

PANL

Publishers' Newsletter

LOST IN THE
TRANSLATION

2018 - A PUSH TO
THE FINISH

MONUMENTAL
PROJECT RELEASED

DIGITAL
CONNECTIONS

WORKING WITH
UNCOATED
COVER STOCKS

PAPER

CAPITAL UPDATE

FALL 2018 PNL – INTRODUCTION

Greetings from the Canadian Prairies, where we are surrounded by crops being harvested and end-of-season agriculture work being done. Just like the farmers around us, we are in our own harvest season – of books. It has been an exciting summer and fall for us as we have millions of books leaving our plant destined for readers all around the globe.

The trend of increased book production continues for Friesens. We are incredibly pleased with the new hardcover line we installed in early 2018. The foundation laid early in the year is paying dividends now, as we have had a year of increased book production with strong results in on-time delivery. In addition to that, the new LED press installed in May is performing well and has had a number of customers experience the “instantly dry” sheets that saved them time and money by eliminating the need for flood varnish.



Besides new equipment, our investment in people continues to be our biggest success. Without qualified people in all departments, none of this would happen. We have added shifts, increased training, and have had great teamwork provide added capacity as we are in the busiest “book harvest” season of the year.

All the employee-owners at Friesens hope that you are having a great season of publishing, and strong sales. We are thankful for your business and look forward to a strong finish in 2018. We are already making plans for continued investment in 2019, and look forward to sharing that with you in the coming months.

2018 – A PUSH TO THE FINISH

Byron Loeppky

Three-quarters of 2018 is already in the books and it’s tough to believe we are already planning for our annual Christmas shutdown. I am writing this while at the end of a two-week trip to Europe to investigate various pieces of equipment for our bindery. There has been a lot going on during the first half of the year.

Sales are up three-quarters of the way through the year in both our Book and Web Divisions. Sales are up Five percent in Book, while Web sales are up 19 percent. Margins are improving slowly, but pricing is still relatively tight in the market.

Most areas of production continue to see increased numbers. Impressions on the sheetfed presses are up Eight percent, web press impressions are up 25 percent, and digital impressions are up seven percent. Softcover books are up 27 percent, while hardcover books bound are up five percent for the year.

I am pleased to confirm that we have entered into an agreement with Müller Martini for another HC line. There are more details on this and other equipment developments in the capital report in the *Publishers’ Newsletter*.

The changes we made to our summer vacation strategy increased our capacity to volume during the summer months and helped the transition to our busy fall season. Our YTD average for missed delivery dates is six percent this year, compared to 12 percent last year.

The recent acquisition and merger announcements from both competitors and suppliers remind us that our industry remains in a fluid state.

We continue to stay the course. We have added speed, quality, and new technology to our offset equipment in the last few years. We have made a long-term commitment to stay in hardcover books with a new bookline in 2018 and another in 2019. Our perfect binders are in very good condition. We continue to explore new digital printing and finishing solutions that could provide new opportunities for us in the future. We made significant capital investments in 2018 for our Book and Web plants and will do so again in 2019. We are reconfiguring our plants so we can allow both the Book and Web Divisions to grow.

Our Book planning session with our leadership team is scheduled for early next month where these and other topics will be covered as we review our strategy for 2019.

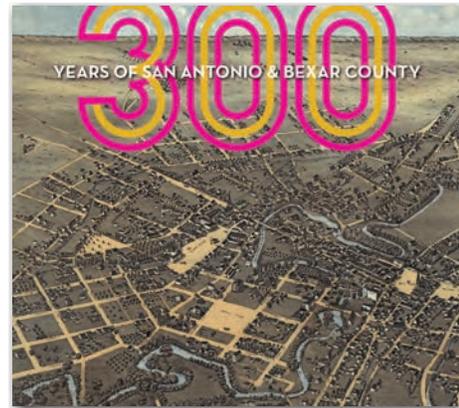
Thank you for entrusting your work to us this year and I wish you a prosperous fall season.

FEATURE BOOKS



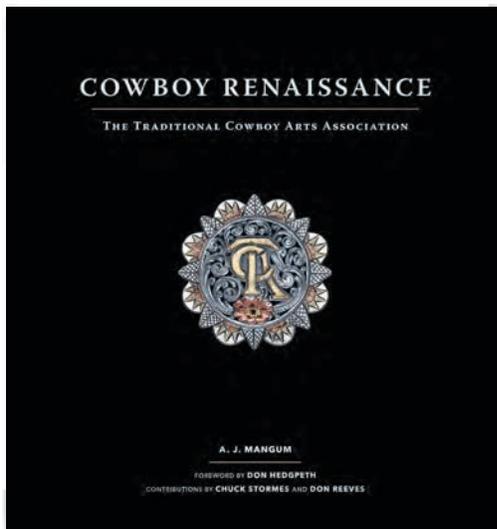
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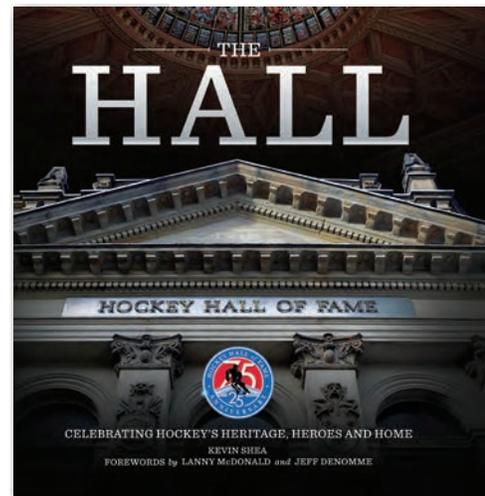
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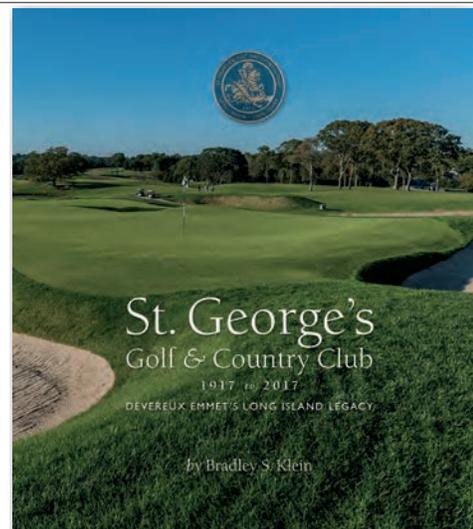
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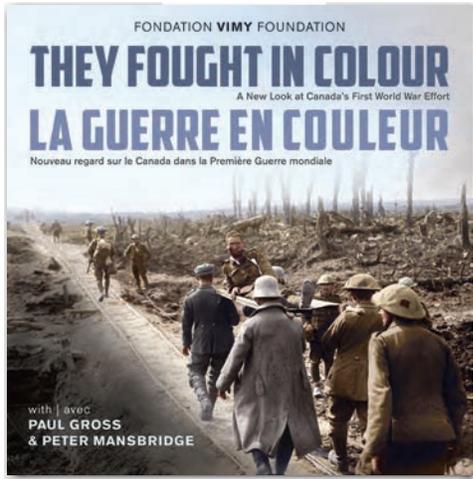
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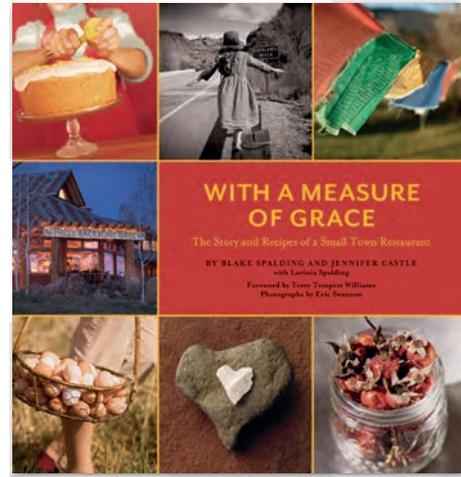
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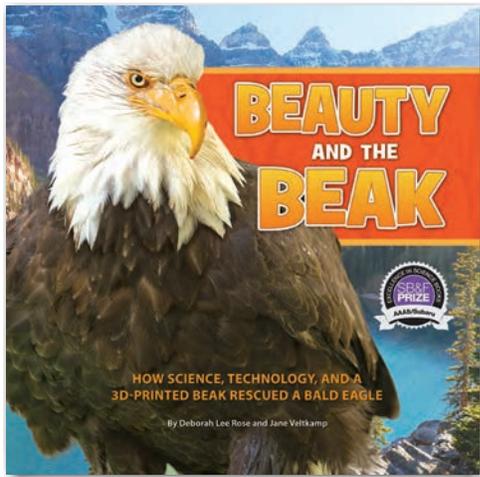
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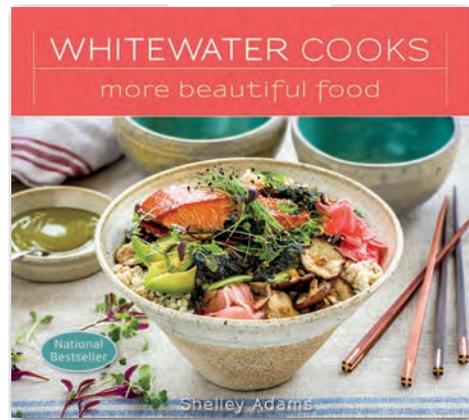
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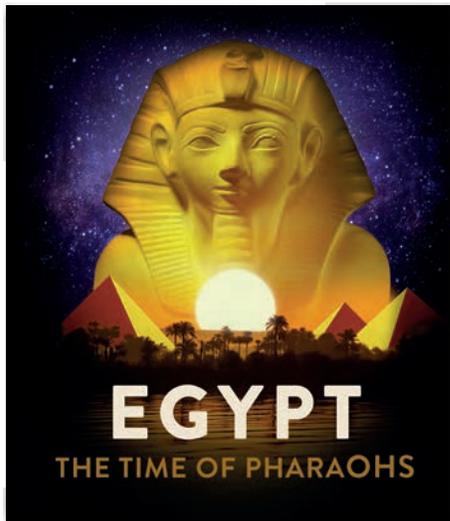
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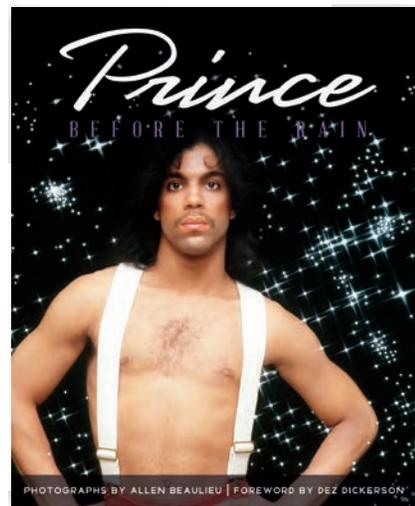
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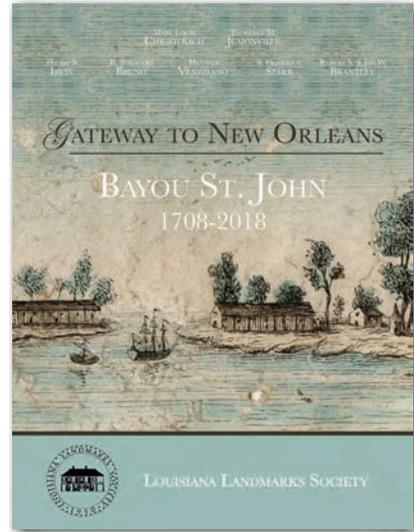
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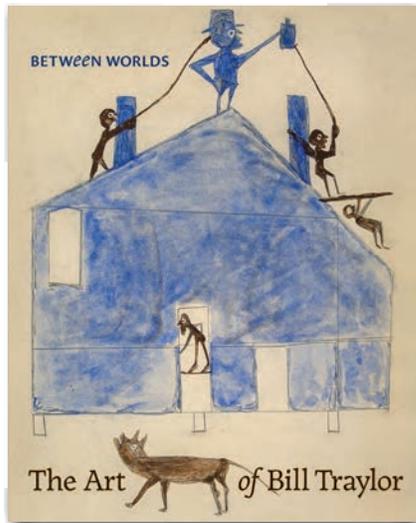
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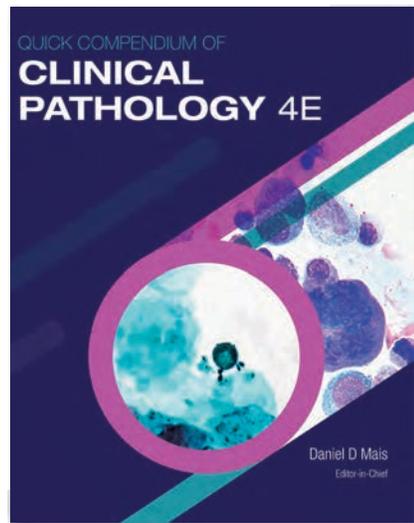
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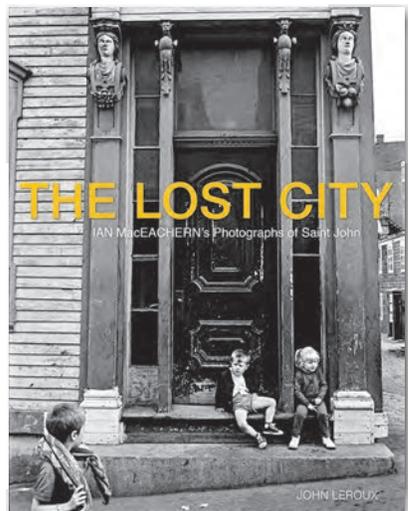
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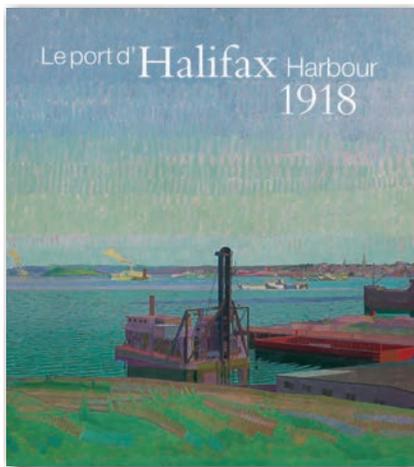
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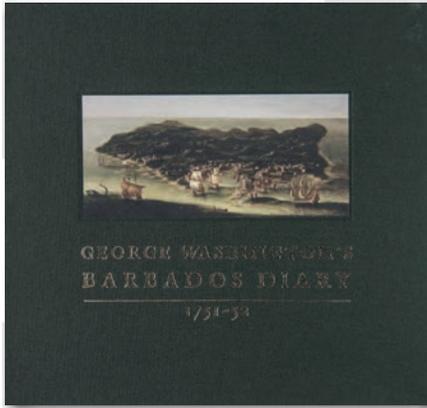
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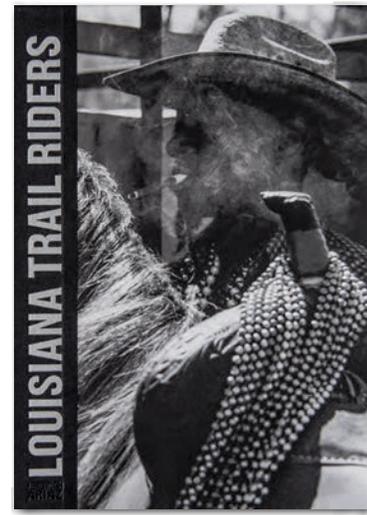
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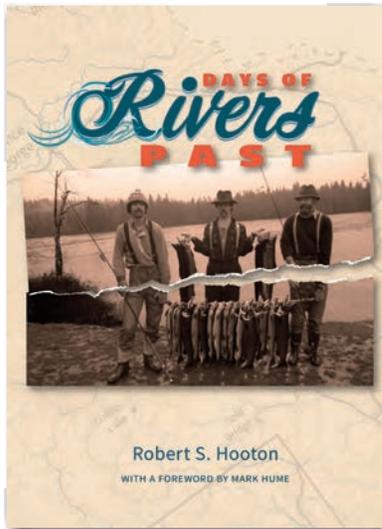
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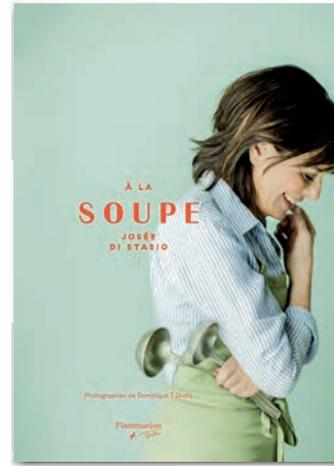
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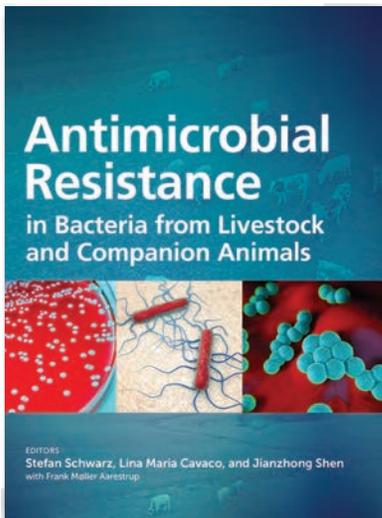
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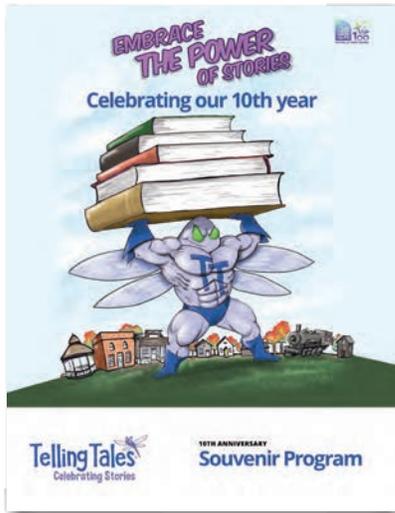
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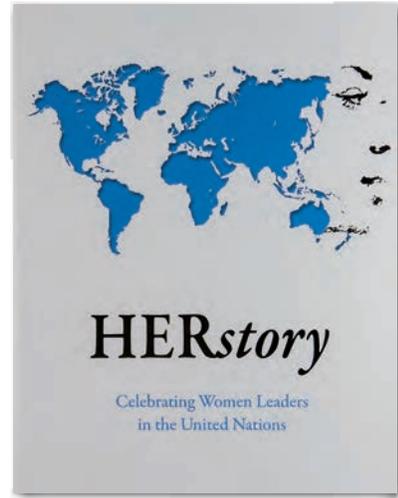
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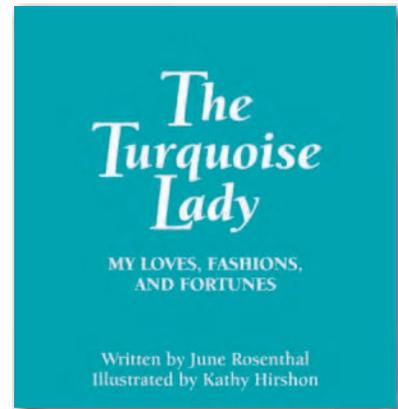
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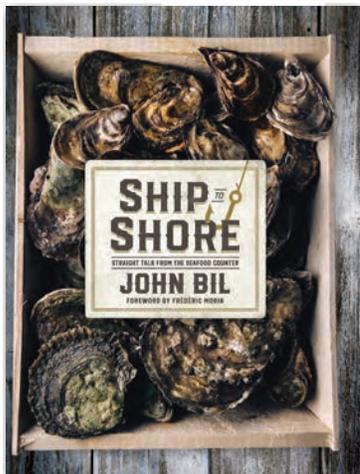
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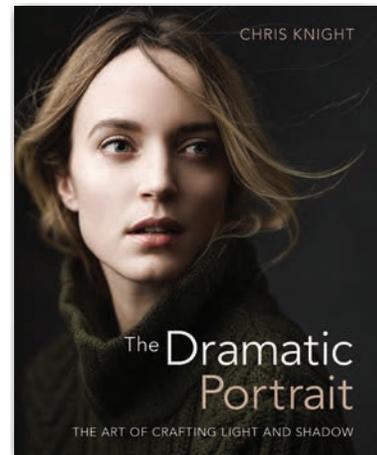
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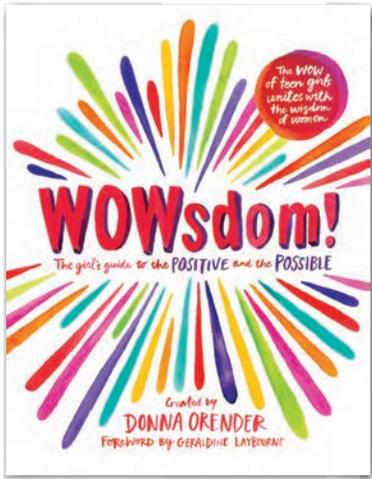
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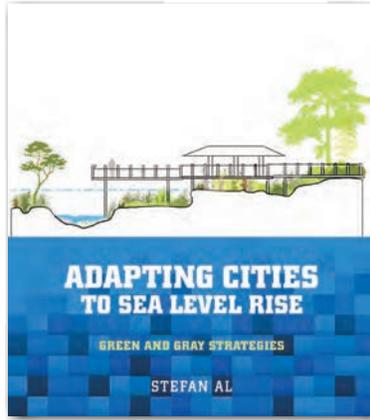


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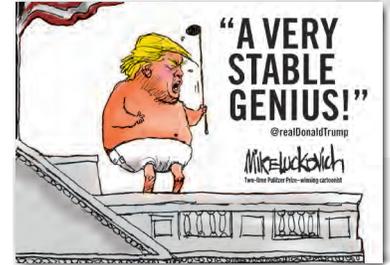
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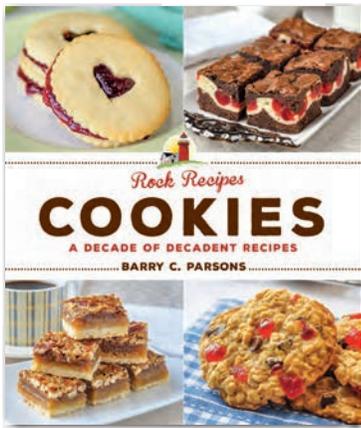
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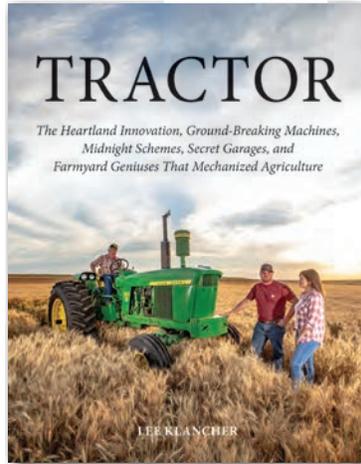
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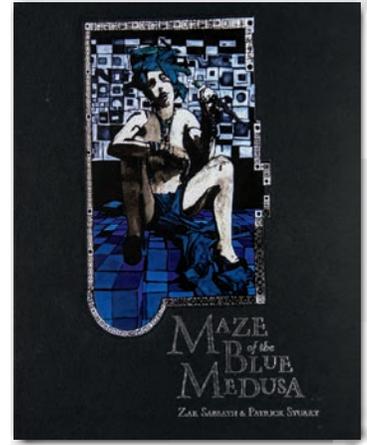
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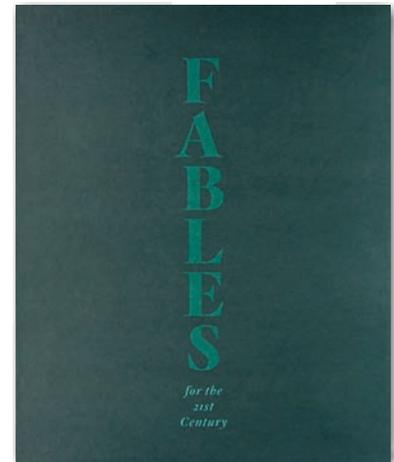
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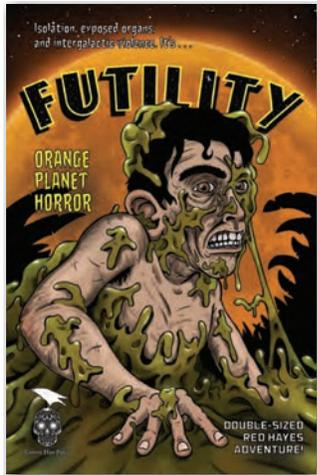
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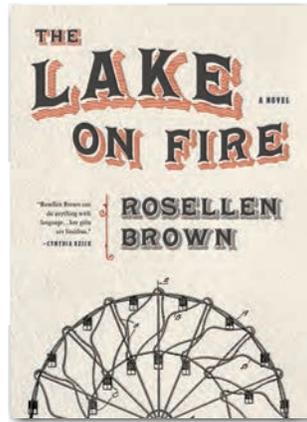


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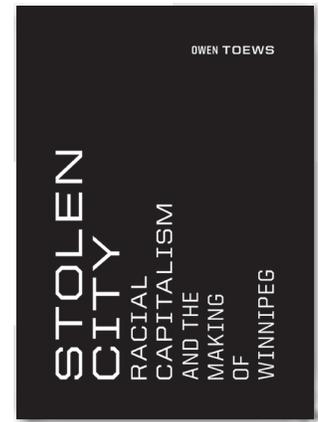
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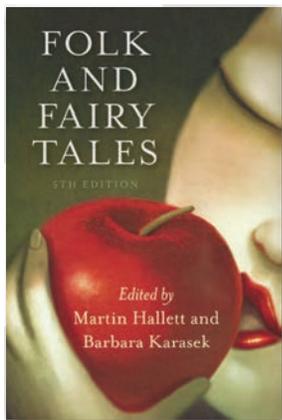
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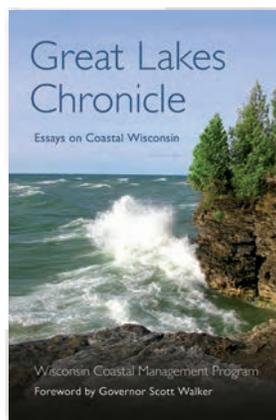
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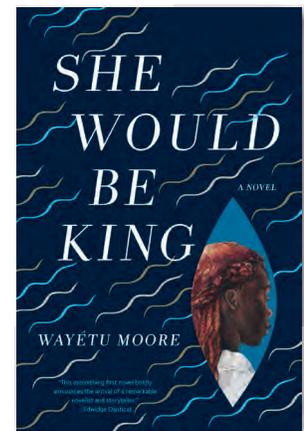
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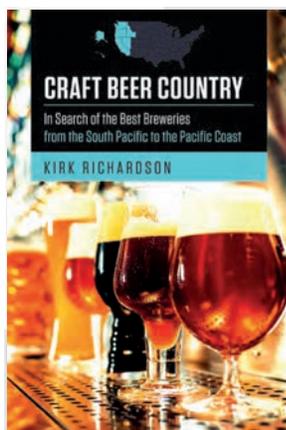
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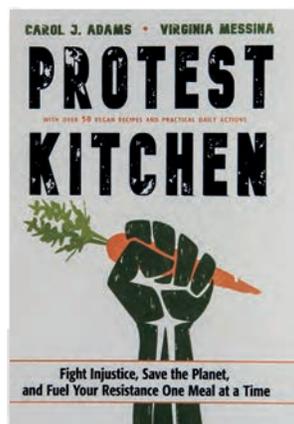
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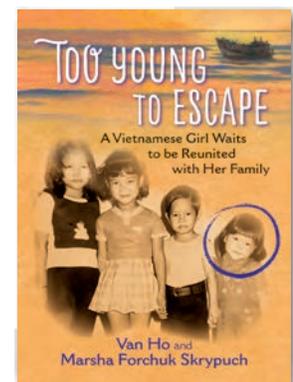
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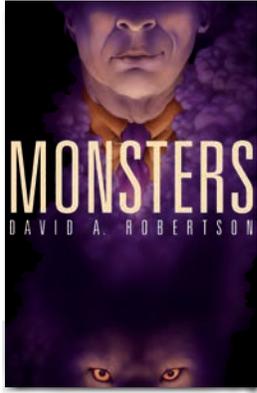
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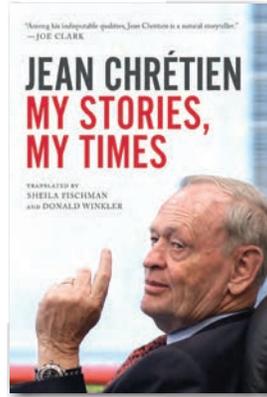


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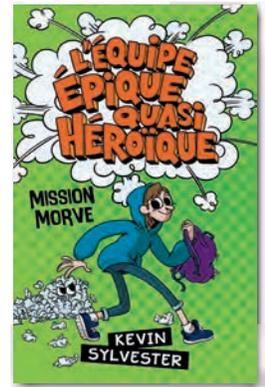
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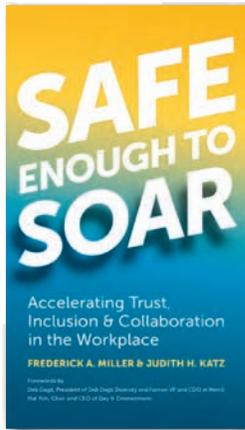
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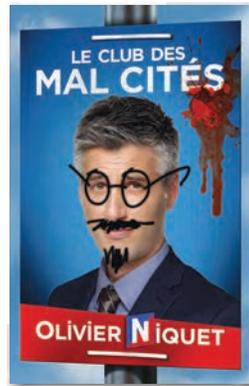
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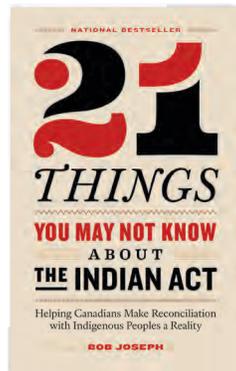
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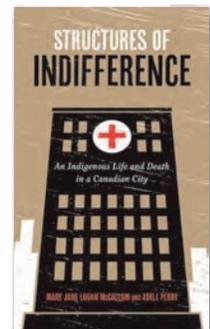
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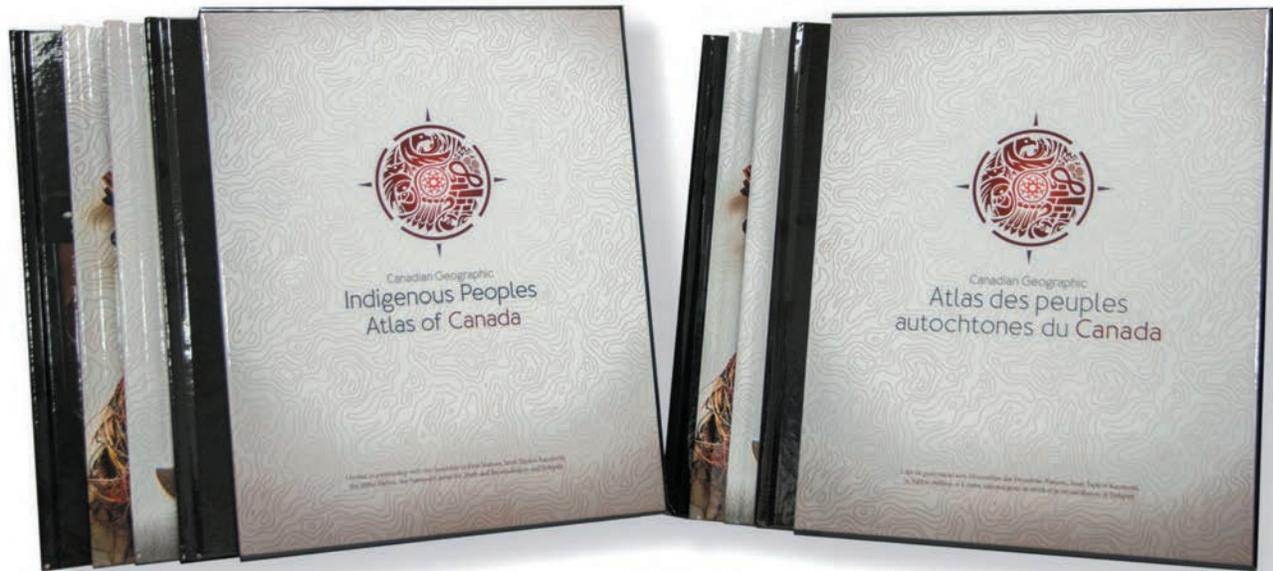
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Publisher Trim Size/Pages
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MONUMENTAL PROJECT RELEASED INDIGENOUS PEOPLES ATLAS OF CANADA

Ryan Hildebrand



Friesens had the pleasure of being a part of producing a groundbreaking and ambitious new educational resource published by Canadian Geographic. We are proud to have been chosen as the book and slipcase manufacturer for this four-volume book set assembled and inserted into a slipcase. It has been published in both English and French. The Atlas was released this summer and has been well received by all who have seen it.

Following is a statement about the project from the Royal Canadian Geographic Society:

Canadian Geographic published the Indigenous Peoples Atlas of Canada in partnership with the Assembly of First Nations, Inuit Tapiriit Kanatami, the Métis Nation, the National Centre for Truth and Reconciliation and Indspire. The four-volume set shares the stories, perspectives, voices and history of the Indigenous Peoples of Canada.

The Atlas includes historic and contemporary maps and explores themes of language, demographics, economy and culture. Important topics such as treaties and residential schools are covered in-depth, as well as the contributions of Indigenous Peoples, their oral traditions and land-based knowledge.

It is the hope of the RCGS and its partners that this project will help build multicultural understanding, encourage dialogue and foster mutual respect between all Canadians. In recognition of Canada's 150th anniversary, it is important to understand how our shared history with Indigenous peoples has shaped our present-day reality, and how it may shape

our future. A key to a better Canada lies in forging stronger relationships with Indigenous Peoples.

As a company involved in many worthwhile projects, we want to pay tribute to the work done in partnership to create this groundbreaking and educational piece. We are proud to be part of the book publishing markets that create books that inform, educate, entertain, and inspire. We look forward to producing many more in the coming years.

CAPITAL UPDATE

Byron Loeppky

2018 has been a heavy capital year for us here at Friesens. As many of you may remember, during the first quarter of this year we installed a new Müller Martini hardcover line complete with backgluing, ribboning inserter, and jacketer.

In the second quarter, we installed a new large-format automated cutting system and a new 40" 4/4 Manroland LED press. We are just starting to experience some of the benefits that LED brings and it is providing clarity to how we can best make use of this technology for you, our customer.

We continue to update some of our older forklifts and are continuing on a path to add workstation lifts that make the work areas more ergonomic for our staff.

We are also well into planning for 2019. In the last few years we have been updating our offset press portfolio. In 2015, it was the Manroland 73" 4/4; in 2017, a Heidelberg 29" 5/0 with coater; and this year, the Manroland 40" 4/4 LED press. We are currently investigating digital press solutions to

augment the offset press capacity. These solutions may come to fruition in 2019.

In the bindery, we are so pleased with our first Müller Martini hardcover line that we have already ordered a second one. The only difference between the two lines is the second one will not have a ribbon inserter. The line will be installed in January of 2019, and should be operational before the end of the first quarter. At that point, we expect to decommission our oldest and last Kolbus hardcover line.

We are also looking at upgrading additional equipment in the bindery such as folders, softcover flap folding/gluing, and foilstamping equipment. In addition, with the possible purchase of a new digital press will come the need for additional finishing equipment.

New technologies we are keeping an eye on include a digital edge imaging machine that can print any image or design on the head, tail, and fore edge of your book. We are also considering adding capabilities to make Flexi-bind covers in-house.

An extensive two-week trip across Europe has just been completed, and will help guide the decision-making in the next month or two.

Lastly, as we talk about capital, I should mention that Heidelberg has recently announced the acquisition of MBO. We have both MBO and Heidelberg folders in our plant, so it will be interesting to see how this acquisition plays out in the market.

RECONFIGURING OF MANUFACTURING OPERATIONS

Byron Loeppky

The only constant at Friesens is constant change as we explore new ways to operate our business more efficiently and improve our service to our customers.

One area we undertook change going into 2018 was a reconfiguration of our manufacturing operations. We are bullish about the future of books, and you have seen us investing in more equipment. However, we also find ourselves running out of space. Our belief that we can continue to grow in all of our divisions has led us to start reconfiguring space in 2018.

This year we reacquired a 75,000-square-foot building that we had been leasing out for the past seventeen years. During the summer, we moved our fulfillment centre into this building and by the end of the year we will have moved our Think 4D and Packaging Divisions as well. This will allow all three of those areas to grow for many years to come. The 18,000-square-foot packaging building has been put up for sale (in case anyone is interested in owning a facility in Altona).

These moves will free up space in what is now referred to as our Yearbook/Web location. We have decided that we will convert that building into the finishing portion of our book business. The building already contains one hardcover and one softcover line, and in early 2019 it will include carton-making, shrink-wrapping, specialty equipment, and our shipping department. This will also be the location of the second hardcover line we purchased. Over time, we will look at moving the one remaining binding line, a perfect binder, to the same location, along with the cover decorating department.

By moving the above-mentioned equipment out of our current Book Division location, we will free up some much-needed space. It will allow us to reduce the number of trips required between buildings, create a better organized space for paper and roll storage, allow us to add additional sheeting/press/bindery capacity in the building, and create a safer work environment for our staff.

In addition, we are looking at moving our prepress and administration from Yearbook into our Book/Web front office. We are currently exploring various options, but the one thing we know is if we move ahead, we will need to remove the atrium that has been a fixture in our Book Division front office.

When all the changes are complete our facilities will look as follows:

- Our newly acquired building will house fulfillment, packaging, and Think 4D. Our IT and accounting departments are also in this facility.
- Our highway location will be our finishing facility.
- Our current downtown location (Book Division) will be our pre-finishing facility, which will include prepress, sheeting, press, folding, and sewing and house all administration functions for Book, Yearbook, and Web.

Between the equipment we installed and the moves we are making, our maintenance department has been in demand, and their performance has been outstanding. It is one of those areas that often goes unseen by our customers, but not by those in our plant, so I want to take this opportunity to introduce you to them.

The team is led by Ron Toews, our facilities manager. Ben Klassen looks after press repairs, while Juergen Issak takes care of the bindery. Larry Hamm is our in-house electrician, Michael DeGroot looks after HVAC/plumbing, and Johann Spies is our electronics expert. Peter Unger and Peter Hagin look after the physical facilities.

LED PRESSMAN INTERVIEW

Byron Loeppky

Q: Please introduce yourself. How did your career start at Friesens and how has it progressed to this point?



A: Hi, my name is Nathan Bolduc and I started my career here at Friesens as a feeder at the age of twenty-five. After four and a half years, I jumped at the chance to become a lead operator on a Manroland 50" press. I continued learning the craft of printing for eight more years, at which time I made the decision to become a leader at Friesens in the pressroom. Today, with eight years of leadership experience, I have been given a unique opportunity to tackle the world that is LED UV printing.

Q: What do you see as the key benefits of LED technology?

A: The key benefits to LED UV include instantly dry ink for immediate turnaround. This leads to less product sitting on the floor for extended periods of time, which frees up valuable floor space.

Another benefit is the ability to print on a greater variety of substrates, from unique papers to more common paper types and even plastics.

Quality is a benefit; marking is eliminated as the sheet travels through the press or post processing, as the sheets can be handled immediately without fear of wet ink.

Also, the press does not require press powder, which means a powder-free sheet, cleaner press, less wear on moving parts, and a cleaner plant.

Q: What makes this press more efficient than previous press technology?

A: The ability of the press to do multiple functions at the same time. It can wash all eight blankets and all eight impression cylinders while changing all eight plates at the same time. A process that in the past took eleven to twelve minutes now takes three to four minutes.

Also, file management and press function settings. These items allow the operator to manage the colour files and press settings from one job to the next to remove redundancies in set-up procedures.

The inline colour pilot is the camera system inside the press that measures colour and monitors registration at all times. Ask any press operator what saves the most time and they will tell you that the ability to read all colours at the same time instantly is the greatest time-saver of them all.

Q: What improvements in quality control have been implemented on this press?

A: Inline colour pilot for quicker more accurate colour monitoring. This helps ensure colour changes are quick, precise, and stable, leading to less variation.

Also, LED ink curing, which reduces marking at every stage of the book-making process, including lamination adhesion to the cover.

Q: If you were to pick one, what do you see as the most significant innovation on this press?

A: Without hesitation, it's the LED UV. LED curing versus traditional UV is much smarter and much safer. There is far less power consumption, no more UV bulbs filled with mercury, they're instant on and instant off, there's no heating up and cooling down, and the durability (life span) is not even close: LED is ten thousand hours or more versus seven hundred hours for traditional UV.

Q: What has the response by others in the company been to this press being installed?

A: Honestly, it's been mixed, but I would attribute the mixed feelings to its newness. Not a lot of staff have had a chance to come and take a look or even work with the product coming off the press. The biggest surprise most staff experience is the speed at which the press runs (sixteen thousand impressions per hour), but the real shock is when you hand them a sheet hot off the press (pun intended) with lots of ink coverage on it, and they don't have wet ink on their hands. It's something they're not used to.

PAPER, PAPER, PAPER

Andrew Fennell

I wish I could inform you that paper supply is improving, that prices are moderating, and that the future looks rosy!

But unfortunately, that is not the case. Paper supply (both coated paper and uncoated paper) for books is tight, and is not improving. Prices have shot up, and may increase again in the next few months. And forecasts from the major North American paper mills and from paper industry analysts on this

continent indicate that there is no relief in sight. It is indeed a time in the paper industry that turns the norms of the last ten to fifteen years upside down.

UNCOATED PAPER

Uncoated freesheet (UFS) is the paper type (or category) that has been the most challenging for many in North America in the last few months. While demand has not changed much year over year, supply has been significantly curtailed. The many mill and machine closures over the last four to five years have finally resulted in a state of short supply. As one source puts it: "... paper demand is still down, but the mill capacity reductions have outpaced the reductions in demand."

Most, if not all, uncoated mills are "on allocation," which means that only paper buyers that have a good, consistent history of purchasing paper from a mill can get paper from that mill, but are restricted by a limit determined by the buyer's historical purchases. Orders from new buyers are not accepted when a mill is on allocation, and existing buyers can generally not get more paper than what is allocated to them by the mill. Essentially, if you are not already part of the club, you can't get in.

Additional (and unfortunate) consequences of tight supply in the UFS market have emerged in the last six weeks as well. Some UFS mills are narrowing their product offering, which means that less attractive segments of their business are being curtailed or eliminated. This is particularly true of more specialized products that were only produced infrequently, as the mills focus on maximizing efficiencies with high-volume runs of their main products. And because operating rates are very high (most are above 90 percent, which has been unheard of for many, many years), mill inventories are much lower, lead times have increased considerably, and any unplanned downtime means orders get delayed and delivered later than planned.

COATED PAPER

The situation is not as troublesome with coated freesheet (CFS) paper, but the market is tighter than it has been for many years. With the sudden closures of Appleton Coated and West Linn, the remaining coated paper mills experienced a surge of new (to them) business. Operating rates spiked, and while it's not been overwhelming (as with the UFS mills), the coated paper mills have enjoyed very full order books. There have only been a couple of market-wide price increases in the last year, but it's certainly possible that another increase could be announced before the end of this year. Other than in a few rare instances, lead times have been fairly normal for CFS paper.

The exception to this not-so-bad story on the coated side is that the mills have also pared down their product offerings. One example of this is lightweight coated sheets. A year ago, we could have called upon at least five paper mills to buy

50# or 60# gloss paper. Today that number is down to three, but two of them offer web-formulation sheets only (which are not suitable for sheet-fed presses). The mills are carefully deselecting products that are less attractive in tight markets.

OTHER PAPER CATEGORIES

We have also experienced some challenges in other paper categories in the last few months. Uncoated groundwood paper mills are on allocation, and prices have spiked. A TD Bank analyst recently stated that "groundwood paper prices moved higher in September and are now at the highest levels since late 2013." Coated card (C1S and C2S) supply has been stable, but prices have increased. Engineered endleaf paper supply has been limited. And normal lead times for many paper products are now much longer. One commentator advised that "higher prices and supply shortages remain significant headwinds for North American paper buyers ahead of the peak print season ... and instead of the customary summer lull, activity is more frantic than usual."

OUR RESPONSE

It is a different time in the paper industry, certainly in North America, and of course that means that our purchasing strategies are different too. We have increased our local paper inventories considerably, we have gotten "closer" to the mills, looking for opportunities and monitoring orders more carefully, and we are "buying ahead" much more than we ever have. In one quite recent case, we placed a truckload order for a specialty grade that will only deliver in early January (a sixteen-week lead time – another unheard-of situation). Lastly, we are being more creative in looking for ways to effectively use sheets and rolls that are available to meet the needs of customers.

FORECAST

As I indicated previously, the major North American paper mills and paper industry analysts on this continent have indicated that there is no relief in sight, at least not in the next twelve months. There are no new paper machine startups planned, and the only restarts will be paper machines that are expected to make packaging or tissue grades. Demand for UFS and CFS is not expected to wane in North America in the short term. So, we expect this tight and challenging paper market to continue for many months. Some speculate that an increase of imported UFS paper from Europe or Asia could affect the tight supply, but skeptics abound regarding that theory, especially with the tenuous trade relations that have emerged via the US government. We will remain diligent of course, despite the challenges, and expect to have our customers' paper requirements available when needed.

WOW COVER FEATURE – THE LION KING: TWENTY YEARS ON BROADWAY AND AROUND THE WORLD

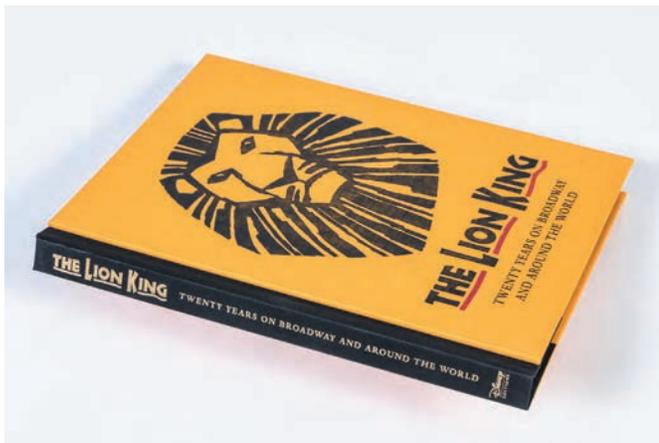
Ryan Hildebrand



In this issue, we are featuring a unique hardcover produced for *The Lion King: Twenty Years on Broadway and Around the World*. This deluxe edition book is truly fit for a king.

As with most of these books we feature, I wish you could see and touch the book in person. The cover is a three-piece case where the front and back panels were wrapped separately using Brilliantia (yellow). We then created the spine strip using Brilliantia (black) and glued it to the inside of the front and back panels. The front panels were foil stamped in two colours, with the black foil being done with a distressed look.

In addition to the unique cover binding and foil, each book was hand numbered and inserted into a special gift box we created in our Packaging Division. All these items were packaged together and delivered to a star-studded event in New York to celebrate this Broadway smash hit.



The specs and process for this hardcover are as follows:

- Front and back panels are Brilliantia FSC Mellon over 150 pt. board with black and red foil on the front panel
- Spine panel is Brilliantia FSC Black over 150 pt. board with gold foil
- Special hand-assembled three-piece case in which the spine strip is glued to the inside of the front and back panels
- Special hand number on each book on a 40 lb. Glama Natural, Clear tip-in sheet
- Books inserted into Special Edition book box. The book box is made with a printed case over 120 pt. board and finished with matte, scuff-resistant nylon laminate. The inside tray liner features a 17 pt. Eco Cover Matador, black to match the black spine strip of the book.

It takes a special show to last twenty years on Broadway and grab the hearts of audiences around the world. It also takes a special book to celebrate this remarkable show and grab the attention of those that receive it. This one certainly did that. The combination of the material, unique binding, and multi-colour foil really made this a WOW cover. While it is hard to fully appreciate the design and textured material from the photo, I can tell you this one stood out for me.

Ask your sales rep for the options and capabilities we have to make your next cover a WOW cover.

FRIESENS WINS FIFTEEN AWARDS AT INTERNATIONAL PRINT COMPETITION

Ryan Hildebrand



Friesens won fifteen awards at the Premier Print Awards Competition held in Chicago in September. Among them was a Benny Award, which is the highest honour given. The Benny Award is considered the “Oscar” of the printing industry. While we are proud to accept the accolades, we realize it is the publishers that deserve equal credit. We want to thank you for trusting us with printing your books.

Special congratulations to Les Éditions des Plaines, the publisher of *Portraits of the North*, the book that won the Benny Award. It was entered in the high-fidelity Art Book Category for one- or two-colour printing.

The Premier Print Awards is the graphic art industry’s largest and most prestigious worldwide printing competition. They recognize outstanding achievement in print production. Along with the Benny, we received fifteen awards, including four Awards of Recognition and ten Certificates of Merit. An amazing achievement!

The Premier Print Awards is the printing industry’s oldest and largest worldwide graphic arts competition, hosted by

Printing Industries of America. In its sixty-ninth year, the annual contest recognizes those responsible for the creation and production of superior print communications. The event promotes excellence in print communications and rewards companies and individuals who produce the very best in print media.

This year, more than two thousand entries were received from printing and graphic arts firms from around the world, and judges awarded the Benny to the top entry in each category.

Michael Makin, president and CEO of Printing Industries of America said, “The Benny winners represent the best our industry has to offer. This year’s entries were outstanding. There were entries from companies in eight countries. Despite the fierce competition, Friesens Corporation, through hard work and dedicated craftsmanship, produced a piece worthy of the Benny.”

Congratulations to the following publishers for whose books Friesens won awards:

Publisher	Title
RMI Roote Management Inc.	<i>IG-2 Instagram Magazine</i>
Art Institute of Chicago	<i>Mirroring China's Past – softcover ed.</i>
Art Institute of Chicago	<i>Mirroring China's Past – hardcover ed.</i>
Steve Richard Photography	<i>Aerial</i>
Les Éditions des Plaines	<i>Portraits of the North</i>
Andrea's Cooktales	<i>Andrea's Cooktales</i>
Welcome Enterprises	<i>Lion King: Twenty Years on Broadway and Around the World</i>
Georgia Museum of Art	<i>Clinton Hill</i>
Figure 1 Publishing	<i>Beau Dick</i>
Friesens Corporation	<i>Friesens UV Ideabook</i>
Friesens Corporation	<i>2018 Gift Journal: Think Big</i>
BookMobile	<i>Still Here</i>
Windward Productions	<i>Sailing Calendar 2018</i>
Müllerhaus Communications Group	<i>Seat of Power</i>
Canadian Book Press	<i>Tzeneis Book</i>

While past success does not guarantee future success, we can tell you the investments we are making in our staff, technology, and equipment are sure to bring us more. Thanks again for your trust and confidence in placing your books with Friesens.

BUILDING YOUR FUTURE

Dana Bergman

Friesens Mini Camp occurs each year in August and has been running every year since 1994. That means we produced our twenty-fifth book this year, and that camp has hosted close to 250 campers since it became part of Friesens summer programming.



Camp is solely for children of Friesens employee-owners and is a benefit to families at no cost to them. Children ages nine to eleven years old may apply for one of ten spots at camp each summer. It is gratifying to have previous campers apply,

as it signifies that the program has been meaningful for them and their families. This year was no exception; however, camp acceptance is first for those children who have not been to camp before, and in 2018 we again hosted ten children that had not previously attended.



While camp is fun, it also teaches essential skills for life and the workplace that we use and value every day at home and work. The nine essential skills that help build success in the workplace are reading, document use, numeracy, writing, oral communication, working with others, thinking skills, digital technology, and continuous learning. At camp, we focus on the development of these skills in many ways, and that leads to an additional focus on quality.



Campers learn very quickly that what you do today affects the outcome tomorrow. If you don't ensure that your components are measured correctly, or if they are put together poorly, you will have a poor-quality product!



In 2018 the theme for camp was “Building Your Future,” and the campers shared their ideas of how they might positively impact not only their own world as they grow, but that of others. Their stories and ideas are ambitious and thoughtful.

We also help campers develop problem solving skills and take time for fun. This summer we made rocket cars as one of our projects, we went bowling, and we went swimming to celebrate the completion of our week. Everyone knows that having good work/life balance is important, and we ensure this happens at camp as well.



At the end of camp, each camper has:

- learned something and can describe their learning using specific words related to book manufacturing
- had fun
- worked hard
- made messes (and cleaned them up)
- worked individually and in support of each other
- contributed to the team dynamic that is part of camp
- completely tired me (Dana) out!

The influence of camp is not only in this moment; many campers have eventually become camp staff, summer staff, student staff, and full-time staff. The legacy of camp is more than just the one week in summer for a child – sometimes it leads to the opportunity to craft the projects that you (our customers) dream of!

WORKING WITH UNCOATED COVER STOCKS

Ralph Hamm

After a project is complete, a sample copy is brought to my office and each customer service representative collects their respective samples. This process allows them to see a copy of the book that they have worked on together with you. I will often pay particular attention to books that have a special design element or finish. On occasion, in meetings with our customer service representatives I'll reference a sample or manufacturing process that was used in making that sample. It is important that we learn collectively from the variety of projects we produce.

In the past year, I have seen an increase in the number of projects that are using an uncoated paper for the softcover or dust jacket. These books are beautiful, and I appreciate the tactile nature that an uncoated paper brings to the reader's experience. Many customers have experience with these papers. We have seen them used on a particular series of books or by certain imprints within a publishing company.

Some customers have never used an uncoated cover paper, and might be thinking about it for a future title. I have listed some items to consider below.

STOCK SELECTION AND AVAILABILITY

We work with all vendors who produce uncoated cover papers. Availability has been good, with most papers arriving in plant two to three weeks from date of order. Each material comes in a variety of finishes and shades. I would recommend that you request a swatch book or, if possible, a sample that we have produced before making your selection.

PROOFING AND PRINTING

We provide a contract colour proof for all covers and dust jackets. We follow this protocol for projects that are printing on uncoated cover materials as well. The caveat is that our proofs will not be an exact match to the specific paper you have selected. Each uncoated paper varies in shade, finish, and white point. These items will affect how the final printed cover looks. Each paper will vary in the amount of dot gain, how the ink absorbs, and how reflective the material is in areas that are not covered by printing. Referencing a previously printed piece will help predict how your cover design might come out. I would recommend a press proof if a higher level of certainty is required. There are time considerations and costs that go along with press proofing, but it does give you the most certainty of the final outcome.

FINISHING AND BINDING

There is usually not much finishing that happens with covers that are printed on uncoated paper. Designers and publishers want the uncoated feeling of these papers to be unaffected. Lamination offers the best protection, but it covers the texture and in some instances, does not adhere well to the textured

surfaces that these papers offer. Occasionally customers have asked about applying spot UV or embossing. Neither of these items is recommended, as they rely on a lamination to provide the backing and contrast for the spot UV. Lamination also increases the memory of the paper, which gives embossing a longer lasting result.



Uncoated paper can chip or flake in specific spots when they are bound. Customers should be aware of this before selecting the paper or signing off on the final design. The fibres are not adhered as tightly to each other as they are in coated papers. These factors contribute to chipping or flaking where the books are trimmed and where the cover is folded when the book is opened. This will be more apparent on covers that have large areas of full ink coverage.



PRICING

There are certain things to consider when evaluating the price, or when comparing a cover using an uncoated specialty paper to traditional softcovers and dust jackets. Uncoated cover paper is a specialty material, and is not sold in large sheet sizes or in full pallet quantity. We buy them by the carton, and in specific sizes. Our estimating department will calculate the price based on running the project as efficiently as possible. We need to buy full-carton quantity even though a partial carton might be needed to complete one of the quantities we are quoting on. These materials are also stocked in certain sheet sizes, and those constraints might lead to higher levels of waste on each sheet.

The choice to use an uncoated cover paper should be considered thoroughly before a decision is made. It can add to the overall appearance of your book. It might also lend well to your vision of what the cover is supposed to communicate to the reader. In the end, it is another option that you as the publisher can use to attract people to your book. Although we print many varied titles in the course of year, I find that a trip to my favourite book store yields high results when researching or seeing what is being done in the market. You might also find and bring home your next favourite book!

LEVIN

Scott Cherewayko

I first met with Rowland Publishing back in November 2016 to discuss a very high-end project for Mr. Fred Levin, a prominent plaintiff's attorney, best known for the \$13.2 billion tobacco settlement he helped win for the state of Florida. Rowland Publishing had been hired by Mr. Levin to do all of

the design work and handle the production of this project. Rowland entrusted Friesens to ensure the highest quality was met to exceed Mr. Levin's expectations. The early discussions about the book revolved around an oversized 14" wide x 11" tall regular edition and some kind of special or limited gift edition. In the end, we produced standard edition books, limited edition sets, and special gift edition sets.



The limited edition sets included:

- a special leather-bound book cover with a full-colour tip-on image
- a leather-wrapped clamshell box to hold the book inside a satin-lined tray with foam bumpers



The special gift edition sets took things up a notch and is certainly one of the most unique projects I've ever worked on. The special recipients of these gift edition sets received:

- a signed and numbered printed card in a custom envelope on the inside cover of the clamshell box
- a personalized engraved metal plaque (supplied by the customer) mounted to the front cover of the clamshell box



This project required a great deal of planning, several meetings, conference calls, and meticulous attention to detail over a long period of time. I am proud to say that Friesens did another remarkable job with our execution of the plans and created such a beautiful showcase piece.

LOST IN TRANSLATION

Ralph Hamm

Several years ago I returned from lunch break to find two ladies waiting patiently in their car outside our corporate head office. I stopped and asked if they were waiting for someone or if they had an appointment at one p.m. They explained that they had come down from Winnipeg for the day to see the Gallery in the Park and the Sculpture Garden. One of the ladies had a career working for a film house in Winnipeg. She had heard that we had a small museum of older equipment and wondered if they could come in to see it. We're very proud of our facilities and a quick tour seemed like a small favour to grant to fellow print maker.



The guests saw a restored Lineotype, Letter Press, and some of the autographed books in our display case. We also have one of the first Apple computers that was used for typesetting. Some brief conversations regarding the antique equipment, technology and process changes led us to the "Dime Tour". We spent the next ten minutes viewing the big pieces of equipment in our production area. The timing could not be better considering that we had just installed an eight-colour 73 inch Manrolland press; one of three operating in the world. At the end of the expedited tour our guests thanked me for my time and marvelled at how far technology and the process had come. She shared some of the challenges that came with masking and stripping film. Changes in technology caused a transition for her and that same transition has happened for many of our staff as they moved onto other areas in our business as technology evolved.



I enjoy touring customers through our facilities; especially the production areas. Production is where your digital files become reality. We are able to show them how each component is made. These items might be the plates used for printing or dies used for foil stamping. They are able to see how the paper is sheeted to the appropriate size for printing and how it is cut down before folding and binding.

Technological advances have provided our customers and Friesens efficiencies and workflow improvements in file creation, processing and proofing. Understanding the production process and how certain digitally supplied items get translated when the physical book is made is equally important. The biggest benefit of a tour is the understanding that it brings. I find it incredibly helpful when we are able to tap our operators for assistance during a tour. Hearing them explain their part of the production process and how they work to produce a quality product is invaluable to me and to the customer.

It is important to Friesens that you receive a final product that meets or exceeds your expectations. It's a collaborative effort; your vision, your words or your art translated into the reality of a bound book. This collaborative effort continues in the production process. Please feel free to ask your Customer Service Representative about how certain design aspects will translate in manufacturing process. We want to make sure you understand the process and that your vision is not being lost in translation.

PAPERBOARD PACKAGING COUNCIL CARTON COMPETITION

Jody Penner

In 2016 Friesens joined the Paperboard Packaging Council (PPC), a packaging industry association which has existed, in various forms, for over 80 years. Friesens Packaging is involved in the rigid box component of the PPC.

For 75 years the PPC has held the annual North American Paperboard Packaging Competition. Administered and hosted by PPC and judged by a jury of packaging professionals, industry experts, and professors, it is the premier competition for carton manufacturers involved in the concept, design, print, performance, and shelf appeal of paperboard packaging.

Friesens Packaging submitted two boxes to the competition this year, and are proud to announce that we won three awards! An Excellence award, a Gold award, and the 2018 Judges Award of the Year.

2018 Excellence Award

Jem Photography – *Tall Tales*
– Hinged Neck Box



2018 Gold Award

2018 Judges Award of the Year

Imaviation – *Bagotville* – Book Box (see next page)



**Friesens Packaging
Bagotville Book Box**

Board: 120 pt. and 100 pt. kraft chipboard from Eska Graphicboard

This distinguished rigid box was designed to house a written history of the 75-year-old Bagotville Air Force Base. While most book boxes are made of thinner board, Friesens took this one to the limit with 120-point board. That's as thick as their equipment would allow! After all, the box must safely transport a three-pound, 500-page hardcover book.

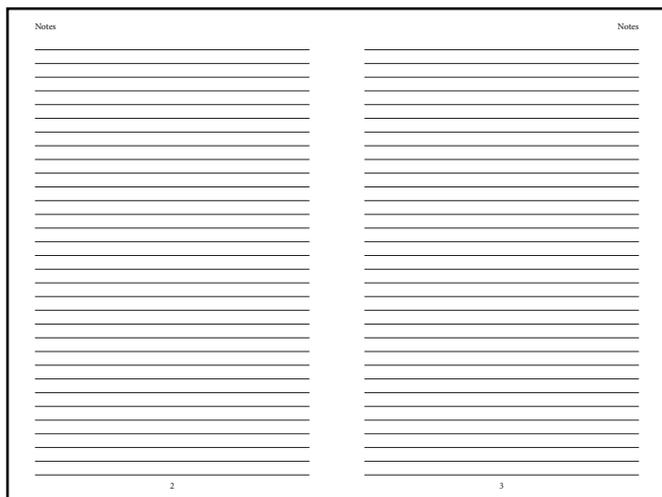
In addition to sheer strength, the design also offers a high-end user experience. Special design elements include: rich metal inlays; a custom die cut that holds a commemorative coin; a satin ribbon to remove the book; and a wrap that gives the look and feel of leather. Even the wrap itself is debossed at the edges so that raw board doesn't show when the coin is in place. This design shows that paperboard packaging can be elegant, dignified, and ruggedly practical all at the same time.



by Brad Schmidt

CONSISTENT LINES

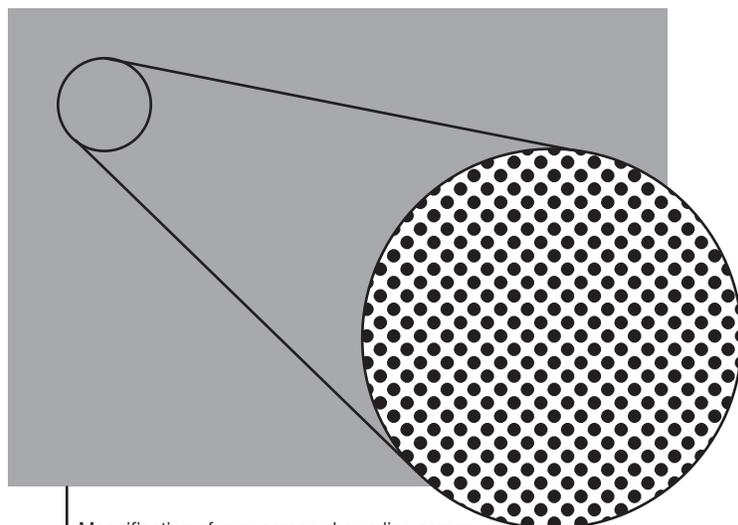
Consistency is an attribute that is emphasized throughout book design. Designers are meticulous in maintaining consistency throughout their projects. Many tools exist within the page design programs to assist with this process. There are master pages to keep base elements, like page numbers, in consistent locations. Character and paragraph style sheets are used to keep uniform titles, headers, and body copy. These tools help to ensure that common spacing, font sizes, and typefaces are maintained. Object styles have further extended this theme in how elements are presented. Even the use of swatches is a structure to bring colour consistency throughout a document.



• Simple page with lines

At times, even the simplest of designs can show signs of inconsistency. One example of this is the creation of notebooks, where the only design elements are horizontal lines. In this type of design, the first element of consistency is the spacing between the lines. The moment the line spacing is off, the page immediately looks sloppy. The same applies to line weight. The line weight must be the same throughout the page, or the eye will be drawn to the area where the thicker line appears.

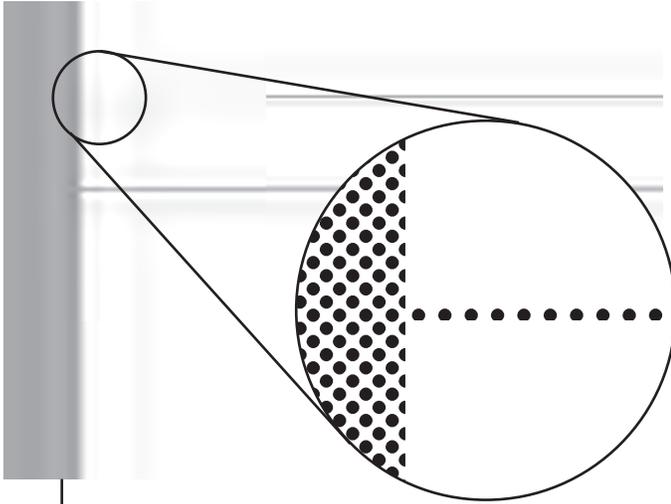
In some cases when creating lines, the design is such that the lines need to be a very subtle background element. The minimum recommended line weight is 0.25 points. What options are there to make the line subtler without reducing the line weight? One method used to tone down the line is to change the line from black to grey. This can be done using transparency or setting a tint value for the colour. Whenever possible, using a tint value is preferred over using transparency, as less processing power is required to render a tint compared to the same effect using transparency. One would expect that a consistent line appearance would be achieved by maintaining a consistent level of grey. The introduction of line screen is not a factor when lines are printed in 100 percent black. When a percentage less than 100 percent is used for printing, line screen dots come into effect. On press, CMYK or black only printing produces a grey by introducing a line screen. The line screen allows white between the dots, giving the perception of grey. The line screen works to produce a grey colour, but thin lines combined with screens can produce unexpected results.



• Magnification of grey screen shows line screen

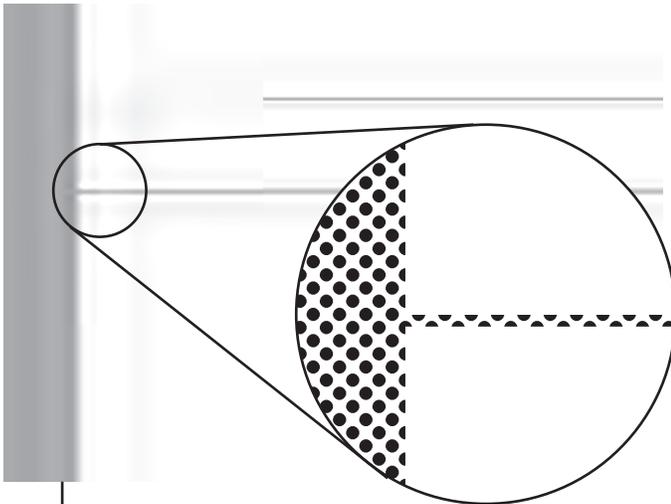
Two very thin grey lines on a page can have the appearance of different line thicknesses in print. How is this possible when the same line screen is applied to both lines? The appearance of the lines changes depending on how the line is cut out of the

line screen. In some cases, the thin line only uses a single line of dots. In other cases the line uses a partial series of dots on top and bottom. This sliver of line screen gives the perception of different line thicknesses on the printed page.



Magnification of grey stroke shows full line screen dots

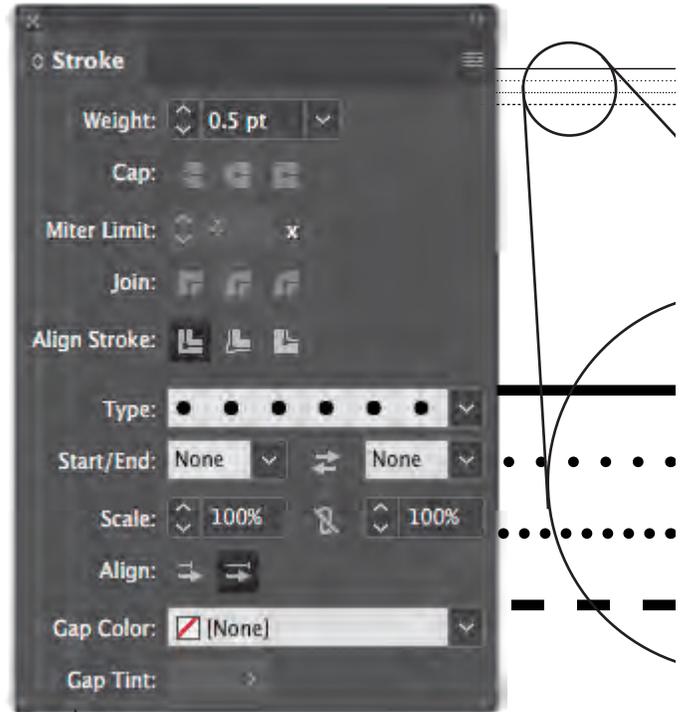
In the example above and the example below, the lines are both printing 40 percent black. In the one example, the line screen dots are full dots, while in the other, the line screen dots are split in half. The specs for both lines are the same, but one line will appear darker and thicker than the other.



Magnification of grey stroke shows split line screen dots

To create lines that always line up exactly the same way with the line screen would be almost impossible. There are several methods to consider when creating a light line that needs to stay consistent with other lines on the page. One option is to use a spot colour for the lines. A grey Pantone ink can be selected that is still printed at

100 percent. This avoids the use of a line screen, but does add an extra ink to the press run. I have also seen where cyan was used instead of black. This allows for visually lighter lines, but still prints at 100 percent. This is quite common on loose-leaf paper where the horizontal lines are cyan and a single vertical line is magenta.



Using Stroke options

Another option that produces the appearance of a lighter black line without introducing a screen is using a stroke and modifying the line type. Lines that are 100 percent black can have types such as solid, dotted, Japanese dots and dashed. Within these options there are custom controls to adjust the gaps between the dashes. Using this option will maintain consistent lines while creating an appearance that is subtler than a solid black line. Eliminating the variable of line screen will produce consistent lines, regardless of spacing or ration.

When looking for consistency in design elements, be aware of how line screens will appear in the printed book. This is most critical when applying screens to small elements, such as thin lines.



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