

PNNL

Publishers' Newsletter



FRIESENS TRIVIA

WE HAVE YOU
COVERED

NEW EQUIPMENT
INSTALLATION

DIGITAL CONNECTIONS

NEW US SALES
MANAGER

WHAT'S THAT SMELL?

2019 FRIESENS SALES
MEETING

SPRING 2019

INTRODUCTION

Greetings from the Canadian plains; or as some say, the Midwest ... and still others, the Far North. Altona is still in the throes of winter. We have had a cold winter, with more than the usual snowfall. However, the days have been getting longer for almost two months now, and we can see spring on the horizon.



I hope that all of you had an excellent Christmas season, both personally and in your businesses. It has been exciting to see the resurgence of the printed book, something that has resulted in strong sales numbers for us in 2018. This better-than-expected performance has given us renewed optimism for the year ahead.

In this newsletter, you will see the financial results for last year and the equipment purchases we have made to handle additional business in 2019. We have also completely revamped our plants with a view toward the future. Our Book building will become the centre of our printing operations, while what was the Web plant will become our binding and cover decorating centre. We believe that what we are doing will provide greater efficiency, as well as give us considerable additional capacity.

We encourage all of you to visit our facilities the next time you have a book in production in Altona.

THE YEAR THAT WAS

Byron Loepky

2018 was a busy year in all areas. Book publishers had continued optimism in particular within the hardcover market. This was borne out in the plant with extended schedules on hardcover books from the middle of July until the end of the year. Despite our increased output, it was not enough to keep up with the demand.

2018 was a very good sales year in both Book and Web

Divisions. Our sales were up six percent in Book and 24 percent in Web.

All areas of production saw increases, including sheetfed press impressions up four percent, web press impressions up 33 percent, and digital impressions up five percent. Softcover units bound were up 31 percent, and hardcover books bound were up 10 percent.

We increased the number of jobs we shipped by only two percent, because our run lengths increased, while at the same time, we were able to reduce by half the number of jobs missing delivery dates. We know how important it is that the books are in your hands, not ours, so this is an area in which we want to improve again in 2019. Due to the vagaries of plant loading, we cannot always guarantee the fastest schedule, but we want to hit the date we give you.

Given the optimism in the market and some paper price increases that were implemented in 2018, we are budgeting for a seven percent sales increase for 2019. In order to achieve this and to increase our on-time delivery, we are again investing heavily in new equipment and technology. Our eight million dollar capital investment in 2018 will be matched or exceeded in 2019.

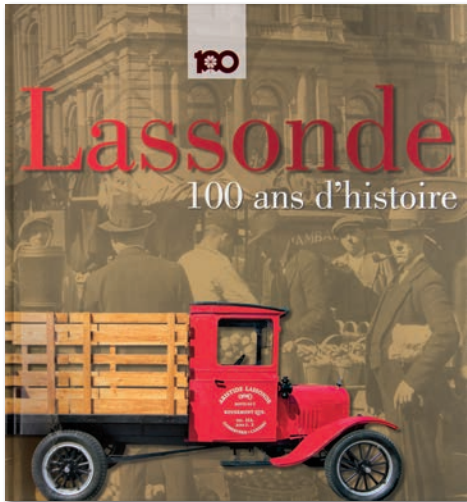
Our new LED press had some mechanical hiccups after installation, but it looks as though all the bugs are finally fixed. The LED technology itself has been bulletproof, and we are thrilled with the results.

We also just finished our first year with our new hardcover line from Müller Martini. We were so pleased with its performance that we ordered a second line, of which installation has just been completed.

As we do each year, we will be hiring and training new staff to help us accomplish our increase in capacity. As much as automation is important in our business, we cannot do without staff and we are very grateful for the wonderful team here at Friesens.

In 2018 we also changed how we handle vacations during the busy summer period and the transition to our annual Christmas shutdown. Both yielded much-improved results over previous years, and we will duplicate the model for 2019.

FEATURE BOOKS



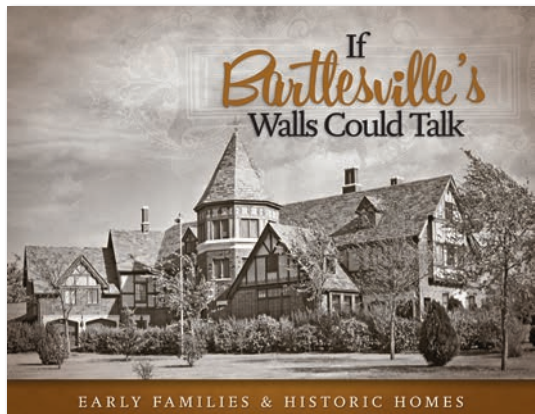
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Éditions Stromboli

Trim Size/Pages
12 x 12.5 • 264



Publisher
Greg Johnson

Trim Size/Pages
12 x 8.75 • 256



Publisher
Müllerhaus Communications Group

Trim Size/Pages
11.75 x 8.75 • 384



Publisher
Students on Ice Foundation

Trim Size/Pages
11.625 x 11 • 288



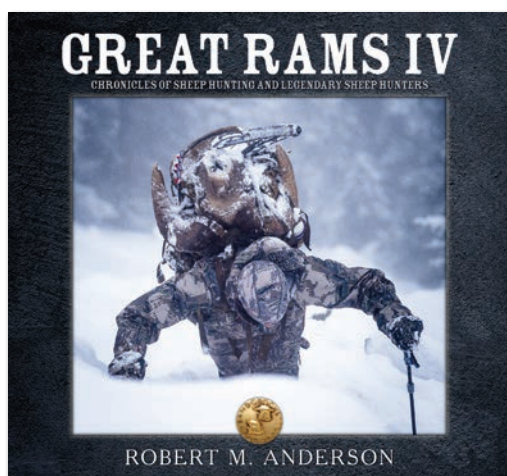
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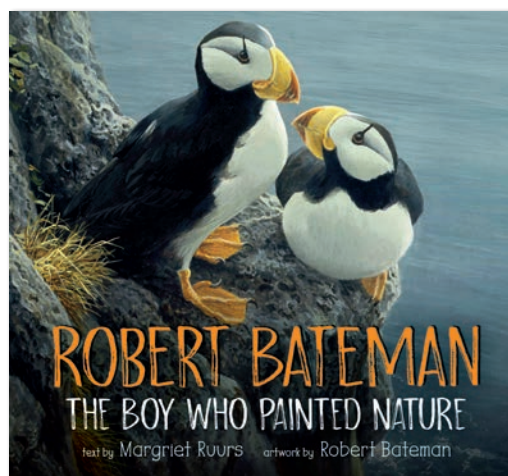
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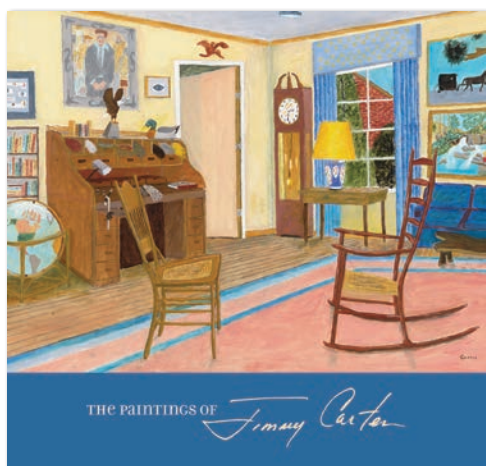
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Boone and Crockett Club

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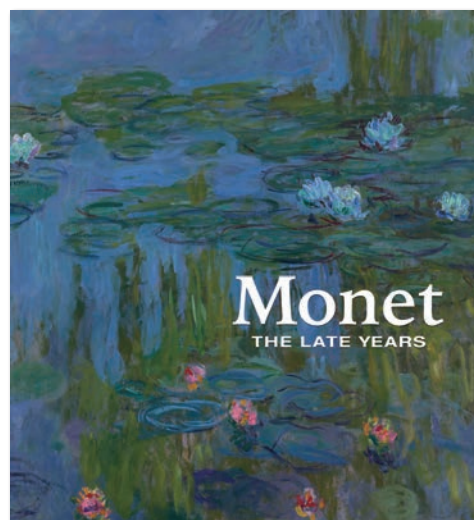
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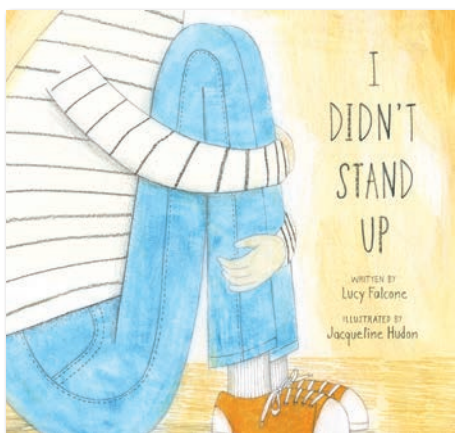
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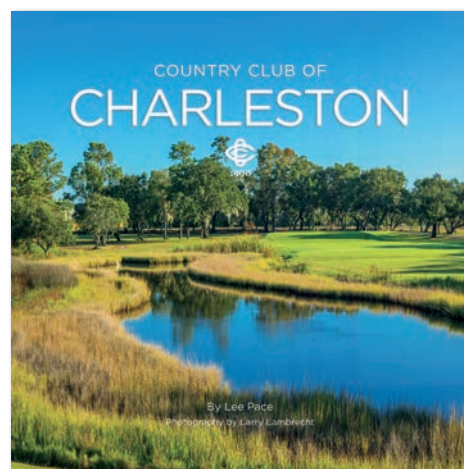
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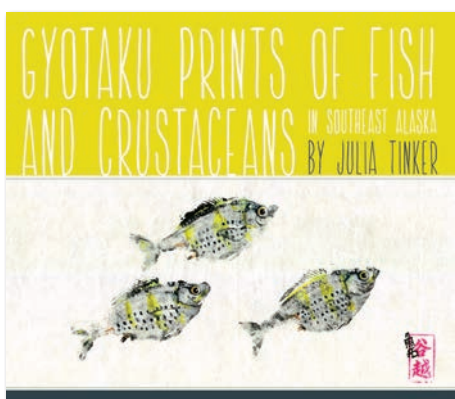
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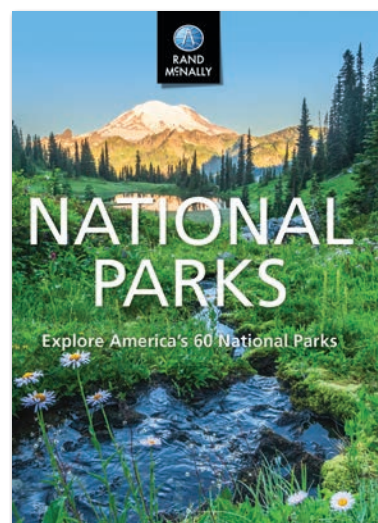
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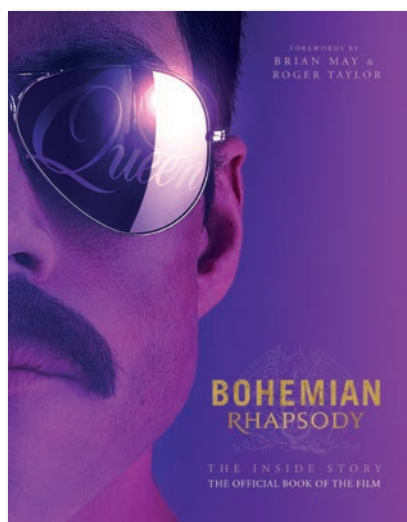
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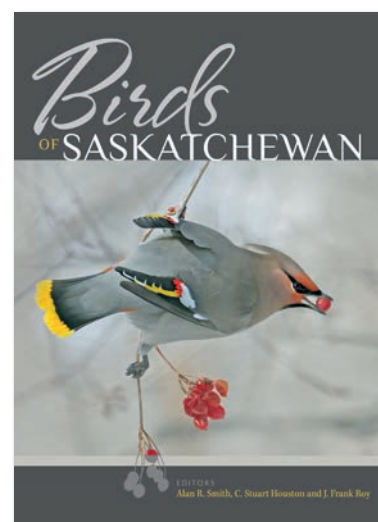
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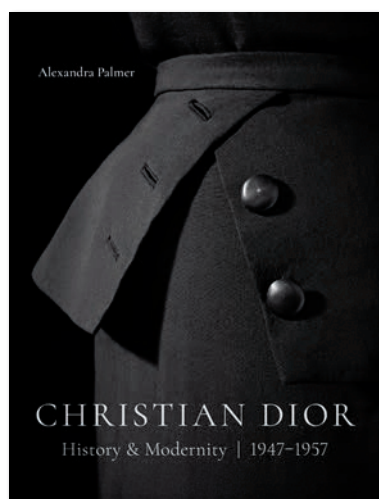
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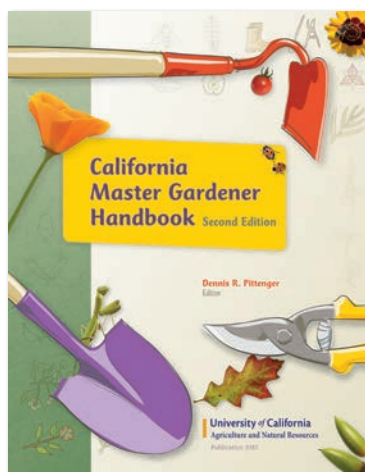


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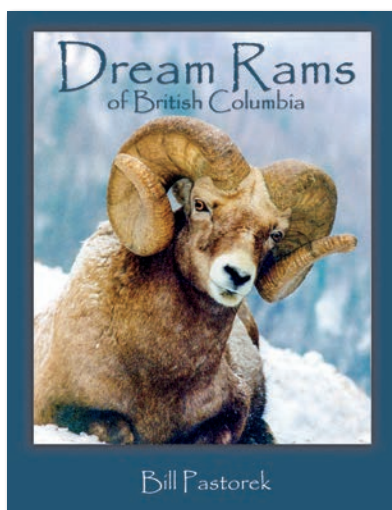
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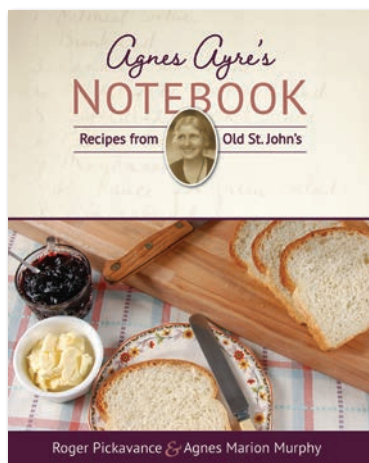
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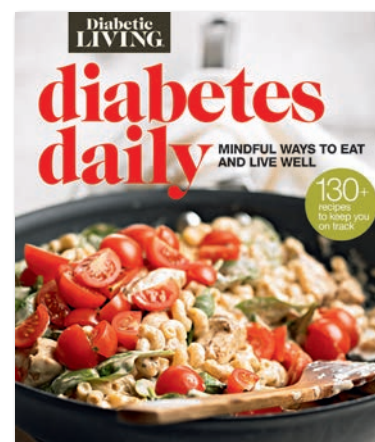
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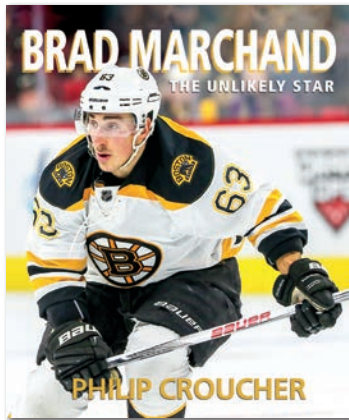
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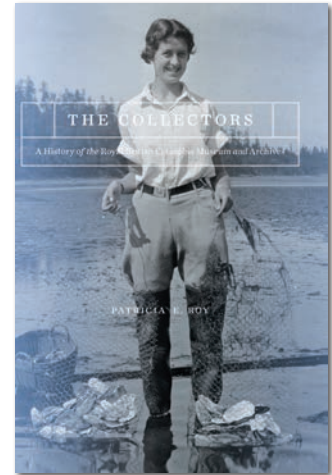
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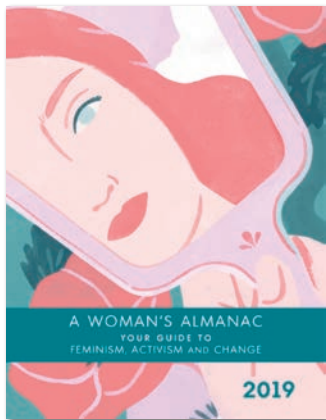
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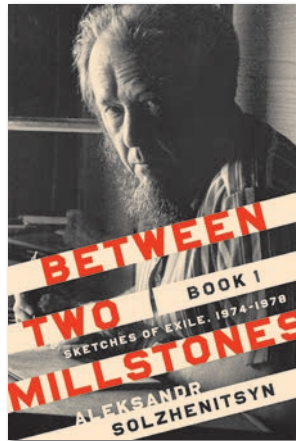
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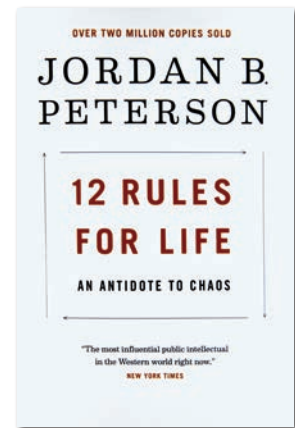
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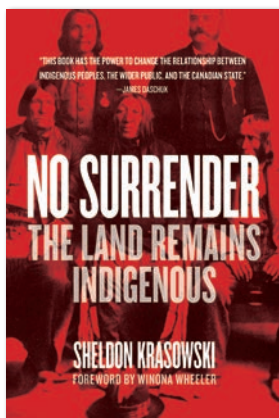
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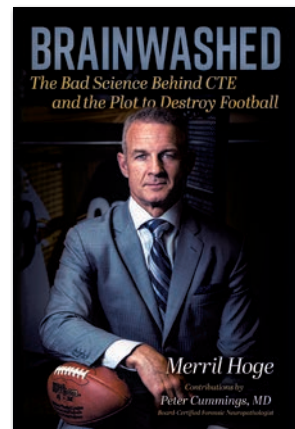
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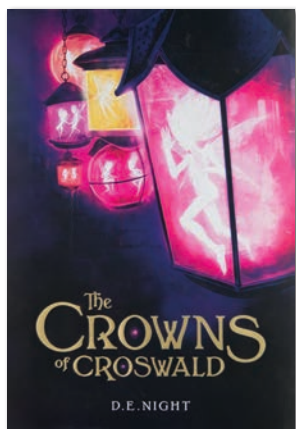
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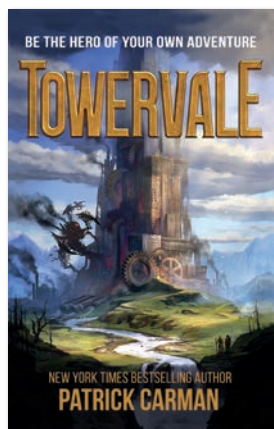
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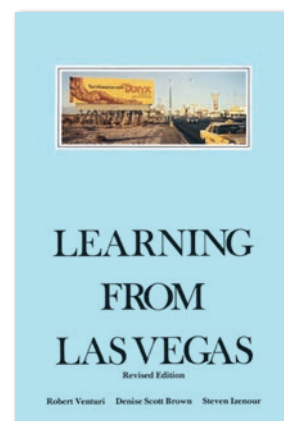
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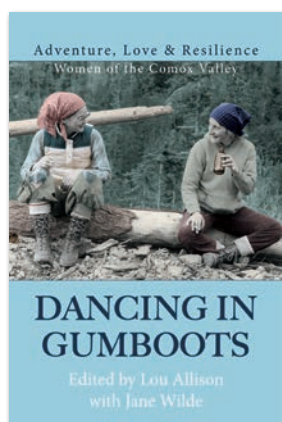
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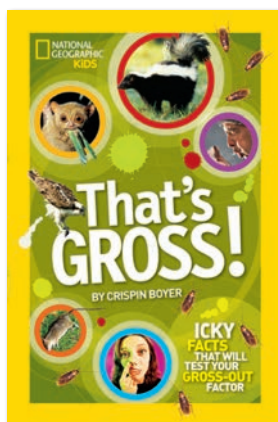
Publisher Trim Size/Pages
PC Studio Inc. 6 x 9 • 256



Publisher Trim Size/Pages
The MIT Press 6 x 9 • 212



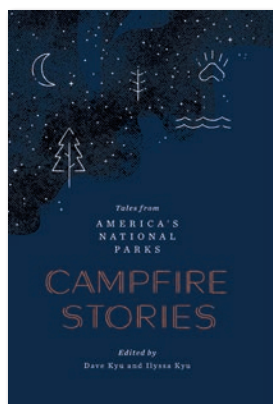
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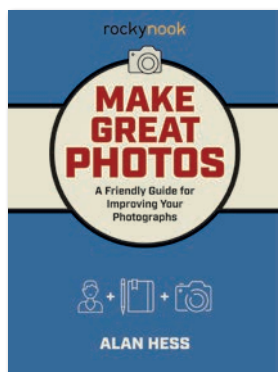
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Publisher Trim Size/Pages
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Publisher Trim Size/Pages
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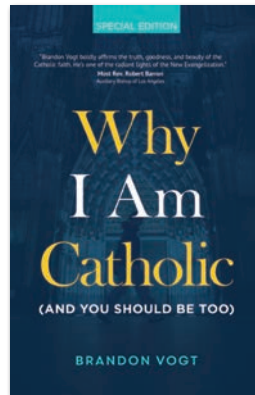
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Publisher Trim Size/Pages
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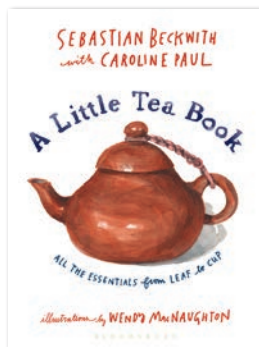
Publisher Trim Size/Pages
Beaver's Pond Press Inc. 5.5 x 8.5 • 232



Publisher Trim Size/Pages
Ave Maria Press 5.5 x 8.5 • 192



Publisher Trim Size/Pages
Weldon Owen Publishing 5.375 x 8.5 • 464



Publisher Trim Size/Pages
Bloomsbury UK 5.375 x 7.125 • 144



Publisher Trim Size/Pages
Liz Jansen 5.25 x 8 • 264



Publisher Trim Size/Pages
Augustine Institute 5.25 x 8 • 136



Publisher Trim Size/Pages
Houghton Mifflin Harcourt Publishing Co. 5 x 7 • 128



Publisher Trim Size/Pages
Ethnos Canada 5 x 6.5 • 112



Publisher Trim Size/Pages
Priority PR Group & Literacy Agency 4 x 6 • 368

CAPITAL PLANS FOR 2019

Byron Loeppky



2018 was a heavy capital year for Friesens, and 2019 will be no different. Some equipment is already installed, and other equipment has been ordered and is scheduled for installation later this year. Let's begin with the big news.

In 2018, Friesens replaced a twenty-year-old Kolbus hardcover line with a new Müller Martini line. The line performed as expected, so we ordered a second line that would replace the current line we have running at Book Division. The bullishness of the market and continued demand for hardcover books, combined with our growing confidence in the Müller Martini lines has led us to purchase a third binding line. This will be the first time in the company's history that we will have three hardcover lines. This line is a little different from the first two, as it is designed to only run perfect bound hardcover books. It is scheduled to assemble in April, and we expect to be in production by the second week of May.

In addition, we are looking to upgrade our folding department with new folders in 2019/2020, and add a new foilstamping unit for our cover decorating area.

In the sheeting department, the growth in our sheetfed area has put continued pressure on our existing sheeters, so we have ordered a new sheeter from a company called BW Paper Systems. It is scheduled to arrive during summer, and we expect to be in production for the fall season.



We have also ordered a smaller folder that will allow us to more efficiently and accurately prepare softcover flap jobs for the perfect binder. The new machine from Petratto will score, fold, and glue the flaps in one pass. This will increase our speed in cover preparation and improve the accuracy.



YEARBOOK FRONT OFFICE MOVES TO ONE PRINTERS WAY

Byron Loeppky

As a result of some of the changes in the physical plant moves described elsewhere in the *PNL*, we took this opportunity to move our Yearbook Prepress and Administration departments to the One Printers Way (Book Division) location. The move took place on Friday, February 15, and it was business as usual the following week.



Yearbook and Book Prepress and Administration

In addition to freeing up space in the Industrial Park location for equipment placement, the Yearbook Prepress move also allows us to improve our use of Prepress resources in both divisions to help each other during busy periods.

This opportunity to combine Prepresses meant we had to free up some office space at the Book Division, which resulted in our estimating and HR departments moving to the front office at Industrial Park.

We have also moved our customer offices just around the corner from where they were previously located. There is still some beautification to be completed on these areas in the coming weeks.



We refuse to stand still in our efforts to make Friesens your book manufacturer of choice.

PAPER, PAPER, PAPER

Andrew Fennell



Usually in the first three months of the calendar year, paper sellers and buyers take a breath and enjoy some relief from a hectic Q4. Mills catch up on their inventories, mill sales reps have time to plan ahead, and buyers are able to simply order the paper they need without too much worry. This year, however, not all mills are enjoying this normal seasonal relief. The coated paper mills are in good shape (from a supply point of view), but the uncoated paper mills are in reactive mode again, trying to find a balance and anticipating another year of challenges.

UNCOATED PAPER

Uncoated freesheet (UFS) continues to be the paper (or paper category) that is the most difficult for printers in North America to get in the last few months. With the imminent closure of a Georgia-Pacific mill in Louisiana, the supply of UFS will shrink again in North America, and as a consequence, prices have recently increased.

PPI Pulp & Paper Week (February 1, 2019)

Price increase announcements that North American uncoated freesheet (UFS) market players have expected ever since Georgia-Pacific's (GP) recent

surprise announcement that it will exit the white papers business next month, finally materialized this week.

The new pricing round began with Domtar, which with 2.97 million tons/yr of capacity and a 33% market share is North America's largest UFS producer. [Domtar] announced an across-the-board price increase.

Domtar's hike was matched immediately by the No. 3 producer by capacity, Boise Paper, which has 934,000 tons/yr of capacity and a 10.5% market share.

International Paper (IP)—the second-largest UFS producer in the US with 1.98 million tons/yr of capacity and a 22% market share—set its own price hike on Jan. 31.

The combined capacity of the three companies represents about two-thirds of North American UFS supply.

Fortunately, at the time of writing this article, availability is still good. When we place an order for UFS, the order is accepted, and lead times are normal (four to six weeks). But this could change fairly quickly once the impact of the GP mill closure takes effect.

You may recall that for much of 2018, the UFS mills were on allocation. This means that only paper buyers that have had a good, consistent history of purchasing paper from a mill could get paper from that mill, but they would be restricted by a volume limit determined by the buyer's historical purchases. There is a good chance, based on the supply constraints in North America, that the UFS mills will again be on allocation for most of 2019.

COATED PAPER

Demand has weakened for coated paper over the last few years, and the operating rates of the coated paper mills are currently generally lower than the operating rates of the UFS mills. Lead times are normal for coated paper in North America (four to six weeks), and we are not expecting a price increase. There are no indicators that we will encounter any challenges buying coated paper in H1 2019.

FOREST STEWARDSHIP COUNCIL (FSC)

Many of our customers know that Friesens is an FSC-certified printer. We were first certified in 2004, and we just completed our 2019 audit and re-assessment. FSC is an important designation to Friesens as part of our commitment to the environment, attesting to our beliefs and actions regarding sustainability.

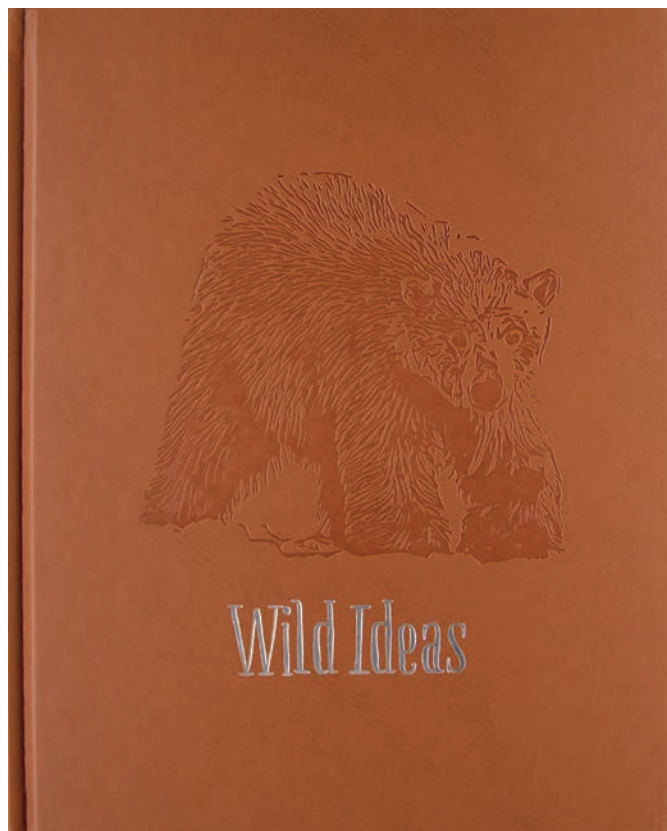
When a product bears the FSC logo, you can be sure it's been made from responsible sources. FSC prohibits

illegal logging, forest degradation, and deforestation in certified areas. By becoming certified, printers [help] to protect forest ecosystems and reduce the impact of climate change. FSC certification helps forests remain thriving environments for generations to come, by helping consumers make ethical and responsible choices at the supermarket, bookstore, furniture retailer, and beyond. As an organization, FSC International brings together, among others, private enterprises, NGOs, international organizations, indigenous groups, and educational institutions. All of whom share a common desire to improve the state of the world's forests.

The vast majority of the paper that Friesens uses is FSC-certified, and more than six hundred titles printed every year at Friesens bear the FSC logo. If you would like more information about FSC paper and using the FSC logo on your book, please contact your Friesens sales rep.

WOW COVER – WILD IDEAS

Ryan Hildebrand

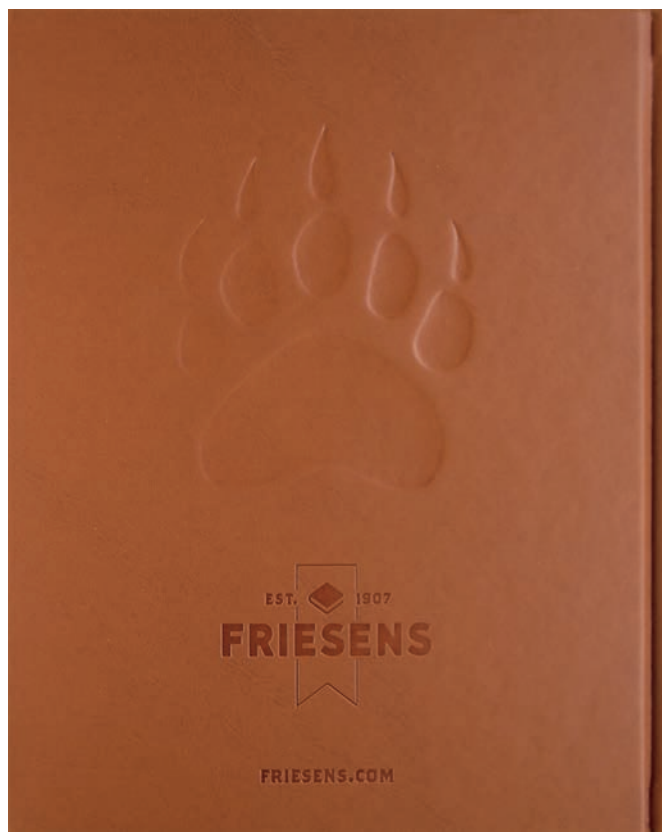


In this issue, we are featuring a hardcover gift journal Friesens created for our customers, suppliers, and those with whom we do business. If you have yet to receive one, contact one of our Friesens representatives and let us know. We would be happy to send one to you. Copies have been going fast, so get one while they are still available.

The theme of this year's journal was "Wild Ideas," with images of various animals representing different provinces in Canada. The cover needed to represent the theme of the four-colour insert, so we decided to use a soft brown cover material called Fiscagomma that has a natural leather look and feel. Not only does it have a soft feel to it, but it also works really well with multiple finishes such as burnishing, foil stamping, and debossing, all of which are featured on this cover.

Following are some of the details of the cover, all done in-house at Friesens:

- Material: Fiscagomma Agenda Mirror, 144 Tan over 120 pt. board
- Foil: dull silver title "Wild Ideas" on front cover and spine
- Burnishing: front cover image of a bear and the Friesens logo on the back cover
- Blind deboss: back cover bear paw

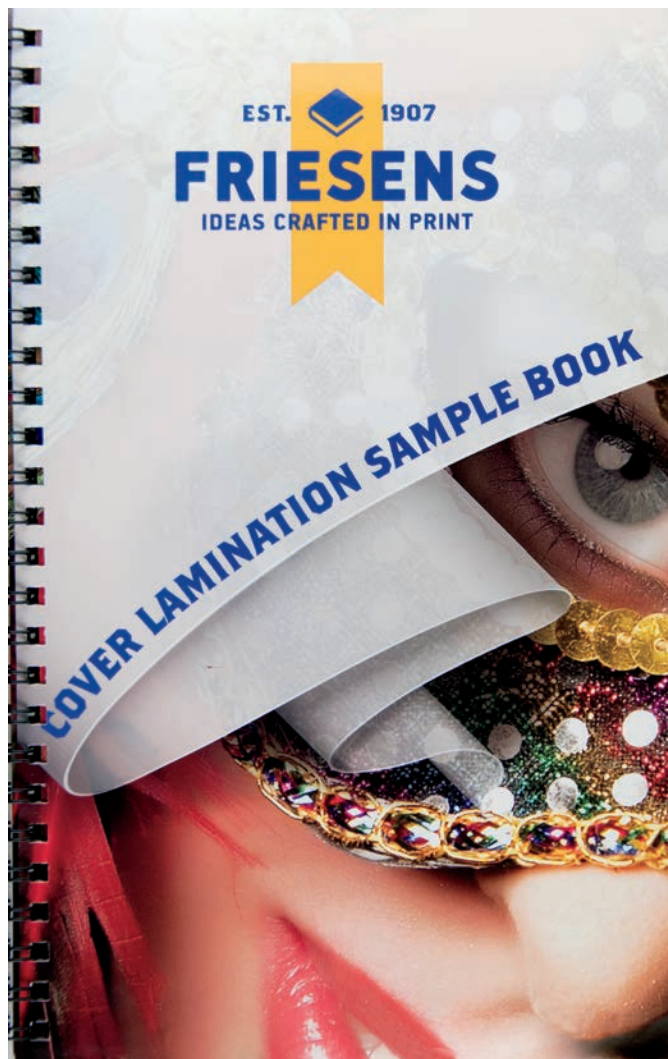


This bullet journal is inspired by all the creative and unique covers we see over the course of the year, so thank you for the many "wild ideas" that come our way. We look forward to creating, collaborating, and providing many more unique covers in the coming year.

WE HAVE YOU COVERED

Ryan Hildebrand

There are many options available when it comes to finishing your covers. In this article, I will share with you the variety of cover finishes we have available to make your book look unique.



LAMINATION

The look of a cover can be greatly affected depending on what laminate you choose. Following are some options we have available:

- **Gloss Laminate** is durable and less prone to show scuffing. It tends to brighten the colours, and has a layflat quality to it.
- **Matte Laminate** is durable, but is more prone to show scuffing, especially on darker colours. It does create a softer look and feel. This laminate is not layflat, which means it is prone to curling when exposed to changing temperature and humidity conditions.
- **Matte Layflat Scuff Resistant Laminate** (often referred to as soft-touch) is durable and less prone

to show scuffing. It has a layflat quality that reduces covers or jackets curling when exposed to changing temperature and humidity conditions. Keep in mind dark colours tend to show fingerprints when handling books with this laminate.

- **Satin Scuff Resistant Laminate** is durable and is less prone to show scuffing. This laminate can be challenging in that it can shift colours on your covers more than the others.



SPOT UV

Spot UV is the process of applying a gloss UV coating on top of matte laminate. We recommend using Matte Layflat Scuff Resistant Laminate with this treatment as the UV has increased adhesion with that laminate. Following are some options with UV:

- **Regular Spot UV** is approximately 10 microns thick that is applied to areas of a cover you want to have a gloss contrast compared to matte laminate.
- **Raised Spot UV** is a layer up to 100 microns thick that is applied in one pass on our UV machine. There is increased cost, but it allows designers to create a textured cover by increasing the thickness.

Please note, if you are using foil in combination with spot UV and you want a “shiny” foil, we recommend designing the



cover so that the foil area is UV'd because we like to stamp under the laminate layer to help protect the foil and prevent it from picking off.

DEBOSS/EMBOSS

This is the process in which we order one or more dies to create texture on your cover. It can be done on softcovers, hardcovers, or dust jackets. Following is an outline of options available:

- **Debossing** is the process where an area of the cover is lower than the main area of the cover. Most times this would be used on a hardcover book. We always recommend using 120 pt. board in these situations.
- **Embossing** is the process where an area of the cover is raised from the main area of the cover. This can be used on softcovers, hardcovers, and dust jackets. If doing this on a hardcover, we recommend using 120 pt. board.

- **Multi-level emboss/deboss** creates a multi-level, textured look and feel. We order a combination die that helps us raise some parts of the area and lower other areas. It is more expensive as it takes two dies and often requires using specialized brass dies. We always recommend 120 pt board when choosing this option.

Foil is a common finish used to enhance covers and provide a unique, eye-catching look. Friesens stocks a variety of colours and shiny or dull finishes to provide customers with options that best suits their design. Customized colours can be ordered, but allow extra time and cost for this.

If you decide on pigment coloured foil (not metallic), keep in mind it is not 100 percent opaque. That means the colour of the image or material behind the foil can show through. For example, if you have a red cloth cover and you order white foil, the white foiled area will have hints of the red coming through and it might have a slightly pink hue to it.

Die-cut is different shapes cut either on softcover, jackets, or even hardcovers. The design will determine which die-cut technique needs to be used to give you the best results. If you have very intricate details, we will need to see your artwork in order to determine the best method needed to meet your expectations.

If you want die-cutting through hardcover board, you may want to consider ordering a coloured board. For example, if you have a dark image, ordering black board may help hide the edges of the board material and complement the colour of the image as opposed to the greyer colour of standard board.

Whatever your needs are, the most important thing is to communicate and discuss them early in the process. Sending samples, photos, and talking with our experts is the best way to help us understand your desires and come up with the best solution for you.

HIGH-FIDELITY PRINTING ON UNCOATED PAPER

Ryan Hildebrand

We continue to see a growing number of high-fidelity art books, photography books, cookbooks, etc., on uncoated papers. While every job is treated with the same care, expertise, and attention to detail, we do know that certain markets/projects and customers have different needs and expectations. In general, the term “high-fidelity” colour describes a variety of techniques used to make printed pieces look better. If you are willing to spend extra money on special papers and print techniques, we know that your needs, expectations, and requirements are more than just having colour ink on paper. The use of uncoated stock on high-fidelity work has increased over the years as material and technology has changed. One of the challenges is to get bright, vibrant colour reproduction

as traditional ink tends to “dry-back” after printing, meaning it gets absorbed into the stock rather than sitting on the surface as on coated stock.

If your desire is to get higher contrast, richer-looking images, there are a couple of important options to consider:

Paper. The type of uncoated paper you select can greatly affect the vibrancy of the images and look of the book. Moving from a #2 grade uncoated stock to a #1 grade opaque paper will make a significant difference. The difference between these papers is often in the finish and surface treatment in how they receive the ink. Uncoated #2 grade stock is often used for single colour and full colour projects that require pleasing colour and not high-fidelity reproduction. Uncoated #1 paper is commonly used when you want less opacity (show-through from the reverse side) and a surface that will receive ink in such a way that it will have less dry-back.

If you really want to increase brightness, we recommend using a surface treated uncoated paper. These papers are #1 offsets (or opaques) that have a special treatment applied to the surface to reduce the amount of ink absorbing into the paper. Examples of this stock would be Cougar Opaque or Rolland Satin. Using papers such as this will help with reducing dry-back.

Examples of #1 offset paper:

- Husky Offset
- Rolland Enviro 100 offset

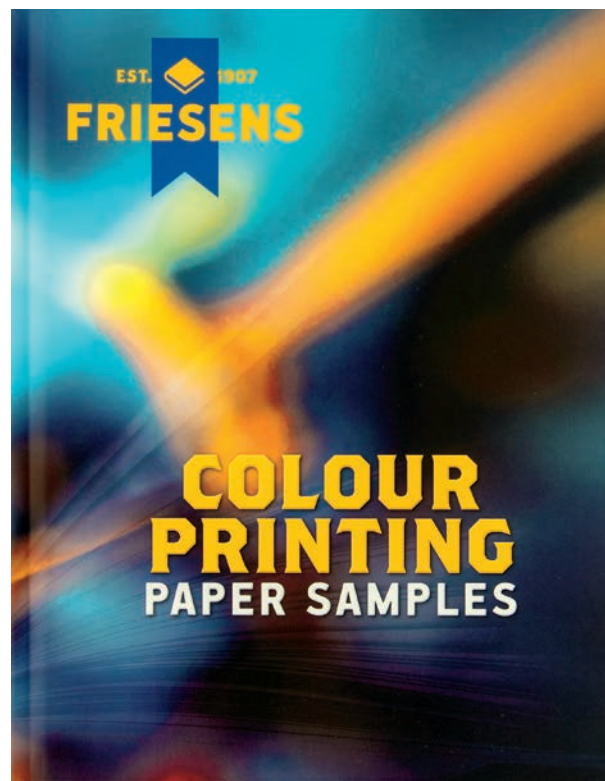
Examples of #1 offset paper:

- Rolland Opaque
- Lynx Opaque
- Cougar Opaque (has additional surface treatment)
- Rolland Enviro Satin (has additional surface treatment)

Printing technology. Friesens installed an eight-colour perfecting LED press in 2018. This technology allows for the ink to instantly dry using LED lights as the sheets are running through the press. The ability to print and have sheets come off the press completely dry has been invaluable, as quick turns and challenging designs are common. What we have also found is the vibrancy of the colour on uncoated stock has increased and provided customers with richer-looking images as a result of using our LED print technology.

We recently updated our Colour Printing Paper Samples book, which shows the same eight images printing on a variety of coated and uncoated paper, including the two uncoated papers mentioned earlier.

If you are interested in receiving the latest copy of our Colour Printing Paper Samples book, please let us know. Contact your sales or customer service representative, or email bpmarketing@friesens.com and we will gladly send you a copy.



FRIESENS FUN TRIVIA

Ryan Hildebrand

1. How many sales offices does Friesens Book Division have?
2. How many representatives are in Canada, and how many are in the United States?
3. In which state does our new US sales manager Scott Sinnett live?
4. If you add up all the years of print experience our seventeen sales reps have, how many would it be? (Fun fact: Dominic Papineau, our Montreal representative, and Gerhard Aichelberger, our Vancouver Island representative, both started in printing by working for their fathers. Ink runs in their veins!)
5. Which sales representative received their Friesens 35-year service award this past year?
6. What was the total sales for Friesens Book and Web Divisions in Canada in 2018?
7. What was the total sales for Friesens Book and Web Divisions in the United States in 2018?
8. How many quotations were entered in 2018 by these seventeen sales representatives?
9. How many book projects were planned at Friesens in 2018?
10. In what year did Friesens buy their first printing press?
11. How many books (hardcover, softcover, and specialty bound) did Friesens produce in 2018?

For answers see page 23

FRIESENS NATIONAL SALES MEETING JANUARY 2019

Ryan Hildebrand



Our Book and Web sales teams gathered in New Orleans, Louisiana, from January 14–17 to celebrate a successful 2018 and to plan and prepare for an even busier 2019.

At Friesens we have always believed in the importance of having representatives in the regions where we do business. These are knowledgeable, driven, customer-focused individuals who care about their customers, their books, and being a part of the Friesens team. Our sales team are the face of Friesens to our customers. They lead the way for us as we continue to manufacture thousands of book titles each year.

The sales team has already been focused on 2019 for the past few months. As of February 18, 2019, they have booked over \$26,600,000 worth of business for 2019. We have been planning for growth with existing customers, working with some new customers, and identifying markets in which we can grow. While our session topics change every year, there are three key pillars on which we build our meeting time:

1. Educate – provide educational sessions that will help each sales rep grow and improve in the coming year.
2. Inform – update sales reps on changes within our industry, company, and what plans we have in the coming year(s).
3. Inspire – instill confidence in our sales reps that our corporate plans are solid, and motivate them to achieve the targets and goals we have set.

During the meetings, we shared ideas on printing, paper trends, improving customer experience, and how we are working to improve our quality and processes. Progression is key in meeting the changing demands of today's print world. We had sessions led by sales reps, plant managers, sales managers, our general manager Byron Loeppky, and a guest speaker, Devora Zack.



Steve Iwanicki and sales team after performing a tribute to Steve and final farewell. Elizabeth Cleveland, Marc Paquin, Scott Sinnett, Steve Iwanicki, Paul Cibulka, Margo Grace, Tim Hewitt

Some of the highlights were:

- Devora Zack led us in focusing on single-tasking, immersing ourselves in the moment, problem- and outcome-based questioning, and setting outcome goals.
- Byron shared some of the highlights from 2018 and discussed our corporate goals and plans for 2019. He also spoke about our one- to five-year vision of Friesens.

- Interactive sessions focused on improving customer experience.
- Reps shared stories about individual territories and unique projects.
- Small group break-out dinners were held at various restaurants in New Orleans.
- Keith Stoesz, our scheduling manager; Andrew Fennell, our administration manager (and resident paper expert); and Vern Bergen, our continuous improvement leader made presentations.
- Chef John Folse prepared an awards celebration meal that was attended by our retired US sales manager Steve Iwanicki and his wife Betsy.
- Fred Cheetham received a 35-year service award (below).



- Doug Symington awarded Gerhard Aichelberger, Elise Gochberg, and Duncan McCallum Top Sales Growth in a Region.



Top Sales Region award recipients Duncan McCallum, Elise Gochberg, Gerhard Aichelberger, with Doug Symington and Byron Loeppky

- Rob Tucci received the Top Sales Growth award for Canada (below).



- Elise Gochberg received the Top Sales Growth award for United States as well as the Most New Business award (below).



The tone of the meetings was very positive. As we continue to expand and grow our production facilities, our sales team is ready and confident that they can meet the challenges ahead. If the start of 2019 is any indication to the year ahead, we are in for a very busy year.

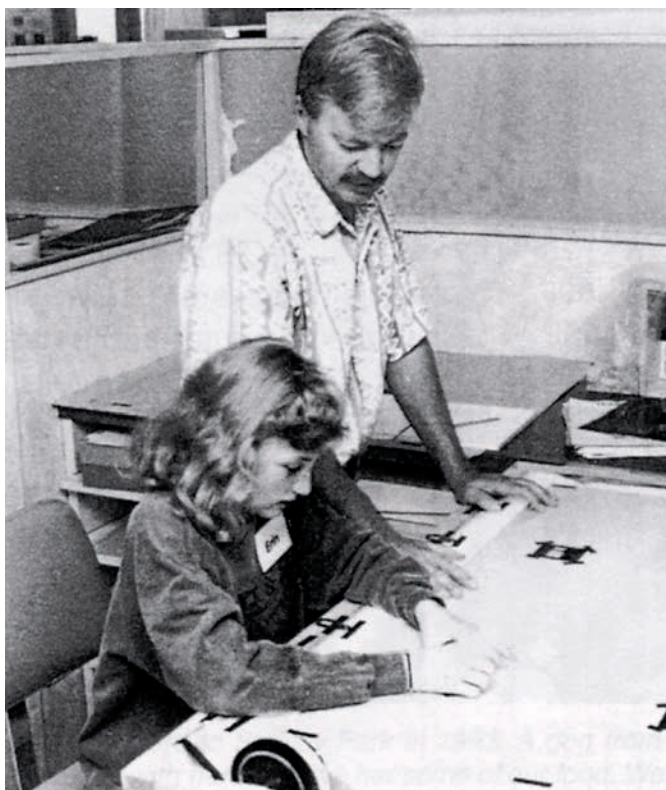
We thank you for your continued trust and business. I have no doubt our seventeen dedicated representatives are ready to serve you this coming year.

WHAT'S THAT SMELL?

Erin Enns

Smell is a powerful thing. We've known for a long time that smell is closely linked to memory. Maybe the smell of cookies makes you think about baking with your grandmother, or perhaps the smell of freshly cut grass brings back thoughts of playing outside with friends.

For me, it's the smell of books.



Erin with her dad as part of the first Kid's Mini Camp

You see, my father worked at Friesens for thirty-three years before retiring in 2010. When I was a young child, I would give him a big hug whenever he came home from work, and I always noticed that he had a certain smell. To me it seemed rich and organic, almost a bit earthy.

I started working at Friesens in the spring of 2008, and one of the first things that struck me was the smell in the building – in particular, when I walked through production. There's a unique smell when you combine ink, paper, and glue. It brought back memories of my childhood and home and reading books with my parents. The plant is a busy place, full of horns honking, bells ringing, and forklifts zipping around, yet walking through production has a calming effect on me despite the busy atmosphere.

It seems I'm not alone when it comes to appreciating the smell of books. A number of studies have been done on this topic, and different people seem to sense different smells when it comes to books. Some people identify a sweet smell. Others can smell vanilla, flowers, or almonds. The explanation

for this is actually quite scientific, since all of these smells can be attributed to the reaction of certain chemical compounds in the paper, glue, and ink.

At Friesens, we use soy-based inks (which is likely a contributor to that earthy smell I mentioned) on a variety of different kinds of papers, and we print using an assortment of printing methods. Not surprisingly, when you sniff different types of books we produce, they have different smells. Go ahead and open a few books on your shelf and give them a sniff; you'll see what I mean. Chances are, this will be a pleasant experience for you. Now put your nose up to your e-reader and take a big breath in. It's not quite the same, is it?

Don't get me wrong; e-readers have their place. However, reading a book just seems to be a more immersive experience. The look of the ink on the paper, the feeling of the pages in your hands, and, perhaps most importantly, the smell as you flip through it. It affects more of your senses and all of this combines to draw you further into the story. Perhaps for a short time, it's as if the book is an extension of you. Smell is a big part of that feeling.



I now have a two-year-old daughter of my own, and she loves books. I hope that when she's older, she will fondly remember giving me a hug when I get home from work and breathing in that deep, rich smell of a printed book.

NEW US SALES MANAGER

Doug Symington



As many of you are aware, Steve Iwanicki, who was our US sales manager for the past seven years, retired at the end of December. Steve served Friesens well and helped us to grow our footprint in the United States. He made his mark in our firm, and we thank him for it. Steve is now more concerned with the marks from his skis and

tracks from his mountain bike as he and his wife Betsy begin living the dream in Durango, Colorado.



Getting ready to depart Jackal Hut (at 11,660' elevation, 115 miles north of Leadville, CO) and ski down to the Camp Hale trailhead after three days in the Colorado backcountry.



Friesens remains strongly committed to the US market. We are pleased to announce that our Texas based account manager Scott Sinnett has been promoted to the position of US sales manager. Scott is a native of Kansas. He attended Kansas State University

where he majored in business and played on the K-State Wildcats football team. He spent time with the US military as a foreign language interrogator, learning to speak both Czech and Korean. He continued his education and graduated from Pittsburg State University in Pittsburg, KS. Scott has been with Friesens for more than six years, and brings a wealth of previous print experience.



Scott resides in the Dallas-Fort Worth area with his wife Denise and their family. He looks forward to continuing to work with his Texas customers and meeting many of our others US customers in his new role.

UPDATING PACKING PROFILES

Ralph Hamm

Several recent communications with different customers reminded me of the importance of discussing and updating packing profiles. At Friesens, we work with a wide variety of customers. Some customers are very familiar with packing profiles and others might be questioning what it is and why it is important. Each Distributor, Retailer or Storage Facility might have specific requirements on how books should be packed, what content needs to appear on the carton label or on the shipping paperwork. This is the basic or over arching information that makes up a packing profile. A profile can also be quite specific and detailed. Some warehouses will provide specific information on carton sizes, carton label location, specific pallet sizes, maximum pallet heights and weights, etc.

The book manufacturing process is becoming more automated as are the warehouses that receive and store the books for future distribution. Handling this product efficiently on both sides of this equation is important to us and to you and your distributor.

Warehouses or Distributors that have detailed requirements will have a Guide or Manual. It is important that you review this document so that you are aware of their requirements. Failure to follow their guidelines can result in fines or service fees to correct the error. After you have reviewed the document it should be forwarded to your CSR. Friesens will use the information that is relevant to our production and shipping practices to create a profile. This database is attached to each one your projects and is referenced electronically by all packing and shipping staff.

Your distributor might also create profiles for each of the titles they receive such as the number of books per carton for each full carton of a specific title. They might also record the country of origin. It is important for you to communicate if there are changes to your distributor if titles are moved from a print location in the US to Canada.

On average we will ship 100 different titles each week. Knowing the requirements for packing and shipping allows us to manage this portion of the production process efficiently. Getting a quality product at the end of the production process is a central focus of customers. Working with and understanding the packing requirements may seem like a minor detail when bringing a book to life but attention to these details will prevent delays in getting your books distributed after they are in the warehouse.

Please contact your CSR if you require additional information or need assistance in deciphering instructions you receive from warehouse.

CAMBRIAN COLLEGE, SAMARITAN CENTRE PARTNER ON BOOK TO PROFILE VULNERABLE CITIZENS

Proceeds from *Aboutface* will go to the Samaritan Centre in Sudbury

CBC News • Posted: Jan 29, 2019 4:07 PM ET | Last Updated: January 29



From left to right: Kevin Serviss, executive director of the Samaritan Centre, Chrisanne Daniel, Cambrian College graduate Amanda Cooper, citizen, Ron Beltrame, retired Cambrian professor and Bill Best, president of Cambrian College celebrate the release of the book *Aboutface*. (Wendy Bird/CBC)

A new book is showing what it looks like to be poor and homeless in Greater Sudbury. *Aboutface* is a partnership between Cambrian College's graphic design program and the Samaritan Centre. The centre is home to a number of groups which offer services and support for vulnerable people.

"We know that every member of our community has a story to tell and is worthy of being heard," Ron Beltrame, who lead the project and is now retired from Cambrian's graphic design program said.

"Through this journey, we came to understand that the causes of poverty and homelessness are never as simplistic as some of us think. We want to show the complexity, dignity and unique personalities behind the people we often see, but seldom hear from in our community."

- AUDIO New book reveals what being poor and homeless looks like in Sudbury
- How this man went from living on the street to helping others
- Sudbury seniors find warmth, companionship on annual shopping trip

The book features photos of people who use the Samaritan Centre, along with their first name and answers to a few questions they were asked. The questions explore a variety of topics, from "what do you value the most in life" to "what was one of your best days?".

The book was officially released to the public on Tuesday. Amanda Cooper, one of the subjects of the book, was there for the launch.

"Now I work part time and things are going better for me," she said.



Amanda Cooper and Denis Pilon, both featured in the book Aboutface, were at the Samaritan Centre for the launch. (Supplied/Cambrian College)

"I can't say that I don't always have the odd struggle here and there, but I know that I have the Samaritan Centre and Sudbury. I love Sudbury."

Kevin Serviss, executive director of the centre, says it's important to get these stories out to the community.

"Just to open eyes to the issue and maybe to release a little bit of the stigma attached to homelessness," he said, "to realize that there's a real story behind a real face and it's somebody who's gone through some real difficulties."

Work on the book started in 2013 when students and faculty interviewed and photographed more than 40 people who frequent the centre. The photos were first shown in an exhibit before being compiled into a book.



Chrisanne Daniel is a graduate of Cambrian College's graphic design program. (Wendy Bird/CBC)

Chrisanne Daniel was in her final year of the graphic design program when she got involved.

"It felt good to have a chance to be a part of something that would make a great impact," she said. "What I didn't realize is what a profound impact Aboutface would have on me. All of the people that we photographed and spoke with were so incredibly open, honest and vulnerable with us. It was moving, not only to hear their stories, but to also be trusted to share those stories with others."

Copies of the book can be purchased at the Samaritan Centre for \$25.

With files from Wendy Bird

Trivia Answers from page 15

1. 17
2. 8 in Canada, 9 in the United States
3. Texas
4. 498
5. Fred Cheetham, Toronto
6. \$29,900,000 (48% of total sales)
7. \$32,330,000 (52% of total sales)
8. 9,255 quotes
9. 5,383
10. 1933
11. 25,525,000

by Brad Schmidt

HAIRLINES

Hairlines are one of the preflight issues that can easily be brushed over. Hairlines are basically lines that are very thin and may not appear properly in print. A minimum line weight of 0.25 pt. is recommended to ensure the lines will appear in print. There are several ways to introduce hairlines into a document, and also some instances where the presence of hairlines do not cause an issue for printing. Since the context for where a hairline is used affects the significance of the issue, this makes it more difficult to know when these can be ignored and when it is important to fix them.

Hairlines were present in early page layout programs such as PageMaker and QuarkXPress. Even modern programs such as QuarkXPress 2018 have the option of choosing Hairline as a line weight. The mystery of the hairline is determining how thick this line will actually appear in print. Based on the information found on A Guide to QuarkXPress 2018 website, the hairline will print at 0.125 pt. on a Postscript imagesetter, but will print with a wider value on some laser printers. http://www.quark.com/documentation/quarkXPress/2018/english/en-2018-qxp-guide/_1_3463053208680388E7_5.html

This is really the crux of the problem. When creating a page layout, consistency is critical to producing a design that is the same from draft copy to final output. The reason the thickness of hairlines change is due to the fact that hairlines are resolution dependent. As a result, a laser printer which typically prints at a lower resolution will produce a thicker line. The thinnest line printed on an imagesetter will be very thin because of the higher resolution available. Smaller dots produce smaller lines. This can cause an issue when lines

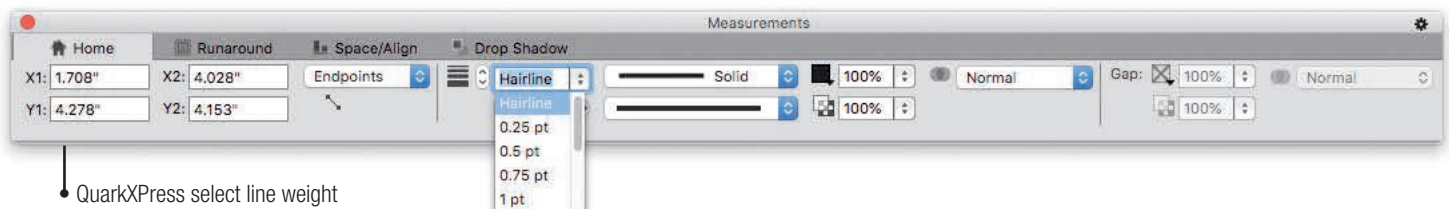
on a laser printout or inkjet proof will look good but disappear or breakup on final output.

From the first version of InDesign this issue was resolved by removing the hairline option from the stroke weight drop-down list. Although it is still possible to create very thin lines, there is a sense of empowerment and responsibility when knowingly specifying a super thin line.

We consider any lines that are less than 0.25 pt. to be hairlines. There are several ways to introduce hairlines into a document. The most obvious way is when creating a line in InDesign and specifying a very thin line. There is also a more subtle way that hairlines can be introduced. If a line is scaled using the Free Transform tool or Scale tool, a line that was safely above 0.25 pt. can become too thin because the line weight is scaled along with the object itself. After reducing the size of an object, the line weight should be checked to ensure that it is still above 0.25 pt.

Another way to introduce hairlines is through the use of placed graphics. Graphics that tend to have very thin lines are graphics that originate from CAD programs. I often see this in floor plans or technical drawings where the finer the detail the thinner the lines used in the drawing. This issue is compounded when the graphic is reduced in size, increasing the frequency of hairlines within the graphic. These often do not show up until the final PDF files are submitted for printing and the document is checked at preflight stage. The use of clip art can also be a source of hairlines. One does not know the standard used to create the clip art, and thin lines may be hiding within the graphic.

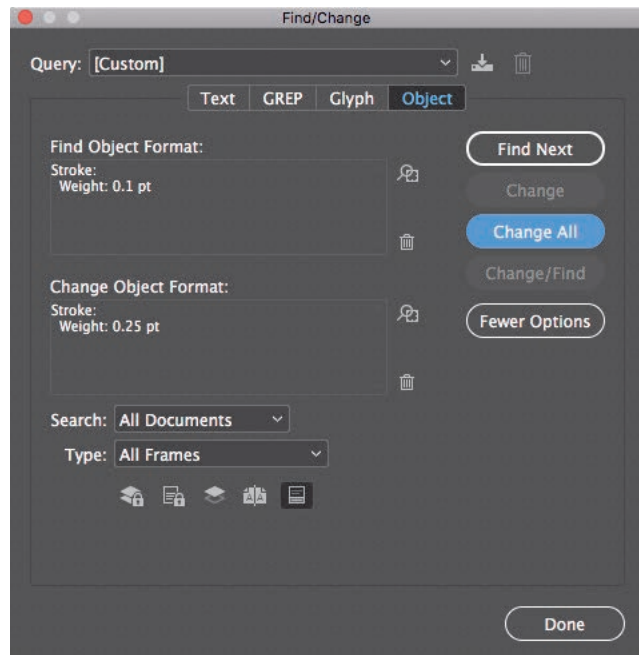
There are also cases where hairlines are present but do not have any adverse effects on the final printing. On occasion, I have seen type that has a thin outline applied to create a faux bold for a font that does not have a bold style. In fine-tuning



to achieve the desired boldness, a line less than 0.25 pt. is selected. The presence of this thin line within the document is identified by our preflight software. In this particular case, the fill of the character uses the same colour as the stroke that is applied to create the bolder look. Since the stroke is an extension of the character and not standing on its own, the hairline creates a thicker character without creating a printing issue.

Another example of a hairline that avoids causing a printing issue is a white stroke on an object that is printing on a white background. The white line effectively reduces the size of an object by cutting into the existing shape. Since the stroke becomes an extension of the background, it does not cause a printing issue. Arguably, there are other preferred methods to extend or reduce the size of an object without using a hairline.

Hunting down each instance of a hairline in an effort to change all lines to at least 0.25 pt. can be tedious. Thankfully, InDesign has an advanced Find/Change option where the document can be searched for a specific line weight object and a replacement line weight can be selected. This works great for a document where the line weights are consistent.

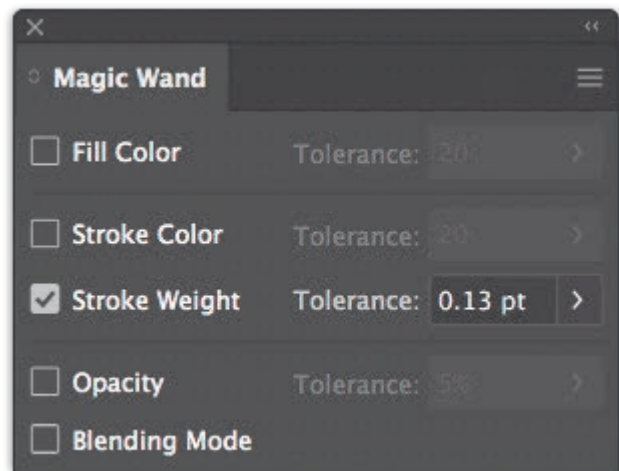


• InDesign Find/Change

For drawings that are created in Illustrator, there is a similar option to select like line weights. First select one line that is too thin. Next use the menu,

Select, Same, Stroke Weight. All the lines with the same line weight will be selected together. Then it is a simple matter of selecting the desired line weight. This process is repeated for each unique line weight that is less than the target line weight. This is great for simple graphics but is a slow process when there is a variety of line weights present.

While researching this issue, I discovered a method in Illustrator to select all lines that are less than a specific target value. The method uses the Magic Wand Tool. The first step is to determine the target line weight. In our case, we want to target all lines that are less than 0.25 pt. In order to do this, first draw a line that is 0.125 pt., which is half the target line weight. Next, open the Magic Wand options by double-clicking on the Magic Wand Tool.



• Illustrator Magic Wand Tool options

In the palette, check the Stroke Weight and set the Tolerance to the same 0.125 pt. In this case, it will round up to 0.13 pt. This will cause the tool to select all lines that are 0.13 pt. above and below the line we select with the Magic Wand tool. In this case, clicking on the newly created 0.125 pt. line will result in all lines less than 0.25 pt. being selected, even if they are different line weights. Now it is a simple matter of entering 0.25 pt. in the stroke weight, and all the hairlines will be adjusted. Don't forget to delete the target 0.125 pt. line that was created at the beginning of the process.

These methods will help to eliminate hairlines from your documents for a successful print run.



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