

PAPER

#7

PASSION,
INSPIRATION
AND INNOVATION
BY HOLMEN
BOARD & PAPER

People making
a difference





A FRONTRUNNER IS AWARDED

The jury decided on Håvard Grjotheim as the winning ambassador for paper, in the contest in *PAPER #6*. He is awarded the perfume L'eau Papier.

With a lifelong career in the business, Grjotheim continues to improve human interaction, learning and communication, being a true spokesperson for the future of print. Read the interview on page 24. The nomination campaign spurred quite the interest, see page 46 for some of the tributes.



L'eau Papier, which you could read about in *PAPER #6*, is designed by French artist Alix Waline.

PAPER aims to inspire and share knowledge and passion for paper and printed communication, both in Holmen's business and in the industry in general.

Contact

Holmen Board & Paper
Vattengränden 2
601 88 Norrköping, Sweden
holmen.com/paper

Publisher

Jonna Widell
Marketing manager
jonna.widell@holmen.com

Editor-in-chief

Linda Åslund
linda.aslund@holmen.com

Publishing agency

OTW

Editor

Anna-Lena Ahlberg
anna-lena.ahlberg@otw.se

Art Director

Karin Löwencrantz,
Mats Hiort af Ornäs

Copy editor

Geoff Mortimore

Prepress

Jens Jörgensen

Printer

Larssons Offsettryck AB

Translation

Textforum

Cover

Johan Askegård, Jann Lipka

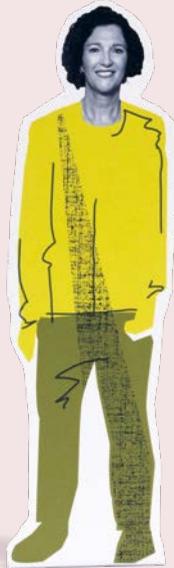
Paper

The magazine is printed on Holmen TRND 80 gsm to give the magazine a luxurious feel with its matte surface and good readability. The cover is printed on Invercote G 260 gsm, a paperboard produced by Holmen Iggesund.

Sign up for a free

subscription
holmen.com/paper/paper

Keep updated



Eva Farriol
Commercial director
Holmen Paper SA



TWICE AWARDED

Gold and silver medals were awarded to PAPER #5 in Content Marketing Awards in Cleveland, USA, and in London, Europe.

SHARE YOUR THOUGHTS

Do you want to share your story and passion? Let us know!
linda.aslund@holmen.com

Our love for print

I

started studying paper and graphic arts engineering in 1992. That's when I knew I wanted to work with paper. But my interest in paper was actually sparked way earlier. When I was young, my father used to work at the largest printing plant in Spain, and I remembered him bringing home magazines and books.

MY PASSION FOR paper and print burns just as brightly today. Not only have I had the opportunity to work in this business for 25 years, it's also a big hobby of mine. I read almost every day, even if it's just for 10 minutes.

THESE DAYS, WHEN we spend all day in front of screens and on mobile phones, we miss out on the physical properties. Coming from a Latin country, we want to touch, hug and kiss each other. We want to be physical. And it's the same with paper. We love it because it's something we can feel, touch and smell.

DURING MY YEARS in the business, I've met so many who are driven by their passion for paper and print. In Spain and Portugal, where I work, most of us know each other, and many stay in this sector until they retire. I believe that what draws many to this line of work is that we get to see where it all begins, and where it ends. The raw material transforming into paper, and then into books, magazines, packaging. And in the end, reaching thousands of people.

IN THIS ISSUE, we highlight some of the passionate people who are promoting paper and print in their line of work, from artists and writers to academics and printers, to name just a few. Enjoy the read!

PEOPL

WITH

PASSIO

E

p.6 **Giuseppe** di Grazia &
Cornelia Fuchs/ p.11

Hanna Brencher/

p.12 **Ann** Morgan/ p.17

Steve Watson/ p.20 Jaron

Korvinus/ p.23 **Kelsey**

Russell/ p.24 **Håvard**

Grjotheim & Manon

Lassaigne/ p.30 **Per Hallendorff/**

p.31 **David Sonfalk/** p.32

Maja Kjellberg/ p.36

Marion Tharcis/ p.38 **Gemma**

O'Brien/ p.40 **Christer**

Sandberg/

N



Giuseppe di Grazia and Cornelia Fuchs have a clear goal: to continue delivering high-quality journalism – in print and online.

Giuseppe di Grazia & Cornelia Fuchs/ two shining stars of Stern



“At Stern, pictures are still something authentic”



This is Stern

Founded in 1948, by Henri Nannen. With a focus on human stories combined with high-quality photojournalism, *Stern* quickly became a significant player in both Germany's and Europe's media landscape. The magazine is published every Thursday and has its main editorial office in Hamburg. Editorial offices can also be found in Berlin, London, Rome, New York and Shanghai.

Close to its readers, but never afraid to challenge them. This, combined with award-winning photojournalism and a keen sense for finding stories that resonate, has made the German magazine *Stern* a long-lasting success.

THE VIEW FROM the sixth floor of *Stern's* headquarters is fascinating. Not just for the sight of Hamburg's port with all its cranes on the other side of the Elbe River, flowing past outside the window. But also for the feeling of being at the epicentre of the German and European media landscape.

In addition to *Stern*, heavyweights like *Der Spiegel* and *Die Zeit* also have their editorial offices just a stone's throw away. For decades, these three weekly magazines have both competed with, and inspired each other to deliver top-notch journalism with the best stories every week.

“This week and over the past year, we've had several stories where people said, ‘Wow, *Stern* has that, *Der Spiegel* doesn't, nor does *Die Zeit*.’ It hasn't always been like this, but in the past year, we've really managed to

publish issues with truly good and exclusive stories,” says Giuseppe di Grazia, deputy editor-in-chief of the printed magazine. Alongside Cornelia Fuchs, responsible for digital subscriptions, he leads the daily work at the magazine's editorial office.

FOR STERN, THE journey began with a thin 16-page issue that first saw the light of day in 1948. Shortly thereafter, it became Europe's largest illustrated magazine. Over time, *Stern* has become an established part of German society, coming out every Thursday, and today filled with around 100 pages. An institution, one could say, that has shaped and portrayed the last few decades in Germany.

Not all magazines can look back on a 75-year history. So, how has *Stern* managed to remain relevant? The answer comes as swiftly as it does surely from di Grazia. “We're close to our readers. We're interested in people, always close to them, and we try to tell their stories.”

His quick analysis is echoed by Fuchs, who believes that has been the core of



The editorial team gathers to review every new issue in detail. The magazine is printed on Holmen UNIQ 47 gsm.

has strict rules for what the concept of “image processing” allows.

Stern has also adhered to the principle of a close collaboration between journalist and photographer to create reports that are a symbiosis of text and image. The result is a classic type of photojournalism that has become increasingly rare in today’s media world. “I don’t think there is any other magazine today that still works so closely with photographers. In the foreign section in particular, we have many photographers who have worked for us for years, especially in war zones,” says di Grazia.

A STRONG FOCUS on images also places high demands on the paper to do justice to the material. *Stern* is printed today on Holmen UNIQ 47 gsm, and both di Grazia and Fuchs argue that paper quality plays a crucial role in readers’ decision to buy *Stern*.

“There are three criteria that must be met for the quality we want to deliver. A good story, good pictures, and good paper. Yes, the printing, too, of course,” says di Grazia. “We have a paper purchasing production department with colleagues who negotiate with Holmen, showing us samples and explaining the advantages of different papers for our printing and our images.”

Climate footprint also influences the choice of paper. *Stern*, like all titles within the publishing house, has a goal to reduce carbon dioxide emissions by 60%. The choice of paper and how it is manufactured play a significant role.

Perhaps equally important at *Stern* is not to take success for granted. Self-criticism is therefore a constant element in the editorial team’s work. “The latest issue is released today, and then we have a critical review of it with all editors,” says di Grazia. ▶

Stern since its first issue. “I think that part of the recipe for success is how *Stern* came about. Founder Henri Nannen already had a good sense of what resonates in society. In the 1970s and 80s particularly, *Stern* was also part of many societal discussions. The editorial team always saw itself as a mouth-piece for progressive ideas,” she says.

Over the years, *Stern* has taken a stance on various issues, from the right to abortion to changes in policy towards East Germany during the years of Germany’s division.

IN ADDITION, *Stern* has always had an advantage over its competitors – photojournalism.

“Pictures have always played a crucial role at *Stern*, from a time when there weren’t many of them to today, when they overwhelm us. Pictures are still something authentic, and that’s why we have a large photo department that carefully evaluates the material,” says Fuchs.

This means, among other things, that the editorial team demands that photographers deliver the original files of the images and

Favourite covers



The choice of climate activist Greta Thunberg sparked debate in the editorial office. Should she be portrayed as an angry activist or as the cheerful person she was during the interview?



To feature Alice Weidel of the far-right Alternative für Deutschland party was also questioned due what she and her party stands for: hatred.



The Hamas terrorist attack on Israel triggered a new wave of open anti-Semitism. The cover featuring Jews was originally meant to be titled "We are afraid", but was changed to "Never again is now".



Stern's headquarters are situated in Hamburg.



Five floors down, the editorial team gathers in a large room. Foreign editors and others not physically present participate from a large screen in the middle of the room. No one wants to miss the next hour, and this time the critique is led by an invited journalist from competitor *Die Zeit*.

The freshly released issue of *Stern* is dissected in detail, page by page, word by word, and image by image. The criticism is harsh at times, but there is always room for a joke. And the purpose of this self-flagellation is clear: the next issue should be even better.

STERN HAS EXISTED FOR a long time as *Stern Online*. But until quite recently, and longer than many other media houses, the main focus was on the print edition. "We still made a lot of money selling the newspaper and on ads. Both we and other publishers also long believed that German readers weren't ready to pay for a digital subscription in the same way as in the USA or Scandinavia," says di Grazia.

In hindsight, *Stern* waited a little too long to invest in the digital realm. Therefore, there is now a massive effort to launch a new digi-

tal service that combines content from both *Stern* and other titles within the publishing house. But despite this, the print edition continues to play a crucial role. Not least as an alternative to both *Stern's* own and all other digital offerings.

"THE BIG DIFFERENCE between a print newspaper and digital is curation. Here you buy a curated, perfectly composed newspaper that is well thought out from start to finish. It has a solid structure where you can continue reading at home where you left off on the subway. Digital content isn't curated. There is so much the reader has to do if it's not done with algorithms," says Fuchs.

Of course, they both understand that we live in a digital world, but they're also convinced that there is a place for a well-produced paper magazine like *Stern*. Both now and in 10 years' time.

"I also think it's becoming even more important for many people today with all the screens that surround us. Digital is very ephemeral and a printed copy of *Stern* on the coffee table is a completely different experience," says Fuchs. ●



Hannah Brencher/ love letter writer

What started as a way of combating her loneliness in New York City is today a global organisation called More Love Letters. Hannah Brencher is on a mission to connect strangers all over the world through hand-written letters.

Why is the written word important today?

So much of our daily lives happen on a screen, but it misses that human element that can only come through personal touches and handwriting. In a world where everything is increasingly digital, there is so much power in things like scratchy handwriting and tangible letters we can hold on tight to as a keepsake.

I think about the written word in my own life and, even as a millennial, I've made an intentional effort to make sure I'm adding those personal touches to our lives – I write letters to my friends, I send birthday cards, and my husband and I still write love letters to each other even though it would be easier to send a text.

What is the power in receiving a letter from a stranger?

I don't think you have to know the person in real life to be deeply touched by the personal stories they share, or the encouragement they extend to you on a day you might not even know you need them. What's funny is that the writer

often gets more out of the experience than the recipient. We hear it all the time from our community that they can't believe how blessed they were in the process of writing a letter to someone. And that's because writing is cathartic – something happens when you touch your pen to the page and you let your thoughts linger there. It's even more powerful in this digital, intangible age. That's why I encourage everyone to write to people. Keep a journal. Find ways to express yourself on paper. You will be changed and better for it.

Have you received a letter from someone you didn't know that had a profound effect on you?

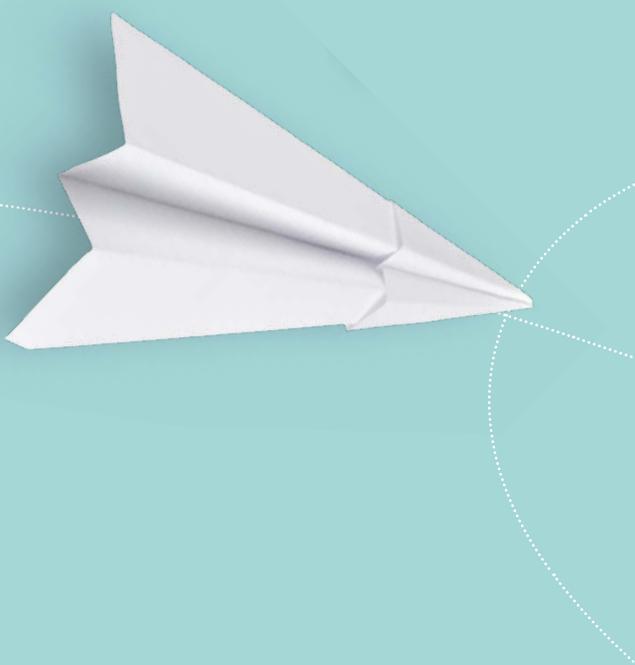
Oh yes, because of my line of work I've received many of those letters. I have some of them saved in a box in my office. Some of my favourite letters have been ones where the writer told me the impact I'd had in their life or encouraged me to keep going even though they may not have known themselves that I wanted to quit. Letters help us connect as humans and I think that's the best part – we're all part of the human experience, so words you need are probably words I need, too. moreloveletters.com ●



“Find ways to express yourself on paper. You will be changed and better for it”



Ann Morgan/ the bookworm who read the world in 197 books



Determined to embrace the entire globe via her bookshelf, writer Ann Morgan set herself the year-long challenge to read a book from every country of the world. Here, she reveals how the ambitious project took shape – and its ongoing life.

SOME 12 YEARS AGO, British writer Ann Morgan cast a glance at her brimming bookshelves. Glaring back at her was a particular kind of void. “I’ve been a bookworm since childhood, devouring a diverse range of literary styles and authors ever since – so I was shocked to realise I had no books by writers working in languages other than my mother tongue – English,” she says. “I decided there and then that this had to change, and vowed to embark on an intensive course of global reading for a year.”

And so began a literary adventure, taking Morgan around the world, one book at a time. This amounted to 197 titles – the 195 on the UN list of official countries, plus Taiwan and Kurdistan. “A year of reading the world,” as Morgan named her brainchild and associated blog, has become a lifelong endeavour, ultimately steering the literary explorer in a new direction. Today, she’s a world literature speaker, editor and author, with three books under her belt – and a fourth underway. She also holds workshops, often challenging us to rethink the way we read – an inspiration stemming from that transformative year in 2012. ▶



**This is
Ann Morgan**

Author, speaker and editor based in UK. In 2011, Morgan launched the blog ayearofreadingtheworld.com, charting her year-long adventure through a book from every country in the world. The blog is still active as a hub of world literature.

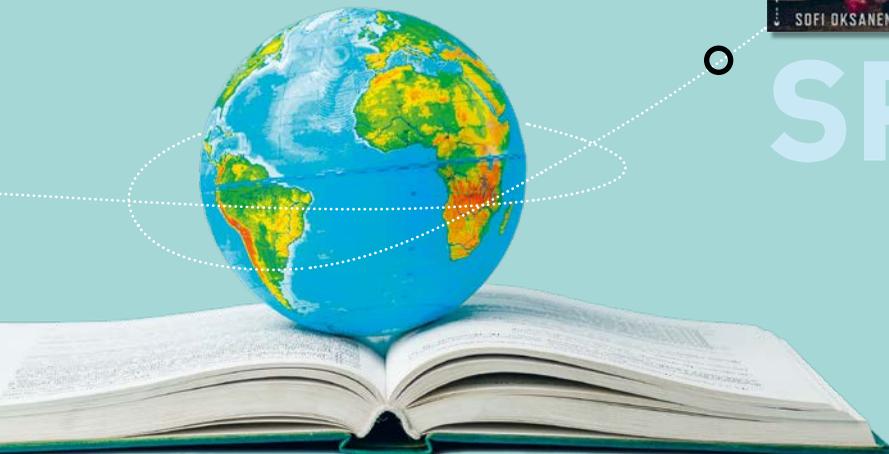
“WE’RE EDUCATED TO read in a way that delivers the right answers and the satisfying feeling that we are right in our assumptions. If you read in a truly international way, these notions quickly go out the window. You’ll come across jokes that go over your head, and you’ll be kept on your toes – filling in the gaps and embracing the unfamiliar. It’s quite an anarchic experience and it’s certainly challenging.”

Ploughing through nearly 200 books in 12 months is an achievement in itself, but the sourcing of translated world literature also proved a herculean task. Morgan, who worked full time as a freelance journalist at the time, quickly realised she needed help. She went about setting up a blog, inviting anyone to offer global literature tips. Before long, she was inundated with recommendations. “Receiving input from the global community was invaluable, particularly since only a tiny proportion of the literary works published in English – some 4.5% – is translated from other languages,” explains Morgan.

São Tomé and Príncipe proved particularly challenging. Again, fellow book lovers came to the rescue – a group of nine people from Europe and the US clubbed together to translate different short stories from a collection by the writer Olinda Beja. “This unified effort was so heart-warming and it’s an experience I keep taking joy from,” says Morgan. Margaret Jull Costa, who has translated books for the likes of Paulo Coelho, formed part of the team. “To have someone like Jull Costa set time aside to help out was such a humbling experience, and most importantly, it highlights the unifying power of storytelling,” enthuses Morgan. “People love sharing stories and learning from them, and this is universally true, no matter which part of the world you come from.”

MORGAN TALKS ANIMATEDLY about the different cultures she’s acquainted herself with via her never-ending international reading list. She is, however, careful not to paint herself as an expert on every

Ann Morgan’s top 10 books



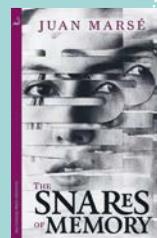
FINLAND



Purge
by Sofi Oksanen

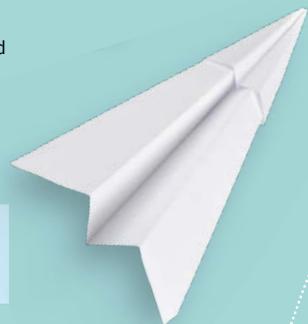
Set against the historical backdrop of Soviet-occupied Estonia, *Purge* centres on themes of war, family reconciliation and the scourge of sexual slavery.

SPAIN



The Snares of Memory
by Juan Marsé

A funny and entertaining book set in 1980s Barcelona, we follow a writer who’s been hired to create the screenplay of a fictional murder that took place in the 1950s.



“Reading one book per country will merely give you a snapshot”

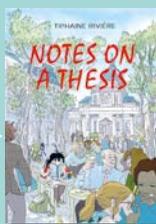
country’s identity. “Reading one book per country will merely give you a snapshot. If anything, I’ve become even more aware to what degree stereotypes form the basis of perceptions about different national identities. These notions say more about the person describing these characteristics than the actual truth. Look deeper and you realise you may have been conditioned to form certain opinions, and we often like to have these beliefs reaffirmed – a little like a hall of mirrors reflecting back at you.”

Not one to exclude herself from this tendency, Morgan admits she found some German and Eastern European literature unpredictably funny. “In the UK, there’s this

notion that German literature, and perhaps, by extension, the culture, is very serious, but anyone reading the children’s book *When Dad’s Hair Took Off* would be proven wrong. It’s very funny, with a quirky sense of humour.” This particular book featured recently on Morgan’s blog as “Book of the month” – chosen by her six-year-old daughter.

SO WHAT WERE the book-selection criteria for the “year of reading” that started it all? “There weren’t defined criteria or genre directions, but you could say my choices were largely fiction-led,” says Morgan, adding that she devoured everything from novels and short story collections to memoirs. “Also, ▶

FRANCE



Notes on a Thesis
by Tiphaine Rivière

This is a brilliantly observed and light-hearted graphic novel set in the world of academia, full of comic incidents involving family life and missed deadlines.

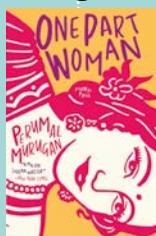
MAURITIUS



The Last Brother
by Natacha Appanah

This moving novel charts the historically factual event of European Jews receiving sanctuary on the island of Mauritius for the duration of the Second World War. The ensuing story focuses on the unlikely friendship between two young boys.

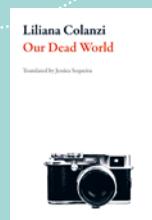
INDIA



One Part Woman
by Perumal Murugan

Translated from the Tamil by Aniruddhan Vasudevan, this novel explores the intimacies and intricacies of a marriage troubled by infertility, from a very specific cultural perspective.

BOLIVIA



Liliana Colanzi
Our Dead World
by Liliana Colanzi

Our Dead World
by Liliana Colanzi

Colanzi’s compelling collection of short stories is full of instances both violent and surreal, and in softer moments it’s best described as atmospherically uncanny.

what's classified as fiction varies from country to country, so I try not to be too precise when describing the type of literature I opted for." A bit of crime fiction found its way in and Morgan has discovered that the genre is far from formulaic. "When reading crime novels from Latin America, I didn't recognise the style of its counterparts in the UK, North America and the Nordic region," she observes. "While we're used to a certain storyline-momentum and build-up, replete with a dramatic ending where the baddie is always caught, this structure is rarely applied by Latin American writers. This may reflect the level of corruption and the problems around justice in some nations – triumphant endings would simply seem unrealistic to local readers."

THE NORDIC NOIR BOOM also intrigues Morgan, particularly since the crime rate is relatively low in this part of the world. "Amusingly, I heard that the only forensic pathologist working in a small Icelandic

town keeps getting phone calls from crime writers wanting to gather information about the investigative crime-solving process."

Just like Ann Morgan's journey, the book will continue to evolve. "I think there's room for a medley of book varieties. Audio books and e-books both have their place and purpose, just like the hardback and paperback," she says. "The guise of the book will continue to develop the way it always has – Shakespeare, for one, wouldn't have recognised a paperback in his day but I'm certain this variant will live on for a very long time, provided it adheres to sustainable principles." Regardless of format, the power of stories is undeniable. "Storytelling transcends divides and brings hope, particularly in a world that is getting increasingly divided. Culturally, people tell stories differently, and what is considered funny varies from country to country, but the desire to tell stories is shared universally and I find this incredibly inspiring." ●

BURKINA FASO



The Parachute Drop
by Norbert Zongo

This portrayal of tyranny and dictatorship – set within the fictional African state of Watinbow – is told with a power that lives on well after the investigative journalist author's tragic assassination in 1998.

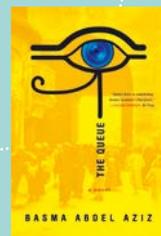


Man Tiger
by Eka Kurniawan

A highly original book that could be described as a crime novel, yet transcends the genre with its kaleidoscopic storytelling and vivid characters.

INDONESIA

EGYPT



The Queue
by Basma Abdel Aziz

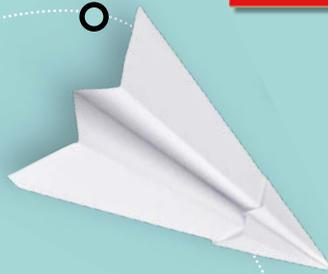
An overtly political novel with unofficial references to the Arab Spring, the Kafka-esque and Orwellian parallels are clear – but the touching strands of human solidarity take the story beyond the bounds of bleak dystopia.

SOUTH KOREA



Violets
by Kyung-Sook Shin

Centring on the emotional isolation of a young woman working at a florist's shop in Seoul, this is a deftly crafted, immersive and softly told portrait of yearning and regret.

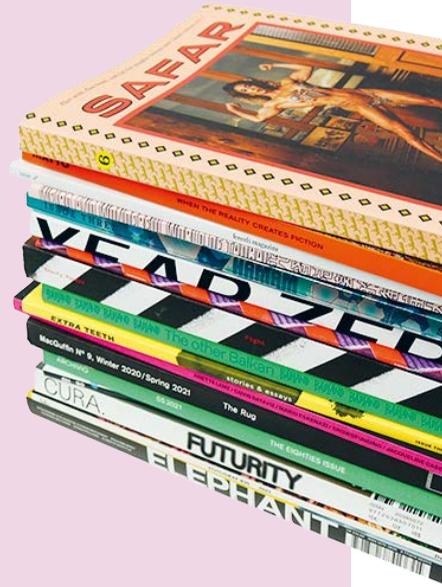




This is Steve Watson
Founder of Stack Magazines, an independent magazine subscription service.

Steve Watson /

keeping independent
magazines alive



With digital technology on the rise, Stack founder Steve Watson backed his intuition and love for magazines to launch a fiercely independent business in 2008. It's still going strong today.

IN HINDSIGHT, launching a magazine company in 2008 was quite a gamble. Nevertheless, Steve Watson was determined to make a success of his new project, Stack Magazines. More than 15 years later, the independent magazine subscription venture he launched is still going strong and his passion burns as brightly as ever.

"I've always loved magazines," Watson says. "I did feel that reading them felt like cheating though – when you read a book you've got this wall of text that you know you've sometimes got to fight your way through. Whereas magazines just make it easy for you. So I realised that I really like magazines and particularly independent magazines at an early stage."

It was while working at a publishing company that Watson got increasingly frustrated that he wasn't able to tell all the stories he wanted to. That's when, and how, the seeds of a business idea, a subscription service for independent magazines, began to take form.

The business model is simple. Subscribers pay an annual fee and receive one magazine – chosen by Watson – each month in the post. It's tempting to think his selection process must be like randomly choosing a song on Spotify and recommending it to customers. Unsurprisingly, it's much more thought through, Watson says.

"I work about six months ahead with Stack. We've sent a fashion magazine this month, so we won't do that again for the next 6-12 months. Or, if we've sent a very image-heavy magazine, we'll try to go more text-based next time," he smiles.

WHEN WATSON HAS decided which publication to highlight, he then places an order for its next issue. He plays no role in the editorial process of the publication though, and the first he gets to see of the finished product is an advance PDF.

It has, he admits, given him a few nervous headaches at times, but the large, loyal subscriber base he has built up suggests that while you can't please all the people all the time, most find something in every magazine.

The range of subjects is extremely broad – the past year alone has covered art in the age of pollution (*Ecoes*), second-hand fashion, women adopted from China under the

“Stack should be about amplifying the work other people are doing”



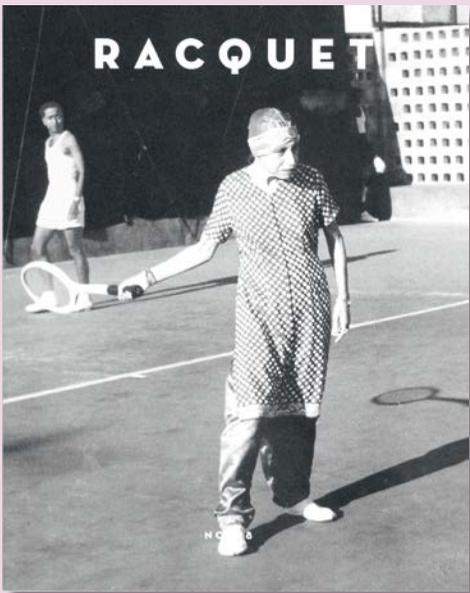
“one child policy” and 1970s counter-culture.

The customer base is generally between 20 and 40 years old, city based and skewed slightly more female than male. Around half are in the creative industries and about a quarter are designers.

“That makes sense. It’s like a constant flow of reference materials with new stuff coming across your desk, almost like a business tool,” says Watson. “The point of Stack is that you’re going to discover something new every time.

WATSON HAS MANAGED to create a thriving business based solely on print. And in his office, surrounded by bulging bookshelves, he says his reasons for promoting the use of print in the digital age go beyond just wanting his own business to flourish.

“I really enjoy the feeling of sitting down with something in print and reading it again and again. When I’m reading online, there’s a better chance that I’m going to be skimming it to get to the bit I want. But when I’m reading something in print there’s a better chance I’m going to be laying down and relaxed, allowing this thing to wash over me.”



One of the magazines delivered to Stack readers. *Racquet* celebrates the culture surrounding tennis.

Perhaps one conclusion to draw from the success of Stack Magazines is that there will always be a place for those driven by a need for independence. Being so close to his customers and suppliers gives Watson a sense of what “success” really means, he says.

“When we’re able to step in and help a publisher do something they would otherwise struggle to do is a great motivator” he says. “And it’s very gratifying to hear comments like one I got from one of my favourite magazines, *Real Review*. We took their third issue, and the owner Jack has said that if Stack hadn’t done that, they wouldn’t have survived. They’re still going now.”

WATSON IS ALSO in a good position to muse not only on the future of his own business but also of the print industry in general.

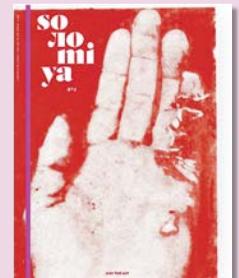
“Across the mainstream the numbers look quite bleak, but the challenge is to look beyond the old, corporate model. Small, independent magazines are too often dismissed as not being serious, but actually that’s their greatest strength. They’re prepared to experiment and to pour heart and soul into their pages, and that’s what readers respond to. I think that’s the future.” ●

Watson’s current favourites



MacGuffin

A magazine that focuses on a different, overlooked piece of design in each issue. It doesn’t really matter where they start – they always come up with a brilliantly unexpected set of stories.



Solomiya

Made by young people in Kyiv, *Solomiya* presents a fresh and compelling vision of the war in Ukraine. The personal reflections and artistic responses are like nothing you’ve seen on the news.



W E L C O M E

Designers with big ideas

Rotterdam-based design agency Studio Spass has a passion for books that was most recently expressed through the custom-made interactive installation BIGGER – comprising 264 books.

“We love books, as they create slow and physical opportunities to interact and tell stories. As designers we see the book as a framework that offers endless possibilities to play with. We aim to use this media in unexpected ways and create visual systems, games or even art,” says Jaron Korvinus, one of the brains behind the impressive installation made for an art book fair in Shenzhen, China.

In the playful typographic installation, 264 books form one large typographic composition. Visitors are invited to turn the pages of the individual books to create new layers of design and custom colour combinations. By turning the pages, the total composition of the work changes over time, and a collective effort of turning all books to their final pages reveals a large hidden typographic statement; “Enjoy books!”

264

books form one large typographic composition.



BEN JAMES

Chief innovation officer at GALE

“Print is a useful medium depending on what a brand or business needs to do. It’s not a catch-all for a bygone era, but actually something that can be used to meaningfully connect with people as we move into the future”

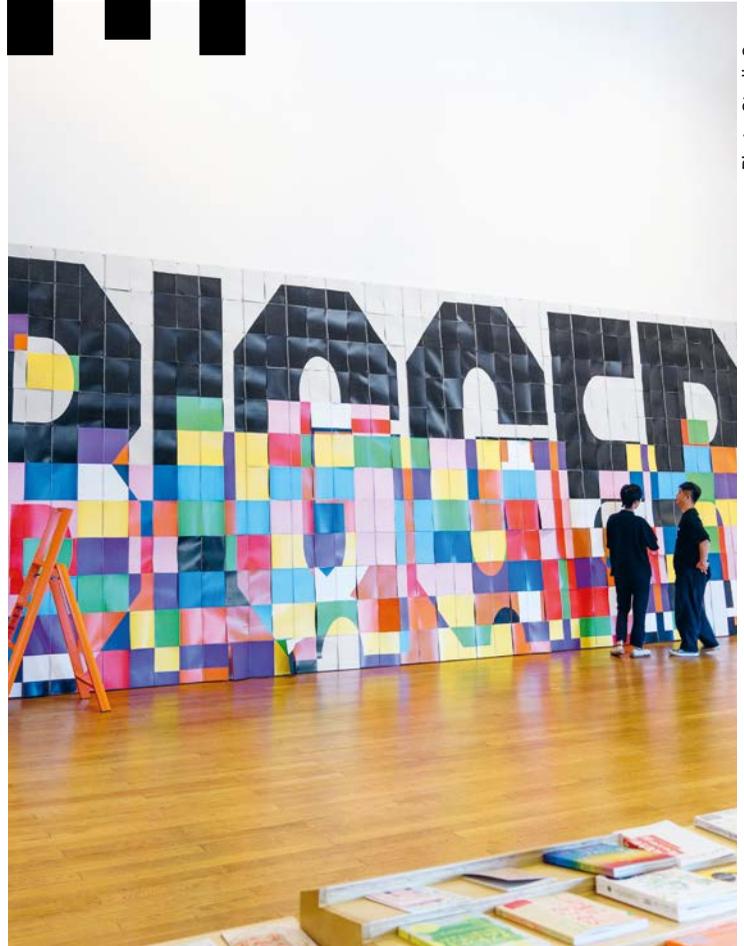
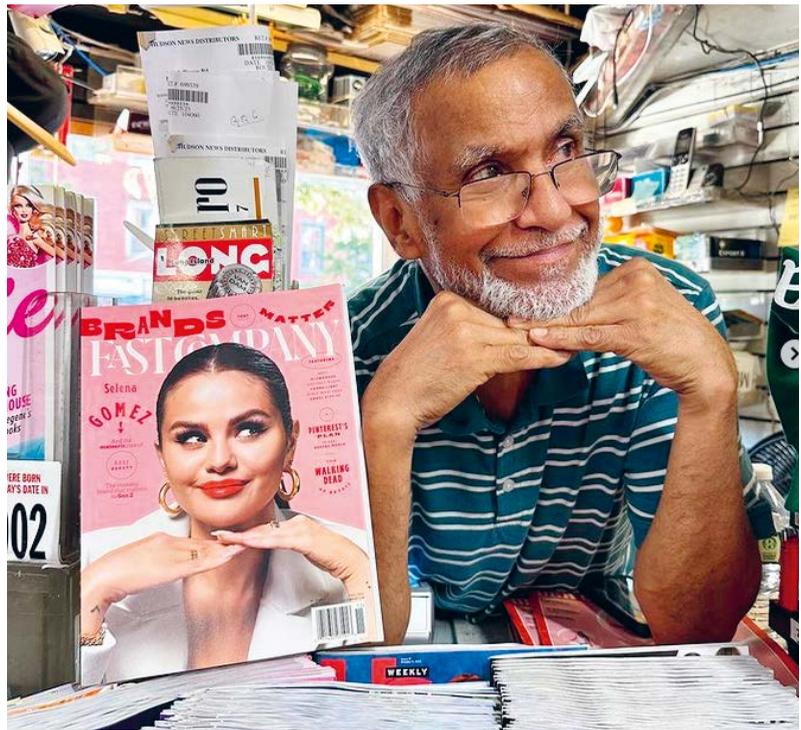


Photo: StudioSpass

A shrine to print

The smell of fresh paper hits you when you enter this Manhattan hole-in-the-wall, with over 2,500 different magazine titles, and thousands of copies lining the walls and piling up on the floor. Since 1995, Casa Magazines has been run by Mohammed Ahmed – dubbed the “the last king of print” by the *New York Times* – and his tiny newsstand is one of New York City’s last remaining magazine shops.

Since Covid, it is one of the most famous, too. To survive the pandemic, Casa Magazines started an Instagram account, and quickly gained followers. Today it’s climbing towards 50K and the Insta fame has led to collaborations with Vans, Valentino and Wes Anderson, write-ups by *Vogue* and the BBC, and regulars like Sarah Jessica Parker and Julianne Moore – and Mohammed’s passion for print is stronger than ever.



PAPER

MARTIN BENGTTSSON

Author of *I skuggan av San Siro*
and former football pro

“I’m truly an advocate for bringing back physical books in schools. Reading is extremely important for intellectual and emotional development. Through reading and the knowledge you gain, you find yourself and understand the world”



Photo: Iza Boëthius

SUSANNE KAUFMAN

Susanne Kaufmann,
owner, beauty brand

“We are constantly looking to further minimise our impact. For me, responsible packaging is the new definition of luxury and that is why ours is purposefully minimalist in design”

Grand designs

Designing packaging in an environmentally responsible way is a growing trend. According to graphic designer Chris Wilson at STCKMN, this will challenge designers to think more creatively to stand out.

“Sustainable material choices coupled with responsible manufacturing processes will continue to play a key part in design for 2024. With reduced on-pack graphics, communicating brand and product details becomes challenging. However, with clever use of colour, uncluttered layouts and the introduction of smart graphics like QR codes, it offers unique ways of designing within these constraints,” he said to creativeboom.com.

One example of this is his hand-crafted paper-pulp bottle outer for The Scotch Malt Whisky Society.

“It not only told the story of the whisky-making process and maintained a luxury aesthetic, but also managed to avoid the clichéd, greenwashed approach to sustainability,” he added.

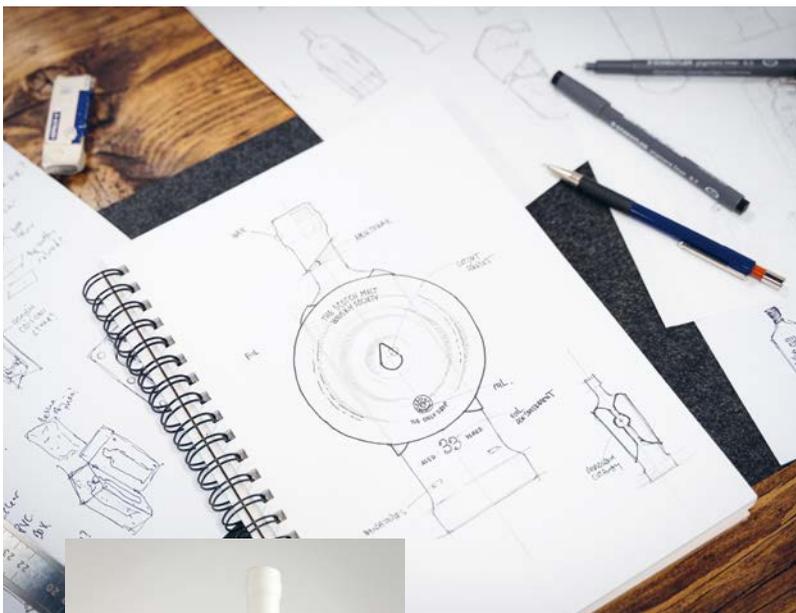


Photo: STCKMN



Paper-pulp bottle outer for a Scotch whisky, designed by Chris Wilson, STCKMN.

A (banned) wagon on a mission

The steadily-increasing book bans in America are not only limiting the kinds of books kids can access, but they are also a direct threat to democracy. To fight back, publishing giant Penguin Random House has collaborated with the Freedom to Read Foundation, Pen America and Little Free Library, with a book bus tour named The Banned Wagon.

The goal of the tour is to hand out copies of banned books in communities where the censorship significantly impacts public discourse and education. The 12 books selected for distribution include titles such as *The Immortal Life of Henrietta Lacks* and *How to Be an Antiracist*.





“Print media gives us the opportunity to sit down, and decide when we want to feel the emotions we want to feel”

More print to the people

Kelsey Russell is on a mission to get Gen Z to follow the news. The 23-year-old student shares her daily takes from the *New York Times*' print newspaper in an engaging and relatable way with her 74,000 TikTok followers, to stress the importance of media literacy in an era of information overload.

She loves print for three reasons: nostalgia, agency, and emotional regulation.

“Almost everyone in Generation Z remembers someone interacting with a newspaper, a beloved TV character or an older relative. Print acts as a bridge for all generations to consume information. Print media gives us the opportunity to sit down, and decide when we want to feel the emotions we want to feel, rather than letting some arbitrary algorithm decide how we should feel.”

Game changer



Pandemic isolation and lack of inspiration gave Swedish illustrator Marcus-Gunnar Petterson the idea to create something together with other illustrators. And what better than a classic drawing game, in

which people draw a different part of a body without seeing the other parts?

More than 200 illustrators joined this analogue project where folded papers were sent back and forth. The 55 illustrations are now compiled in a book.

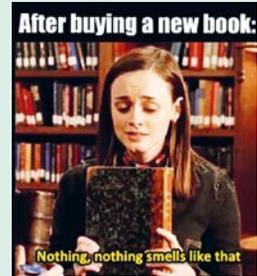
The project was funded by a Kickstarter campaign for the mental health organisation, Mind.



Five fictitious bookworms

RORY GILMORE
from *Gilmore girls*

“I take a book with me everywhere. It’s just a habit.”



It’s hard to imagine a character better suited to the term “bookworm” than Rory Gilmore, who, in the series, mentions over 250 books.

ALEX DUNPHY
from *Modern Family*

“You’re never alone when you have books”

The brainy lifesaver of the Dunphy household is a true book fan.

HERMIONE GRANGER
in *Harry Potter*

“When in doubt, go to the library!”

J.K Rowling’s character taught a generation of book-loving girls that it’s great to read. And where would Ron and Harry even be without Hermione’s brains?



DANIEL SEMPERE
in *The Shadow of the Wind* by Carlos Ruiz Zafón

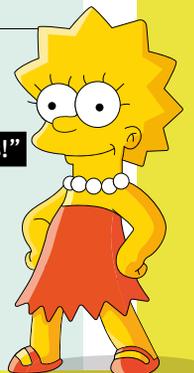
“I was raised among books, making invisible friends in pages that seemed cast from dust and whose smell I carry on my hands to this day”

Daniel, an antiquarian book dealer’s son who mourns the loss of his mother, finds solace in a mysterious book.

LISA SIMPSON
from *The Simpsons*

“I pick up books like you pick up beers!”

Lisa’s normally buried in a book, and her library is so extensive that there’s a whole blog (lisasimpsonbookclub.tumblr.com) dedicated to capturing her bookworm moments.



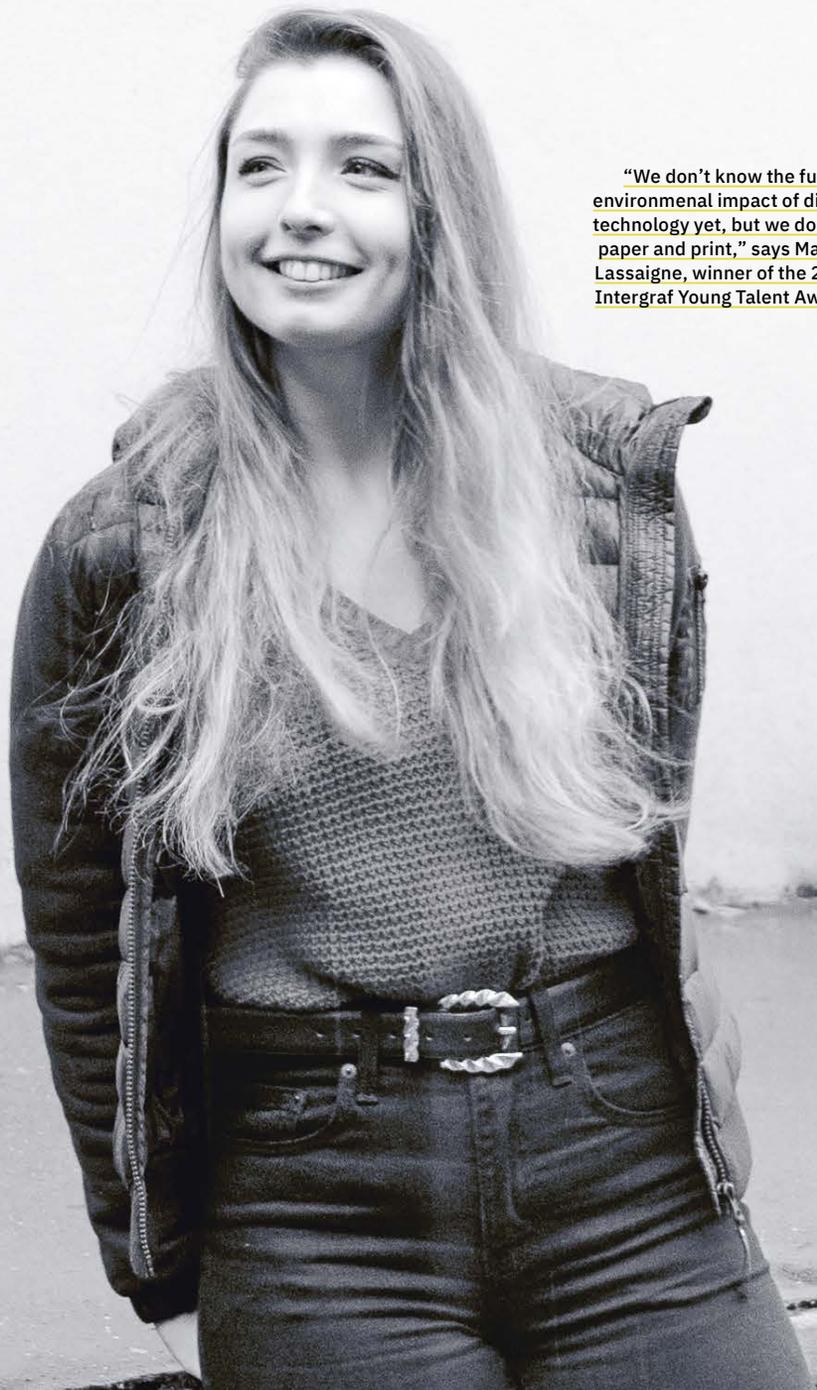
Håvard Grjotheim/

"It's so crowded on all our screens. People are getting fed up," says Håvard Grjotheim, President of the Nordic Printing Association.



Manon Lassaigne/

“We don’t know the full environmental impact of digital technology yet, but we do with paper and print,” says Manon Lassaigne, winner of the 2023 Intergraf Young Talent Award.





**This is
Håvard
Grjotheim**

Working Chairman,
ScandBook Holding
AB and President of
the Nordic Printing
Association.

spokespersons for the ...

With a lifelong career, including as CEO at a couple of the biggest digital and print companies in the Nordics, Nordic Printing Association Chairman Håvard Grjotheim has strong opinions on how print and new technology can thrive side by side.

HÅVARD GRJOTHEIM IS in a hurry. Not just in preparation for a speech he's about to deliver in Berlin, but on a wider basis too – for perceptions to change about the way people see digital technology and print media in society.

"I'm looking for a system that combines the best from digital and from paper-based activities like writing and reading. Then we can move forward," he says.

Grjotheim's career has included implementing a digital path for education in Oslo, building up a research institute for the Norwegian printing industry and contributing to the emerging electronic publishing industry. He is currently Working Chairman of Scandbook Holding and President of the Nordic Printing Association.

ONE OF GRJOTHEIM'S concerns is that in being too keen to embrace digital tech, we may miss out on print's advantages.

One sensitive area is education. He is critical of many countries' unquestioning faith in a digital-only agenda.

"Several European countries have gone down in the school rankings over 20 years. University professors are saying this is a serious issue," says Grjotheim.

He is, however, encouraged by hearing that many ministers, teachers and parents are changing their minds and vision for the future of schooling.

"Reading and writing is a basic tool to learn, understand and support creativity and substantial learning. Paper seems a more and more important tool in order to achieve these goals."

The key for protagonists on both sides is to figure out a workable solution together to show young people that books are important for the future. Beyond the learning advantages provided by books, people often tend to have more trust in their content. That someone has to take responsibility publishing is critical, according to Grjotheim, who offers a similar parallel to news reporting.

"These days, I can read about Gaza or Ukraine online, and sometimes not remember where I saw it. Then I think 'Who is the publisher? Who's taking responsibility for this? Not knowing is a dangerous development'" he says.

NEVERTHELESS, HE IS heartened by the news that book sales are enjoying a resurgence in many parts of the world.

"Several countries have seen a boost and traditional areas have been resilient for many years now. That's interesting and it should be a reminder to the politicians too," he says.

There are other green shoots elsewhere for the paper sector, too. Demand is growing for paper packaging, while door-drop advertising is also experiencing growth.

In terms of advertising, Grjotheim wonders whether an over-reliance on digital platforms may be harming some companies.

"I've helped companies advertise in digital media. I realise it's cheap, but if I was running a commercial company today, I'd look for new ways to show people they can trust our products. It's so crowded on all our screens. People are getting fed up. For me, it's de-branding."

Håvard Grjotheim remains optimistic for the future of the print industry, and sees himself as a realist too. "There are enough signs that digital and print can effectively coexist," he concludes. ●



Håvard Grjotheim, the winning paper ambassador, was nominated by PAPER's readers for being an "enthusiastic advocate of print and new technology coexisting and thriving side-by-side, while also emphasising the importance of the printed book for learning."

... future of print

Manon Lassaigne, winner of the 2023 Intergraf Young Talent Award, believes that as a society, we're approaching a new appreciation for the beauty of paper and printed products and their place alongside the digital economy.

HAVING GROWN UP surrounded by books, Manon Lassaigne realises she was indoctrinated with an appreciation for print. But it was really after graduating from a two-year MBA course and in her first job in the print sector, her passion for paper really began to grow.

"Print has always interested me. In our family, we've always been good readers. I love reading books, and I like to use books for learning and studying. I have several other habits with paper in general, so paper is really important to me," she says.

Keen on a challenge, Lassaigne was triggered by an ad for the annual Intergraf Young Talent Award in a newspaper.

"The competition was for people under 25, working in the print industry sector. Each contestant had to write a maximum of five pages on, 'What's the place of print in a digital world,'" she says.

EMPLOYED AT THE TIME as communications and marketing manager for Loire Impression in Saumur in Brittany, France, Lassaigne said, "I knew what I wanted to share but I did a lot of searches anyway, to find solid data and facts. My passion for paper has grown thanks to my colleagues, they taught me a lot and I'm very grateful."

Lassaigne also held a speech at the annual Print Matters for the Future conference on the habits of the first generation of digital natives. It's vital, she argued in it, that print and digital have a viable role to play alongside each other.

"Print has a bright future ahead of it, despite digitalisation," she said. "Its

authenticity and concrete nature remain an asset in learning and memorisation. And despite younger generations' interest in new technologies, print is still an essential element of communication for them."

Beyond branding, Lassaigne has strong opinions on books and paper in education. Her feelings mirror the conclusions of the Stavanger Declaration, that reveals that paper is the most suitable reading medium for deeper comprehension and retention.

"The biggest challenge is to show young people that we can't use digital technology for everything," she says. "It's useful, quick and can be better sometimes, but for me, using printed materials is the best way to learn, both at school and at home. It's up to us to show the younger generation that paper is valuable and the most beautiful way to express ourselves."

EDUCATION SURROUNDING BOOKS and digital media goes beyond school. There are trust and information source issues too, according to Lassaigne.

"You can't trust all the information that we get on the internet, compared with books. If, for example, I read something on Wikipedia I will have many different sources and it's not always easy to tell which one is correct."

One of the factors leading her to take the temporary role at Loire Impression was her ambition to find new sustainable printing methods and materials. A subject close to her heart, Lassaigne believes it is vital to the future of the industry, despite the challenges it faces.

"We still have work to do, but I'm convinced we're getting there," she says. "We don't know the full environmental impact of digital technology yet, but we do with paper and print, and we know how to reduce it. We're improving the sustainability of print every day." ●

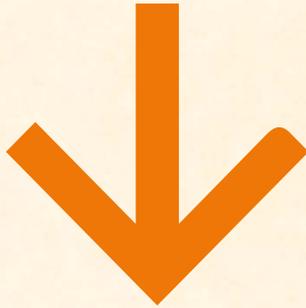


**This is
Manon
Lassaigne**

Communications and marketing manager, currently looking for a job abroad as a VIE (international internship programme) in marketing and communications.



“Paper is renewable and has many advantageous properties,” says Per Hallendorff.



Per Hallendorff/ packaging innovator

The growth of the e-commerce sector increases demand for innovative packaging solutions. CEO Per Hallendorff and his team at OptiBinary are facing the challenge head-on. With a binary packaging system, a box can be tailored to the product.

AS PER HALLENDORFF cycled through the rain to pick up a modem he’d ordered online, he was surprised to be met with a large parcel. With the rain pouring down, he could only loosely secure the package onto the bicycle’s frame and had to walk home. Soaking wet, he opened the box and was left scratching his head, thinking, “why all this air?”

What started out as an idea during a wet, miserable walk home, would ultimately turn into a patented packaging technology that has received funding from Vinnova, the Swedish innovation agency and The Swedish Energy Agency. Creating a binary box involves feeding cardboard sheets into a machine where they are sliced into strips without completely cutting them off. The sliced sections are

then glued together to create a foldable box.

“This is all done in a matter of seconds, which is crucial for e-commerce. The different sizes in which the strips are cut make the solution binary,” says Hallendorff.

He explains that product size can be determined by scanning with a camera or using databases with product dimensions.

THE ADVANTAGES OF the binary box go beyond just environmental ones, according to Hallendorff. Since the boxes can be created solely from sheets of cardboard, costs are also reduced.

“Not having to rely on refined materials, the ‘fuel’ for the technology is plain cardboard. To succeed with a solution like the binary box you have to consider costs as well. The gains from a sustainability perspective are unfortunately not enough,” says Hallendorff.

The packaging system is still at the prototype stage, but planned for a roll out to a couple of early pilot customers in 2024. ●

David Sonfalk/ catalogue hunter



Engelsons' printed product catalogue is delivered to 400,000 mailboxes.



Engelsons have found the perfect recipe for their communication by combining a printed catalogue with digital channels – and adding a pinch of analysis.

ENGELSONS HAVE A long history of providing clothes and gear for hunters and outdoor enthusiasts all over Sweden. Starting out as a mail order firm in 1974, the catalogue was essential from the beginning and still has a strong position in the company's marketing.

"Our customers are used to the medium, and through the years we can see that the catalogue really has made an impact. We continuously measure all our channels and the catalogue still has a positive effect," says David Sonfalk, project manager and business developer at Engelsons.

THE CATALOGUE COMES out 10 times a year, focusing on different themes or seasons. At most it's sent to 400,000 homes, but some catalogues are segmented to certain interests, such as hunting.

"Our customers get a pretty good overview of all our products. Something that I think is hard to get online," says Sonfalk.

Engelsons can also see how other channels such as search engine marketing get more clicks right after the catalogue is out.

"We will definitely not stop making catalogues. We might look over the volume and how many we post, but the catalogue is here to stay," says Sonfalk. ●

**This is
Maja Kjellberg**
Packaging development
leader at IKEA. Kjellberg is
responsible for leading and
implementing innovative
and sustainable packaging
solutions in line with the
overall IKEA direction.



Maja Kjellberg/ helping IKEA leave plastic behind

If the genius concept behind IKEA is selling disassembled furniture, then its box is its iconic symbol. Ever since the first unpretentious brown boxes were carried across warehouse parking lots and loaded into cars, they have continually evolved.

IT WOULD BE easy to imagine that Maja Kjellberg, packaging development leader at IKEA in Älmhult, is surrounded by all sorts of prototypes in her office. However, in reality, she and the rest of the Packaging Development team concentrate primarily on strategic planning and being enablers for the goals set by the company.

“I loved crafting stuff from paper when I was younger. My father has a background within the packaging industry, so the apple doesn’t fall far from the tree,” says Kjellberg.

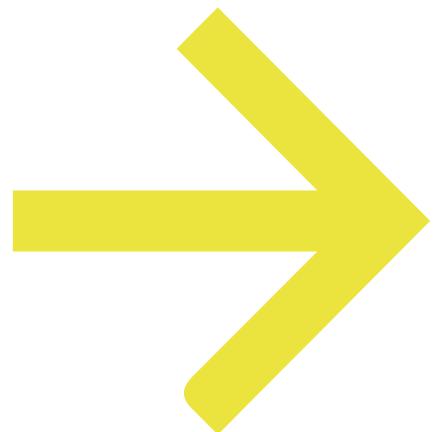
Kjellberg works in Älmhult where the first IKEA warehouse opened in 1958. Although the location is somewhat remote in the woods of Småland, she collaborates with colleagues from all over the world.

“It’s a diverse workplace with lots of people with different backgrounds and expertise. Within my team, there are five of us specialising in packaging. Around the world, there are about 100 working with packaging in one way or another.”

Figuring out how to make the packaging more efficient, sustainable and sturdier isn’t as easy as following an IKEA instruction manual. The company creates a staggering four billion packages annually and consumes over 900,000 tonnes of material to produce them. In late November 2021, IKEA announced that they are moving away from using



Plastic isn’t
so fantastic in
a sustainable
packaging world.



“91% of our packaging is already made from paper”

plastic in packaging. The amount needed to create consumer packs, such as bags for screws, fittings and other small products, is set to be reduced to zero by 2028. However, there will be some exceptions, according to Kjellberg. For example, a few products will be packaged with recycled or biobased plastic. But by 2030, the goal is to make all packaging material completely circular.

Needless to say, a lot of innovation will be required to phase out and replace old types of packages.

“One part of this is looking over our current packaging solutions. The other is to look into new types of packages and materials. Measuring our total carbon footprint gives us a picture of what materials we need to reduce. Fortunately, we’re already very strong users of paper-based materials, over 91% of our packaging is already made from paper,” says Kjellberg.

THE BROWN BOXES, or flat packs as they’re also called, are key players on the journey towards becoming circular. However, the 8-9% of packaging that is plastic still represents a significant volume for IKEA.

“Our goal is to make smarter choices in materials and packaging types. One of the biggest challenges is to do it cost efficiently, since we want our products to be affordable for as many customers as possible. There are already many exciting materials and solutions, but they must be affordable and have wide availability in different markets,” Kjellberg says.

Another challenge is to find solutions suitable for the 60 markets IKEA is currently active in. They also need to consider various types of obligations that apply to the different markets.

“The materials we choose must be accessible not only in the markets where we sell our products but also where we produce them. Additionally, we need to follow different rules in different markets. In France, for instance, there’s a mandatory recycling label for different packaging materials. In other words, there is no





Specialists at IKEA test new types of packages and materials and constantly improve current ones.

harmonised standard for labelling that we can adhere to.”

The future of packaging not only means that materials need to be recyclable, but also that consumers know how to dispose of them properly. Perception and intuitiveness therefore need to be considered.

“We can’t control how customers recycle our packaging. I believe that it’s important to have a ‘what you see is what you get’ approach. What to do with the material has to be intuitive for the customer,” says Kjellberg.

KJELLBERG ACKNOWLEDGES THAT the goal is ambitious but believes that it’s necessary to aim high to achieve significant progress. She does not think that customers will notice any major changes on the store shelves.

“I don’t expect people will have any ‘aha’

moments, the shift will be gradual. But some products have already undergone a change. Many of our bed linens have a paper band wrapped around them instead of being packaged in a tight plastic bag. We have also got rid of blister packs for some of our light bulb ranges. Our on-pack communication, which shows the shape or pattern of the product, will probably also change, since some of the products will be slightly covered,” explains Kjellberg.

There’s still much work to be done, but Kjellberg is optimistic about achieving the goals they’ve been set.

“It’s a joy to work on this, and I’m really proud of what we have achieved, even though we haven’t reached our goals yet. A lot of time and energy has been invested by many colleagues at IKEA, and it’s an honour to present this project and commitment.” ●



Marion Tharcis

embracing a bygone age

Marion Tharcis of Cocorico Letterpress is deeply attached to the inherent charm of old printing methods. She and her graphic designer colleague Thomas Grenetier create custom designs printed on paper with a tactile feel.

1

How would you describe your process?

The letterpress machines we use are decades-old, yet they are decidedly versatile. Not only do they allow us to print with Pantone inks, they also handle debossing, embossing, foil stamping, cutting, perforating and creasing – obtaining unique results every time. We get childishly excited when a new printing project comes in and I never stop learning. Each day, there are technical challenges to overcome, small and large; as much as I love old letterpress machines, they do keep us on our toes. And so do our creative clients, who push us to keep innovating, both in how we think and go about our production process. Though there are generally no routines, the constraints of our process impose a certain framework – but this can, in itself, inspire new ideas and solutions.

2

Tell us about the paper types you currently favour.

We work almost exclusively with uncoated papers – and not always crafted from wood pulp. Cotton-based paper, for instance, is particularly suited for letterpress printing, where thickness and flexibility are key. Paper manufacturers keep innovating, coming up with beautiful paper types made from upcycled materials. These are increasingly in demand across the stationery industry. Artisanal-style “handmade” paper varieties, replete with frayed edges, are sought after for wedding invitations – a trend spurred on by social media.

3

What are the biggest industry challenges today?

The sector’s current struggles are in part due to rising energy and raw materials costs. Production disruptions are becoming more frequent and in some cases factories end up closing, resulting in restricted supply. As for publishing, many readers, like me, remain deeply attached to paper – despite the fact that everything is played out digitally these days. When we look at the commercial printing market, it is largely attributed to advertising print, and today the lifespan of a printed flyer may be shorter than a TikTok video. But as a consumer, biased as I may be, I find digital advertising aggressive and intrusive. I would prefer to receive a printed catalogue or leaflet, which I can flick through at a time of my own choosing, rather than being bombarded with digital newsletters. ●



This is Marion Tharcis
Establisher of Cocorico Letterpress, an independent printing company based in Scionzier in the French Alps, in 2014.

**This is****Gemma O'Brien**

Sydney-based designer, known for her bold floral motifs and distinctive graphic style generally. Her work gives life to everything from beauty packaging to murals.

Not one to shy away from colour and boldness, designer and artist Gemma O'Brien is celebrated internationally for her distinctive graphics and illustrative lettering, often brought to life on paper.

1 **When did you discover the charm of paper and printed media?**
When I first got into design I fell in love with letterpress printing, which acted as an educational gateway to typography. It was the physicality and the tactile elements that appealed to me. I carried this through to my practise as I went on to work as a commercial designer and artist. I enjoy the process of working physically as opposed to digitally. In my experience, people seem to connect deeper with physical objects – paper and printed matter included. Paper plays a big role in multiple stages of my creative process. I'm still very hands-on gathering visuals – so even if I take photographs or screenshots, I print them all out in colour and stick them into a big paper diary.



Gemma O'Brien/ daring designer

2 **What inspires you to develop creatively?**
I'm endlessly inspired to keep experimenting with my hands, using paper in different weights, along with oil pastels, paint and pencils. I love the slow pace and physicality of this working method. I sometimes find that creating works on paper after working digitally requires a lot more patience. It's all about trial and error, and this process alone is very rewarding. I also find paper inspiring in itself – the different levels of smoothness and weight, the specific quality and physicality changes the experience and, of course, the finished piece. For my large-scale works, I use big rolls of paper to plot out my hand-painted designs. In a recent exhibition for Tiffany & Co in Shanghai, we opted for wall-painting in an almost stencil-like style, and all the designs I created were rendered in paper.

3 **As a designer working a lot with paper and print media, how do you predict your role will change in the future?**

I've already started seeing a change in my process. I used to work around 85% on paper and this has shifted towards working more on the iPad and digitally, generally. Sometimes you have to push yourself to spend more time and effort to bring paper into the process again. I create a lot of packaging for beauty brands and other types of companies – here, paper is, of course, a central ingredient. I think my art practise will always involve that physical aspect and I'll continue to cultivate these processes. It remains to be seen whether the commercial projects rolling in will change in nature over time. Our relationship with physical objects keeps evolving, which in turn might change the type of projects I get to embark upon. ●



**This is
Christer Sandberg**

PhD with focus on mechanical pulp, R&D specialist and project manager at Holmen. Sandberg helped design the new TMP line that was built in 2008 in the Holmen paper mill in Braviken. It was the first large, energy-efficiency improvement in the pulp production in Braviken.

Christer Sandberg/

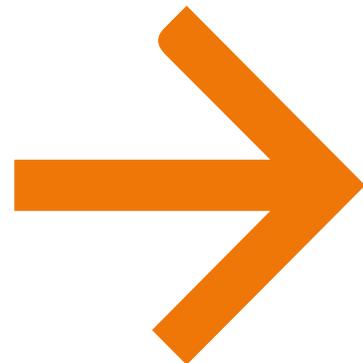
passionate about wood fibres

He lives out in the forest and is as passionate about nature as he is for technology. Christer Sandberg is renovating his 18th-century house using sustainable techniques. He is also one of the world's leading experts on mechanical pulping.

SOME 30 KILOMETRES west of Norrköping lies a smallholding called Lilla Ökenkärr. Christer Sandberg and his wife Lena moved here 30 years ago. He had just completed a master's degree in energy technology at the Royal Institute of Technology and he and Lena had long dreamt about living in the countryside.

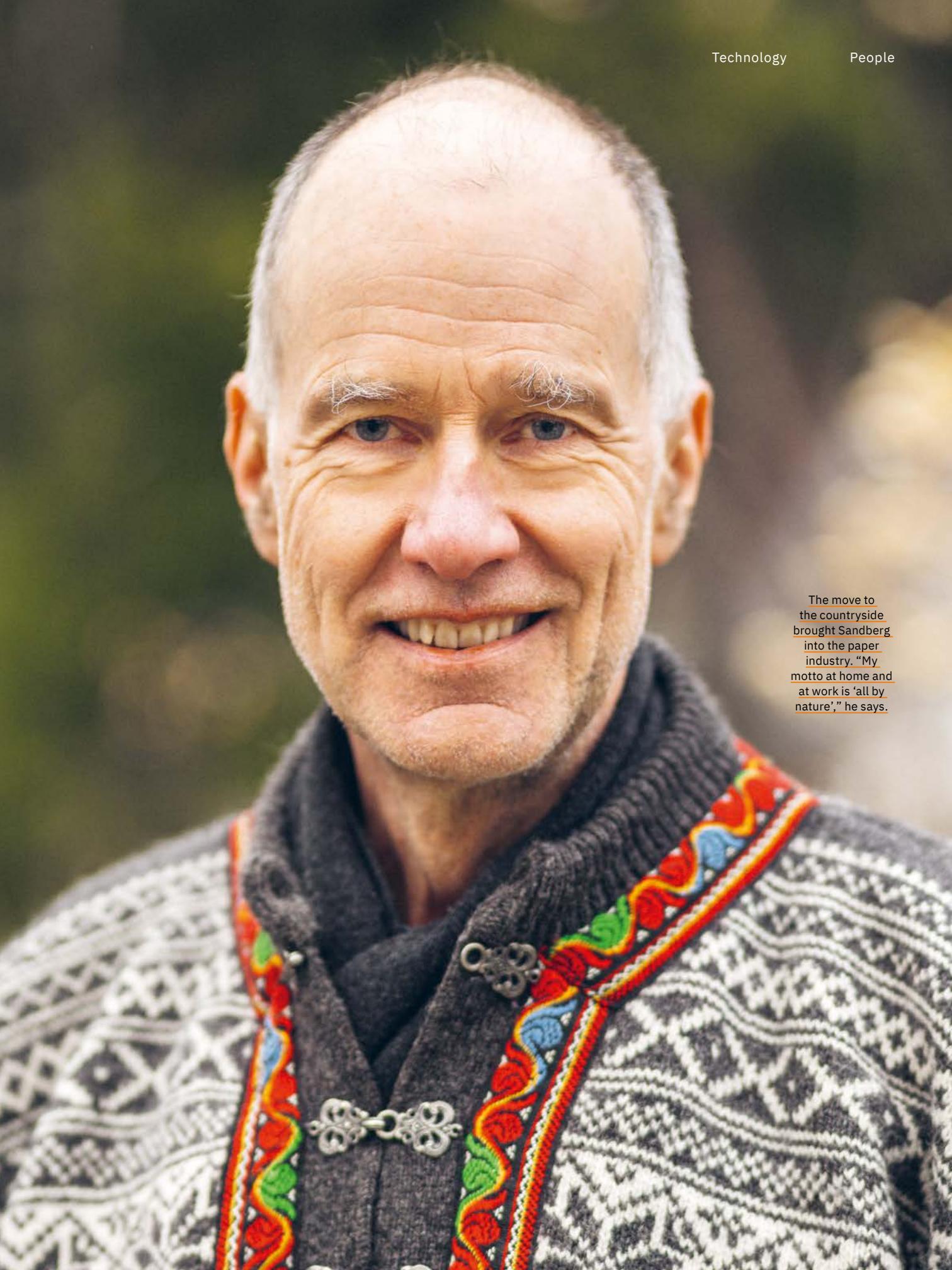
Since then, they have lovingly restored their home using traditional methods: lining all the walls with clay plaster, making almost all the paint themselves and using timber from their own woods, that is sawn and planed by a neighbour.

"I want to use what nature provides to make things that people love, like timber houses and paper. It gives me a special feeling and lets me nerd out on the properties of wood fibres at work and at home," says Sandberg, who works as an R&D specialist and project manager at Holmen Board & Paper.

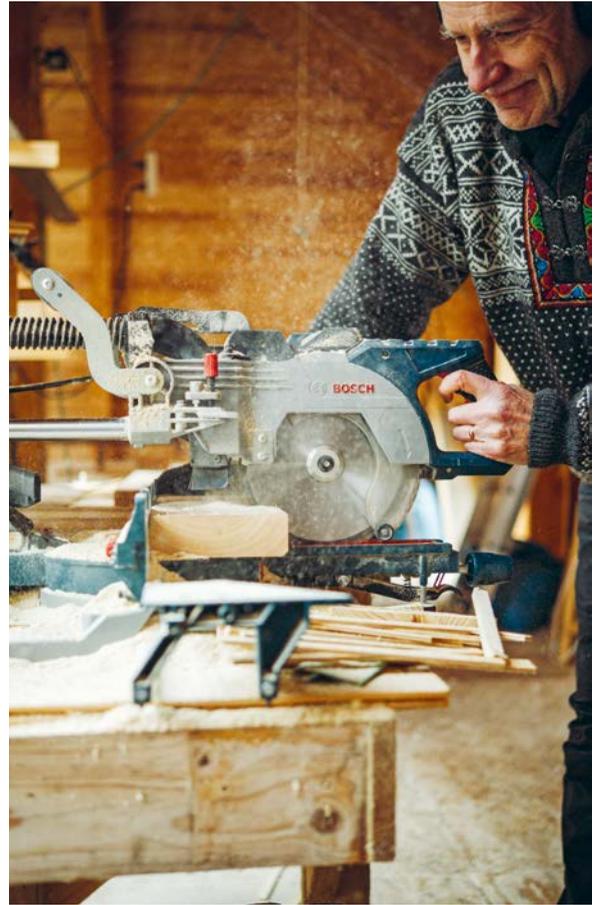




**“I want to use what nature provides
to make things that people love,
like timber houses and paper”**



The move to the countryside brought Sandberg into the paper industry. “My motto at home and at work is ‘all by nature,’” he says.



THE MOVE TO the countryside also brought him into the paper industry, when he started as a development engineer at the nearby Holmen paper mill in Braviken. A couple of years later, he joined the newly formed Paper Product Development group, where he still works today.

“I find it fascinating that you can tailor the properties of wood chips and turn them into such widely differing products – from opaque, super-fine paper to light but stiff paperboard,” says Sandberg, holding up a wood chip.

As part of his development work at Holmen he has helped to create simpler and more energy-efficient thermomechanical pulping (TMP) processes that allow wood fibres to be customised for various paper products, including printing paper and paperboard packaging. Or, as Sandberg himself describes his job: “I work with energy and quality.”

His interest in development also led him to begin part-time research at Mid Sweden

University in 2010, and, more recently, to study for a doctorate. As a result of this research, he was awarded a doctorate in chemical engineering in 2022. His thesis shows how the manufacturing process for mechanical pulp can be greatly simplified while also reducing energy consumption by 600 kWh/ton, or around 30%, compared with current technology.

“It also makes the process easier to control and results in more consistent paper quality. The technology hasn’t been implemented yet, but I’m convinced that it will be,” says Sandberg, adding that it can be used to manufacture printing paper as well as containerboard products.

SO HOW DOES the TMP process work? The debarked wood is chipped and ground down in refiners to separate the wood fibres from each other and create the desired paper pulp. Virtually all the constituents of the wood are retained in the TMP process. Around 97% of the wood can be used to make paper. This

Wood and wood fibres play a central role for Sandberg – both at work, developing the TMP process, and at home, renovating his old house.

“I find it fascinating that you can tailor the properties of wood chips”

is a much higher percentage than in many other pulp manufacturing processes. In the chemical pulping process, almost half the wood content is lost during cooking.

“In my research I looked at how the TMP process can be simplified by making the initial refining stage more efficient. By using the right machines and the right conditions – high steam pressure, the correct machine temperatures, a bit of chemistry and redesigned grinding discs – we can save energy and double the output of these machines,” Sandberg explains.

IN THE TMP PROCESS, around one billion fibres per second are processed in the refiners. Different tree species have different types of fibre, which also have different properties depending on their location in the tree, the age of the trees and the fertility of the soil in which they grew.

“So the properties of the paper are a combination of the properties of the fibres and how they are processed,” he says.

How are fibres processed in TMP?

“All fibres are made of different layers, and in the pulping process we separate them from each other and peel off the outermost layers to make the fibres more flexible. Depending on how this is done, the fibres can be designed for different purposes.

“When you’re making printing paper, you want the fibres which look like straws in cross-section to compress, so they attach well to each other. That creates a structure with good printing properties. The fibres must be well processed but not damaged – it’s a balancing act.”

How do you see the future of paper?

“Digitalisation will continue, but from a sustainability perspective it may be better to keep some things on paper rather than in the cloud. Paper has a special feel that simply cannot be replaced.” ●



In the TMP process, around one billion fibres per second are processed in the refiners.

“The person is a driving force behind the company, using many different paper grades”

“She is passionate about paper and print, and guides her customers in the right choice of paper and the power of combining paper and print”

“It’s a pure joy to browse through their high-quality paper publications”

“Choosing the right paper for books is important. She always searches for the best match and for something new – it could be a new grade of paper, a new print technology or a creative design idea. It’s not just the book content that’s important, but also the look and feel in the reader’s hands”

People making a difference

In this issue, we’ve featured just a few of all the genuinely passionate people in our business. There are many of you who continuously promote paper and print – every day – in your line of work, and it doesn’t go unnoticed. Here are some of the tributes from our readers.

“ She personifies ‘someone who goes above and beyond in promoting the impact of the beauty of paper and print’”

“ The person is an iconic defender of the paper and print industries in France”

“ When she talks about paper, everyone goes silent”

“ He stresses the importance of print books in learning and education”

“ For many years, she has defended paper, and the right paper for the right usage. She believes in the importance of haptics”



People with passion

Paper is far more than simply a product or a tool – and one of the reasons is the people that work with it. We have dedicated this issue to everyone who develops and promotes paper, print, and packaging.

Creatively and sustainably.

Professionally and passionately.

Here are some of their stories.

HOLMEN

Holmen Board & Paper

Vattengränden 2, 601 88 Norrköping, Sweden
holmen.com/paper