive ROI on your marketing spend.

Finishings can be another way to increase the sensory value and overall appeal of your print marketing. For example, using a UV coating on a bi-fold direct mailer creates a glossy, polished look that can enhance the appearance of your marketing materials, and it also protects them from any wear and tear. With UV coating, a coating machine applies a clear compound to printed paper, and then dries it instantly with UV light, leaving behind a coating fit to your specifications. This coating can be applied to the entire piece, or you can opt for Spot UV, where only certain areas of the printed piece are coated.

Foil stamping is another unique finishing that uses heat and a sculpted metal stamp or die to apply metallic foil to paper. This infuses print materials with a visual and tactile enhancement that can create a more dynamic, engaging print. Some ways to incorporate foil stamping include using metallic colors, pearl or pigment foils or even holographic foils to create a reflective rainbow effect.



Tin Building, New York | Mucca

Q: I'VE BEEN ASKED TO DESIGN SOME LARGE FORMAT SIGNAGE FOR A SMALL BOOKSTORE IN MY NEIGHBORHOOD, BUT I'VE NEVER DONE THIS KIND OF WORK BEFORE. WHAT DO I NEED TO KNOW!?

— Sam in Missoula, MT

A: There are two main types of large format printing: flatbed printing and roll-to-roll printing.

With flatbed digital printing, the sheet or substrate is placed on the flat printing surface and UV light turns liquid ink into solid ink to print directly on the substrate. Roll-to-roll digital printers can print right on the substrate, making this type of large format printing ideal for materials like canvas or vinyl banners.

Designing for large format printing does have its own set of unique characteristics that you need to consider before you begin. For example, you should try to avoid cropping or resizing images in design files for large format as this can result in excessive pixelation when the image is printed at such a large scale. Not only can this produce a poor quality image, it can mean costly reprints.

It's also important to note that the desired image resolution for large format printing is a little bit different compared to other forms of print. While 300 dpi is the preferred image resolution for most inkjet projects, 100 dpi is the ideal image resolution for large format printing, especially for applications like retail signage. This resolution will create the highest quality images, though it's important to consult your printer before submitting design files as some applications may call for images with a unique resolution.



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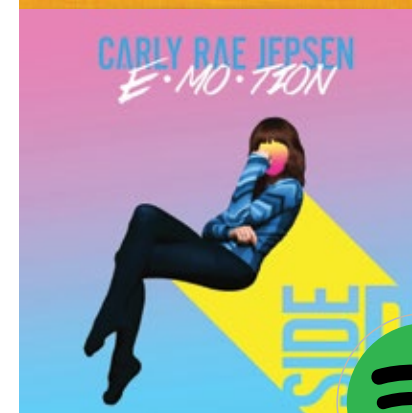
Want to learn more about paper, design or print terminology? Graphic designer and print industry expert Jim Kohler hosts The Paper Professor, an informational video series that covers topics like the difference between brightness vs. whiteness, best practices for preparing files for production and sustainability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



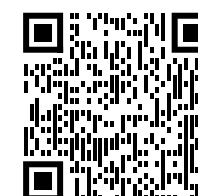
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