

A man with short, dark hair is sitting on a green metal post. He is wearing a light-colored button-down shirt, blue jeans, and black loafers. He is holding a red book in his hands and looking down at it. A black messenger bag is slung over his shoulder. The background is a stone wall with classical architectural details.

Publisher's Newsletter

PAPER

GALLUP PUBLISHING

CAPITAL AND BUILDING
PLANS

AWARDS

DIGITAL CONNECTIONS

VALUE OF A PRESS
CHECK

FALL 2019

INTRODUCTION

Ryan Hildebrand



Sign in front of building day of the storm

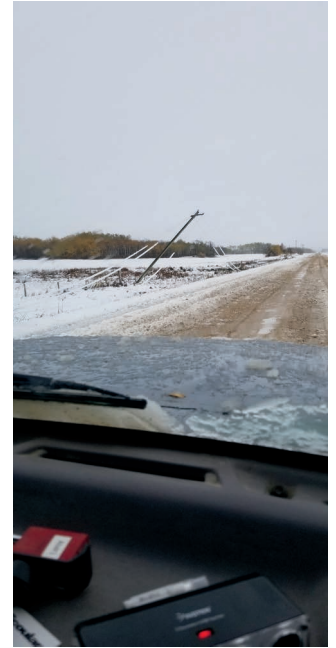
Greetings from a white Altona! As I write this introduction, we are just recovering from what the National Weather Service in the United States called a storm of historic proportions. Although we do have long winters here in Altona, this was well out of the ordinary. Light snow at the end of October does occur some years, but never a full-blown storm in the middle of the month.



Plant three days later

Altona received almost 60 cm (23.6 inches) of snow; by far the most we have ever received this early in the season. It came via a Colorado Low that tracked down through the Dakotas and then hit us in central Canada. The precipitation came down as rain just a few kilometres east of us, but there was a narrow band of snow ... and we were in the middle of that. Most of our big winter storms come via Colorado Lows that bring warm air and moisture, which when they collide with the colder arctic air give us lots of snow and wind.

The storm played havoc with travel and power through our Thanksgiving weekend. However, it takes more than a record amount of snow to keep us from putting out books at Friesens.



Downed hydro poles a common sight across the Province

While there were some power outages at the plant Friday morning that sent staff home, staff returned that evening to get the booklines running again. There were some staff that could not get to work at all due to road conditions, and others were busy dealing with downed trees and power outages at their homes. During all of that, we lost only minimal production. Our staff worked hard to keep schedules for your books.



View of one street in Altona

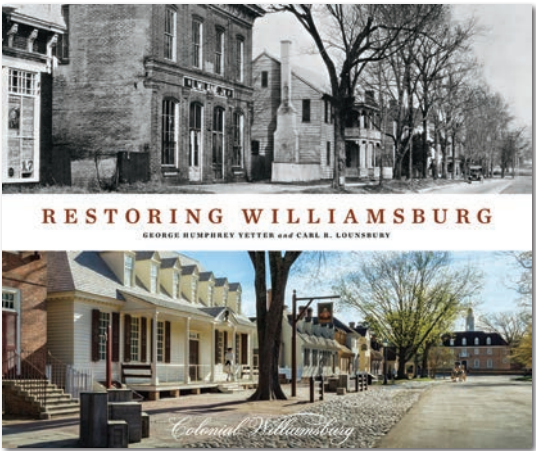
Special thank-you to staff for sharing their pictures of the storm

FEATURE BOOKS



Publisher
Parks Project

Trim Size/Pages
17 x 11 • 24



Publisher
Colonial Williamsburg Foundation

Trim Size/Pages
11.25 x 9.5 • 296



Publisher
Story Farm LLC

Trim Size/Pages
11 x 11 • 176



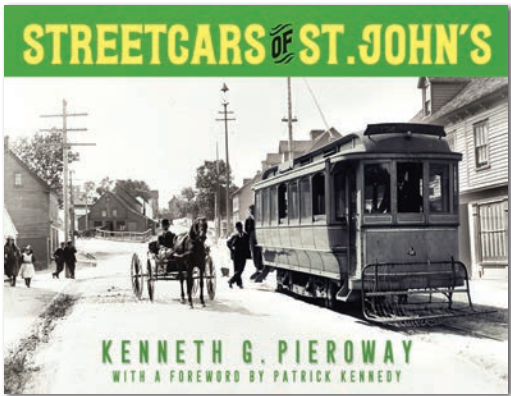
Publisher
Cameron + Company

Trim Size/Pages
11 x 10 • 156



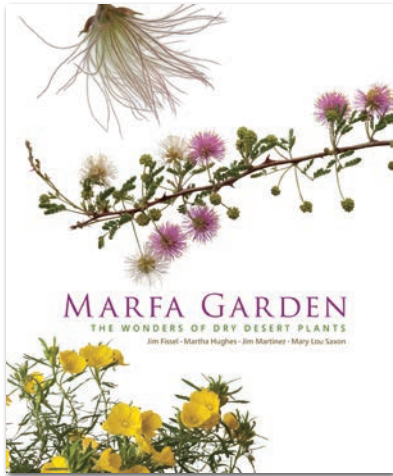
Publisher
MA Creative Inc.

Trim Size/Pages
11 x 8.5 • 488



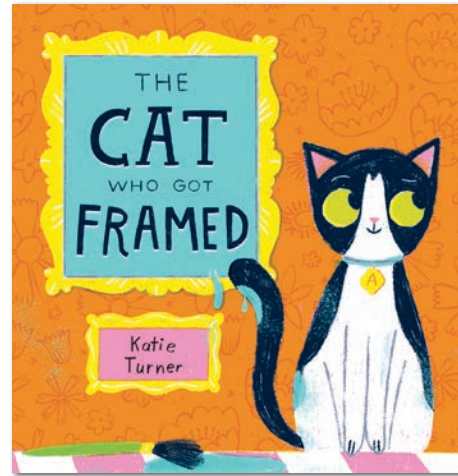
Publisher
Flanker Press

Trim Size/Pages
11 x 8.5 • 144



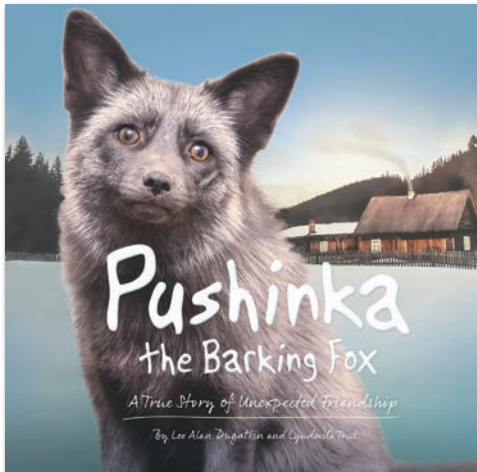
Publisher
Trinity University Press

Trim Size/Pages
10 x 10 • 256



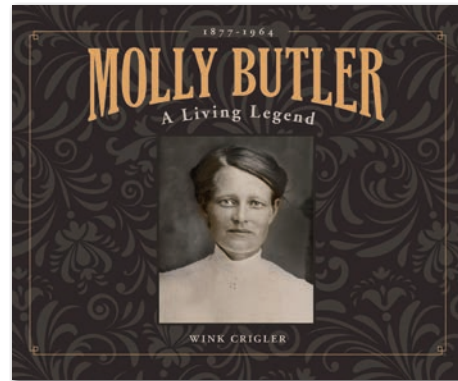
Publisher
The Philbrook Museum of Art

Trim Size/Pages
10 x 10 • 36



Publisher
The Cornell Lab Publishing Group

Trim Size/Pages
10 x 10 • 32



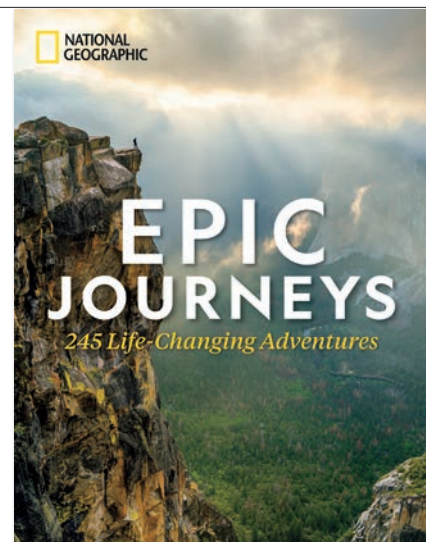
Publisher
X Diamond Ranch: South Fork Prop. LP

Trim Size/Pages
10 x 8 • 96



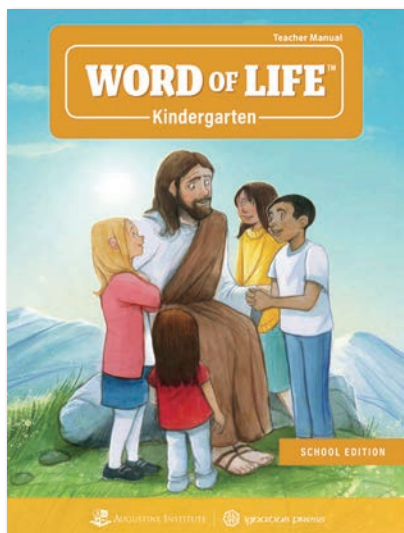
Publisher
D. Giles Ltd.

Trim Size/Pages
9.5 x 11 • 192



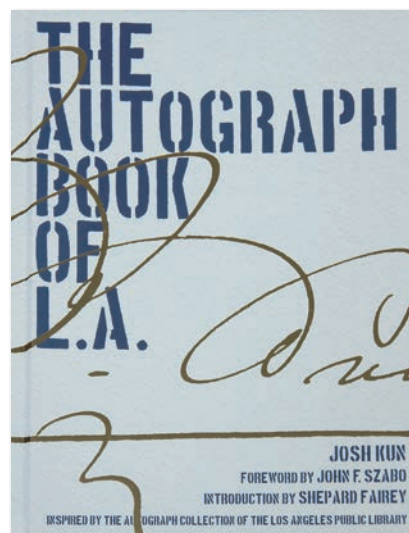
Publisher
National Geographic Partners

Trim Size/Pages
9.125 x 11.875 • 416



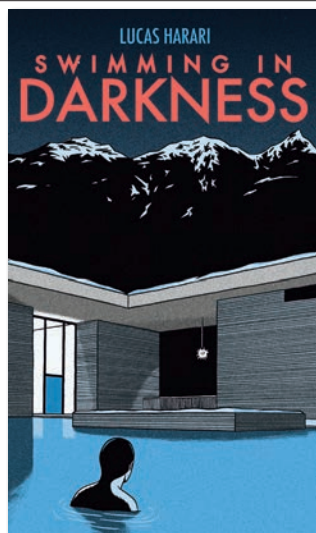
Publisher
Ignatius Press

Trim Size/Pages
9 x 12 • 384



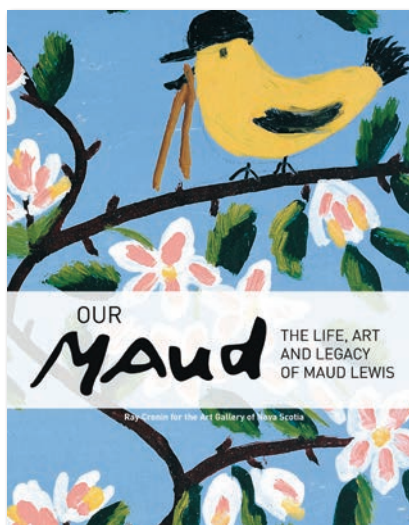
Publisher
Angel City Press

Trim Size/Pages
9 x 12 • 224



Publisher
Arsenal Pulp Press Ltd.

Trim Size/Pages
9 x 12 • 152



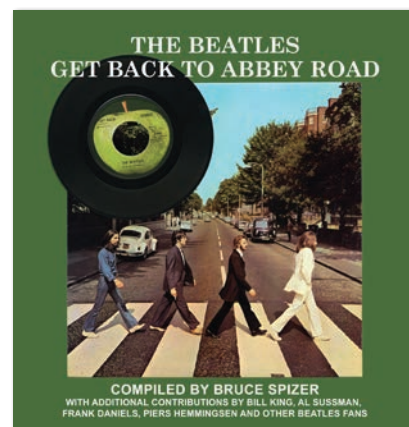
Publisher
Art Gallery of Nova Scotia

Trim Size/Pages
9 x 11.25 • 160



Publisher
Counterpunch Inc.

Trim Size/Pages
9 x 10.5 • 272

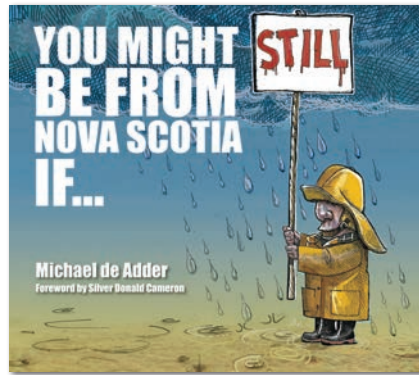


Publisher
498 Productions LLC

Trim Size/Pages
9 x 9 • 192



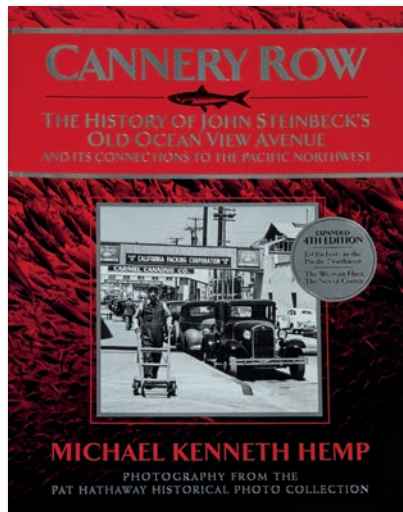
Publisher Trim Size/Pages
Augsburg Fortress Publishing 9 x 9 • 32



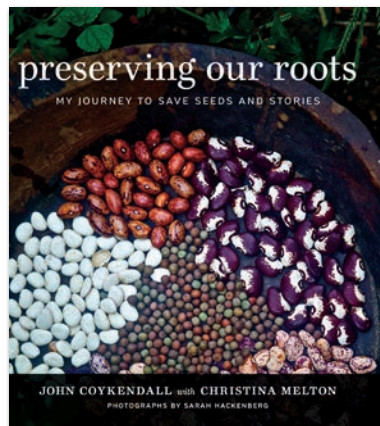
Publisher Trim Size/Pages
MacIntyrePurcell Publishing Inc. 9 x 8 • 132



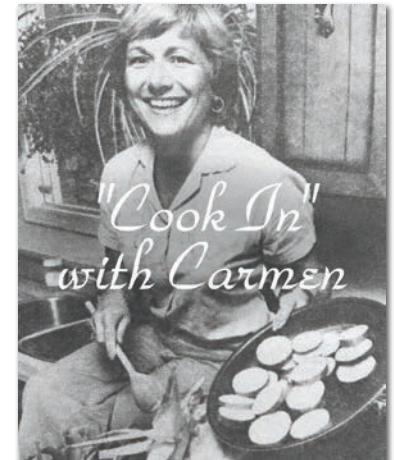
Publisher Trim Size/Pages
Juniper Creek Press 9 x 8 • 32



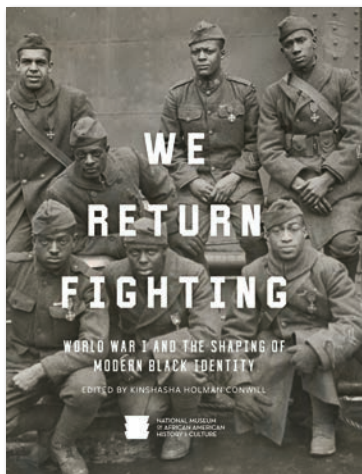
Publisher Trim Size/Pages
The History Company 8.5 x 11 • 136



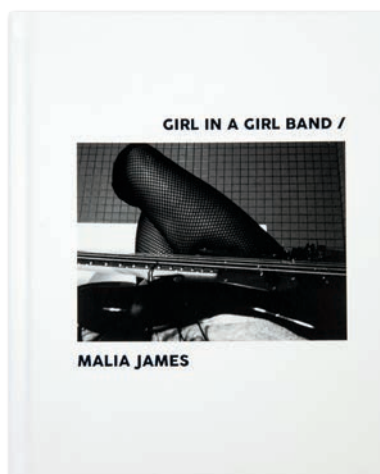
Publisher Trim Size/Pages
Louisiana State University Press 8.5 x 9 • 208



Publisher Trim Size/Pages
Carmen Yarley 8 x 10 • 504



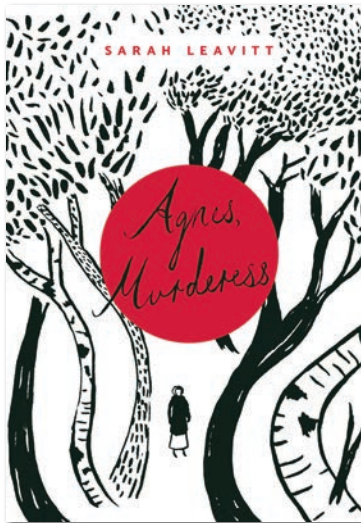
Publisher Trim Size/Pages
Smithsonian Books 8 x 10 • 160



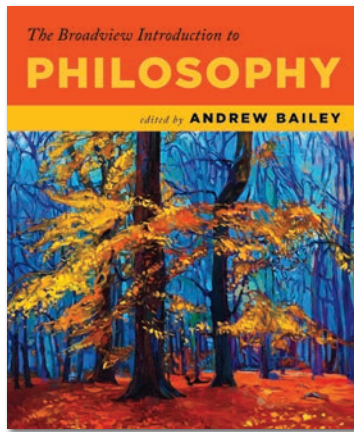
Publisher Trim Size/Pages
Rare Bird Lit 8 x 10 • 132



Publisher Trim Size/Pages
Houghton Mifflin Harcourt Publishing Co7.9375 x 10 • 272



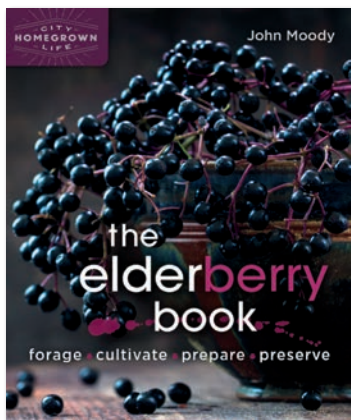
Publisher Trim Size/Pages
Freehand Books 7.75 x 11.25 • 304



Publisher Trim Size/Pages
Broadview Press 7.75 x 9.25 • 1056



Publisher Trim Size/Pages
Figure 1 Publishing 7.75 x 9.25 • 176



Publisher Trim Size/Pages
New Society Publishers 7.5 x 9 • 128



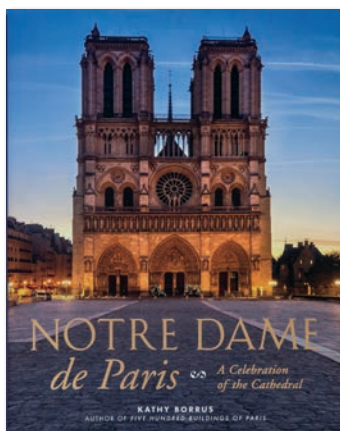
Publisher Trim Size/Pages
Blessingway Author Services 7.375 x 9.25 • 384



Publisher Trim Size/Pages
Imagination Publishing 7 x 10 • 8



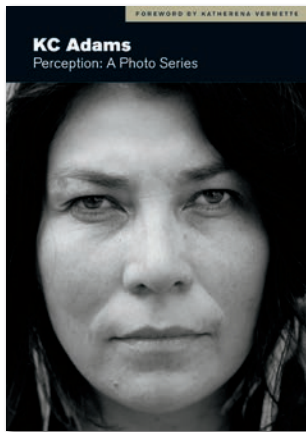
Publisher Trim Size/Pages
Buffalo Trace Distillery 7 x 9 • 136



Publisher Trim Size/Pages
Hachette Book Group 7 x 9 • 128



Publisher Trim Size/Pages
Gallimard Itée - Editio 7 x 8 • 216



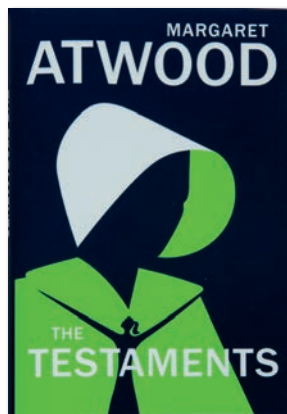
Publisher Trim Size/Pages
Portage & Main Press 6.75 x 9 • 120



Publisher Trim Size/Pages
Albin-Michel 6.125 x 8.875 • 672



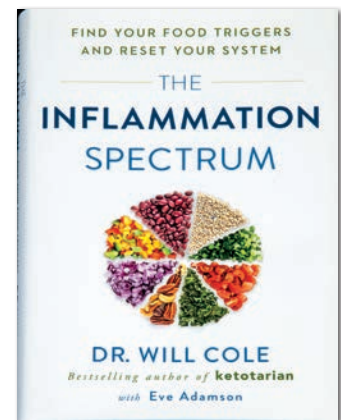
Publisher Trim Size/Pages
U. of Minnesota 6.125 x 8 • 80



Publisher Trim Size/Pages
Penguin Random House Canada Ltd. 6 x 9 • 432



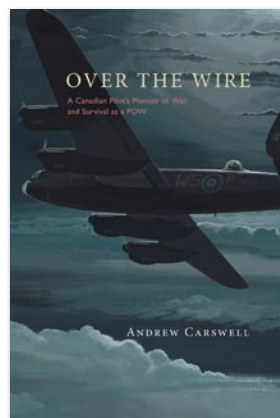
Publisher Trim Size/Pages
Kask Graphics 6 x 9 • 368



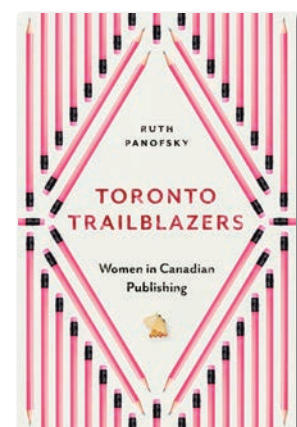
Publisher Trim Size/Pages
Penguin Random House LLC 6 x 9 • 336



Publisher Trim Size/Pages
Dundurn Group 6 x 9 • 336



Publisher Trim Size/Pages
Canso Investment Council Ltd. 6 x 9 • 304

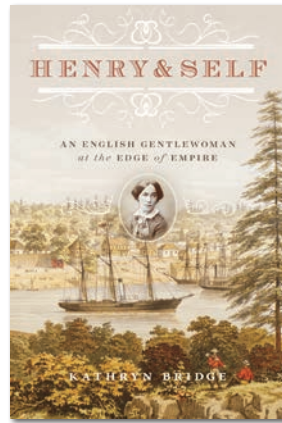


Publisher Trim Size/Pages
U. of Toronto Press- Book Publishing 6 x 9 • 304



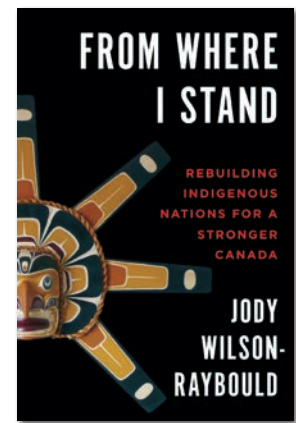
Publisher
BookMobile

Trim Size/Pages
6 x 9 • 266



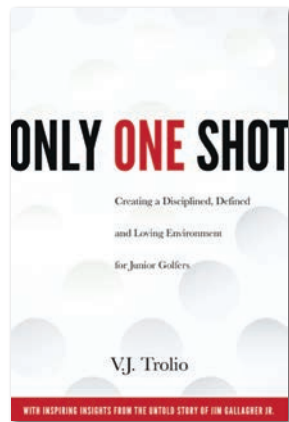
Publisher
Royal BC Museum Corp.

Trim Size/Pages
6 x 9 • 264



Publisher
UBC Press

Trim Size/Pages
6 x 9 • 256



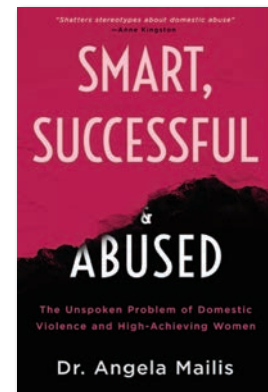
Publisher
Susan Schadt Press

Trim Size/Pages
6 x 9 • 208



Publisher
Québec-Amérique

Trim Size/Pages
5.5 x 8.5 • 320



Publisher
Sutherland House Inc.

Trim Size/Pages
5.5 x 8.5 • 184



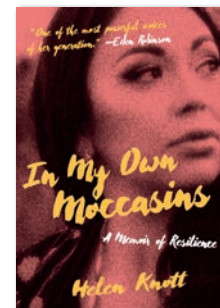
Publisher
Madina Institute

Trim Size/Pages
5 x 8 • 336



Publisher
At Bay Press

Trim Size/Pages
5 x 7.5 • 136



Publisher
U. of Regina Press

Trim Size/Pages
4.25 x 6.5 • 336

ROUNDING THIRD (QUARTER) AND HEADING DOWN THE HOME STRETCH

Byron Loeppky

I write this in the middle of October while looking out the window to see snow piling up, wind blowing mightily, lights in the office flickering, and ... well, this is life in Manitoba. It turns out this was one of the worst October storms in history. Fall flooding and lost power means delivery schedules are not the only things under siege this fall.

We are three-quarters of the way through our year. The busyness of the first two quarters has stayed with us through the summer months and as we head into fall and winter. This has been especially true of trade paperback books where we are trying to sell schedules that are longer than any of us want to experience.

Sales have been good in both Book and Web Divisions. Our sales are up four percent in Book and 34 percent in Web. The heavy loading on our web presses has extended schedules on our colour work, as they both compete for time on our binding lines.

Almost all areas of production are seeing increased volumes of production. Year to date sheetfed press impressions are up six percent and web press impressions are up a whopping 52 percent. Softcover units bound are up 22 percent, and hardcover books bound are up 54 percent. UV coating on covers and jackets remains popular, and is up 62 percent for the year.

The number of jobs shipped is down two percent, but we have increased the number of units produced by over 30 percent. The increase in demand has been greater than our available capacity, and as a result, delivery date misses have moved up slightly from six percent last year to 10 percent this year. We know how important it is that books are in your hands when we say you will get them. We are continuing to hire staff and have increased the number of shifts running our hardcover lines, softcover lines, folders, cover decorating department, and our web presses. Our bindery staff alone have worked over thirty-five thousand hours of overtime to help minimize delivery delays.

I previously reported our three-year plan to move equipment and staff between our three main buildings. Phase 1 was completed in 2018 with the Packaging Division, think4D Division, and our fulfillment centre all moving to a building we reacquired.

All three hardcover lines from Müller Martini are installed and operating well. We are experiencing increased run speeds, a reduction in make-ready times and improved training synergy between operators.

Plans are again in place for our Christmas shutdown period, when the plant will get a good scrubbing and staff will get a

well-deserved rest. The shutdown begins on December 23, and continues until January 2.

Our continued investment in people, equipment, and buildings speaks to our belief that this business of print has a long shelf life. We are grateful during this time of Thanksgiving for the many ways we have been blessed with great staff, great suppliers, and great customers.

On behalf of all the employee-owners at Friesens, I pass along our gratitude for your partnership and for entrusting us with your work. I wish you success as you finish off 2019 and prepare for 2020.

FRIESENS EXPANSION

Byron Loeppky

I announced in the last newsletter that Friesens will be adding 37,500 square feet to the west side of our existing Industrial Park location. The unseasonably wet fall has led to small delays, but we are still targeting a move-in date in the first quarter of 2020. The picture below shows the ground-breaking ceremony, and the bottom picture shows the location as it looks today ... post snowstorm. By next newsletter I should be able to show you a mostly finished facility.



PAPER, PAPER, PAPER

Andrew Fennell

There has been lots of activity in the paper industry in North America in the last few months, but unfortunately, much of it has not been indicative of a thriving, healthy industry. Overall, it would be fair to say that there is surplus supply and weak demand.

TOUGH TIMES FOR PAPER MILLS

In June, Flambeau River Papers abruptly shut down its last two uncoated freesheet (UFS) paper machines, located in Wisconsin. There was an attempt to sell the mill shortly after the closure, but unfortunately, that has not come to fruition, and the assets of the mill will now be marketed as a liquidation sale.

In September, the Catalyst Crofton pulp and paper mill in BC shut down the mill's newsprint and package grading machine. The mill announcement indicated that the mill "will curtail production of the No. 1 paper machine for 30 days, beginning on September 14, removing approximately 11,000 tonnes of paper production. The curtailment is being taken in response to reduced paper demand."

More recently, Domtar announced that they will be shutting down two paper machines:

October 3, 2019 – FORT MILL, S.C. – Domtar Corp. says it will permanently shut down two paper machines at U.S. mills, affecting about 100 workers.

The closure at the pulp and paper mill in Ashdown, Ark., will take effect immediately while the move at the paper mill in Port Huron, Mich., will be completed by mid-November. The Montreal-based company says the closures, which will reduce annual uncoated freesheet paper capacity by about 204,000 tons, was necessary due to declining demand and increasing imports of copy paper.

The closures represent about three percent of North American UFS supply.



ON THE BRIGHTER SIDE

Willamette Falls Paper has restarted the West Linn paper mill in Oregon to make coated freesheet (CFS) and coated one-side (C1S) papers starting in August. Friesens tested paper from this mill (several years ago) and it runs quite well – it is certainly suitable and of good quality for colour books.

ND (Nine Dragons) Paper has announced future strategic

capital equipment upgrades to their pulp dryer and all three paper machines at their Rumford, Maine, mill. According to the mill, "this investment will not only enhance the quality of our printing and writing and C1S grades, but also ensure the long-term viability of the Rumford Division."

PAPER PRICING

RISI is forecasting a slight price decrease overall for this year for UFS grades.

Operating rates of coated mills have been lower than normal, prompting some mills to take machine downtime. This may result in lower prices, but that remains to be seen.

There continues to be a decrease in demand for uncoated groundwood (UGW) paper. UGW mills will likely need to reduce capacity (further) if they are to maintain price stability.

SUMMARY

While some of this does indeed sound like trouble for the industry (and very different circumstances compared to a year ago), there are still many mills and machines that are operating well and producing large volumes of paper for the North American market.

Friesens is in a good position with regard to paper – the paper we need is readily available, supply is reliable, prices are stable, and our relationships with paper merchants and mills continues to be healthy.

CAPITAL PLANS

Byron Loeppky

2019 was a heavy capital year for Friesens, and some of the installations we announced earlier have been completed. Below is a picture of our recently installed eCon sheeter from BW Papersystems. This is a replacement sheeter for our aging Valmet sheeter.



I am pleased to announce that we have just closed two significant deals that will have a positive impact early in 2020.

The first deal is with HP for two 50000 Indigo presses. These presses will replace our aging 7200 Indigo presses and add more capacity for short-run work. The first press will be installed by October 31, **2019!** The second press will be installed late in 2020 or early 2021. The 50000 runs a roll 30 inches wide compared to the 13 inches our current digital

presses run. These presses are not small. The press (pictured below) is similar in size to a 40-inch 8-colour press. The press will run roll to roll. Talk to your sales rep if you would like more information on how this new press might fit your work.



We are also pleased to announce we have entered into an agreement with Müller Martini for a Bolero perfect binder. The perfect binder will arrive early in 2020, and will be installed in our building expansion. This will add a third perfect binder to our lineup. It comes with all the bells and whistles, including PUR adhesive capability, fore-edge trimmer, twenty-four pockets (the most of any of our perfect binders), and an electrostatic pinning system for inserting reply cards automatically.



I reported in the last newsletter that we were investigating cobots (collaborative robots) that would be placed at the back of each binding line. We have entered into an agreement with Bastian Solutions to place six cobots at Friesens, with the initial cobot to be installed in January 2020. These machines will do the physical labour at the back of our binding lines. Pictured below is a cobot stacking Friesens cartons in Bastian Solutions' test facility. The green colour indicates that this cobot does not require any protective barriers around it.



As you can see, there is a lot of activity on the capital front. I hope you find this as exciting as we do.

SPECIALTY BINDING

Ryan Hildebrand

Binding is the art of putting pages together and attaching them to a cover. Simple as it may seem, there are many different types of binding, and many steps are required in the binding process.

Friesens has a full line of binding equipment in our state-of-the-art facilities. The following binding styles are available at Friesens:

BINDING STYLES

SADDLE STITCH



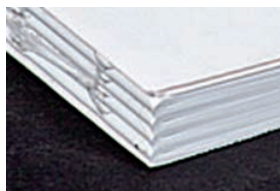
A binding process using wire staples most often used in magazines or magazine-type work, or books less than ninety-six pages.

PERFECT BINDING



Also called adhesive binding, perfect binding requires no staples or thread. Glue is placed on the back of specially prepared signatures and the cover is applied while the glue is hot.

SEWN BINDING



Signatures are sewn together using threads, and an endsheet is put on the front and back. The book block is then attached to the cover. This is common for most hardcover and some softcover books. It is commonly referred to as Smyth sewn.

LIBRARY BINDING



A stronger binding that is used primarily for the Library market. It is a very strong and durable binding that has threads sewn through the side of the signature. Endsheets are sewn to the book block through a special reinforced woven tape. While the Library binding is very strong, this type of binding is not as flexible as Smyth sewing.

LAYFLAT SEWN



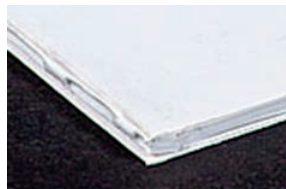
Books are sewn using threads, then the cover is attached to the book block with no glue down the spine, to allow the book to lay flat when opened.

LAYFLAT PERFECT BOUND



The book block is perfect bound using glue, then the cover is attached to the book block with no glue down the spine, to allow the book to lay flat when opened.

SIDE SEWN



Books are sewn through the side of the signature instead of along the end. The book will not lay flat, but the binding is extremely strong.

QUARTER BINDING



Limited edition books are commonly quarter bound. Quarter bound books historically used genuine leather on the spine, and a good linen material on the front and back case. Quarter

binding is popular for two reasons. First, it is considerably more economical to use leather on the spine only, rather than on the entire book. Second, it is possible to achieve an attractive colour combination using two different materials in complementary colours. Genuine and simulated leather come in a variety of colours and grains, and many stock combinations can achieve an attractive book.

WIRE-O



A more durable binding than Cerlox for lay flat books. Silver Wire-O is standard and most widely used; however, there is a variety of colours to choose from.

PLASTIC SPIRAL



A plastic coil run through the pages to allow the book to lay flat when open.

The Wire-O and Plastic Spiral are popular for manuals, reference books, some calendars and

cookbooks

These types of binding are all done under one roof here at Friesens, which allows for speed to market and complete quality control. Consult with one of our expert sales representatives to find out what would work best for you.

PLANNING AHEAD

Ryan Hildebrand

Over the past two years, there have been several changes in our industry that have affected the book production capacity in our industry. News of closures of long-time manufacturers and mergers have been commonplace. While that is happening, at Friesens we are adding capacity. As you have read in other articles, we are growing and adding space, people, equipment, and technology to serve you better.

Even with those additions, we recognize an increased importance on planning ahead with our customers. Knowing what is coming in the months ahead and planning for those projects is becoming more important for all of us. With events being planned, marketing plans set, and publicity schedules arranged, we know timing and delivery is critical.

Here are a few communication points to keep in mind as we start to close the books on 2019 and start to focus our attention on 2020 production:

1. **Scheduling:** Let's plan together and coordinate our schedules with your file submission and release dates. Knowing what you have a few months in advance helps us prepare and set the table for smoother delivery schedules.
2. **Delivery:** Where do you need the books and when? Let us know what your critical dates are before files arrive so we can draw up a schedule that meets those needs.
3. **Plan early:** Let us plan together now what you expect to publish in a few months. With reduced capacity in the industry, it is important to book your press and binding time earlier in the process.

If you have not planned and booked your upcoming book projects, I would encourage you to consider doing that now. Connect with your Friesens representative, who can advise you on current loading and capacity and can help ensure you get your books when you need them. Our goal is to manage our business so we can provide you with accurate schedules and delivery dates.

2019 ALBERTA BOOK PUBLISHING AWARDS GALA

Donovan Bergman

On Friday, September 13, publishers, authors, dignitaries, and other interested parties gathered at the Varscona Hotel in Edmonton to celebrate the best in writing and publishing in Alberta. The first Alberta Book Publishing Awards Gala was held in 1989. At this year's awards gala, winners in nine categories, as well as the publisher of the year (presented to Freehand Books), and a lifetime achievement award (presented to Sharon Budnarchuk of Audrey's Books in Edmonton) were celebrated.

Below are award winners that were printed at Friesens:

BOOK DESIGN

NeWest Press for *Tar Swan*, by David Martin with design by Natalie Olsen



Matt Bowes of NeWest Press and designer Natalie Olsen receiving the Book Design award for *Tar Swan* from Faye Boer

TRADE FICTION

Freehand Books for *Twin Studies* by Keith Maillard



Anna Boyar of Freehand Books receiving the Trade Fiction award for *Twin Studies* from Douglas Hildebrand

LEARNING

Brush Education for *Essentials of Pediatric Emergency Medicine* by Dr. Rahim Valani

Other award winners can be found on the Book Publishers Association of Alberta website (<https://bookpublishers.ab.ca>).

HAVING FUN AT FRIESENS

Ryan Hildebrand

We host many customers every year at our plant in Manitoba. However, it is still only a small percentage of all of our customers that get to visit us here in Altona, Manitoba, Canada. The face of Friesens is often your Friesens sales representative or the sales managers that travel with them to meet with you. There is a lot more to us than that, and I want to give you a glimpse of some of the staff and their families that work on your books. We have a caring and hard-working group of employee-owners that like to share some laughs, have some fun, and make the highest quality books possible.

Every year, Friesens holds a number of different social events for our employee-owners and their families. It's a nice way to connect with everyone from all the different divisions and get to know each other outside of the busy workplace we are in during the week. Positive social experiences leads to happier staff, and a focus on making sure your books are the best they can be.

These photos are from an event in September in which we all travelled to Grand Prix Amusements, about 100 kms from Altona. Staff and their families had a great afternoon of mini golf, trampolines, bumper cars, bumper boats, go-karts (for all ages!) and some water balloon fights. We ended the afternoon with a delicious BBQ meal and door prizes.



It is amazing to see how time has changed both our community and company. This area of Manitoba was settled predominately by Mennonites in the 1880s, because of the rich farmland. For many years, Friesens had only staff that had been born and grown up in the community. Now, we have become a much more culturally diverse community, and group of employee-owners. At last count, we had staff from more than twenty-three countries working here at Friesens.

FRIESENS WINS FOURTEEN AWARDS AT INTERNATIONAL PRINT COMPETITION

Ryan Hildebrand



The Premier Print Awards is the printing industry's oldest, largest, and most prestigious worldwide printing and graphic arts competition, hosted by Printing Industries of America. In its seventieth 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. More than two thousand entries are received from printing and graphic arts firms from around the world, and judges awarded the Benny to the top entry in each category.

Friesens received fourteen awards, which include four Awards of Recognition and ten Certificates of Merit. An amazing achievement! Receiving an Award of Recognition or Certificate of Merit means we were among the top entries in the category, like a book prize where you are on the long list or short list. 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.

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

PUBLISHER	TITLE	CATEGORY
Royal Ontario Museum	Christian Dior	Hardcover Trade Book
Royal Ontario Museum	Christian Dior	Art Books (4-colour)
Marcop Inc.	2020 Glow of Paris Calendar	Calendars
Windward Productions	2019 Ultimate Sailing Calendar	Calendars
Friesens Corporation	Journal	Embossing/Debossing
Winnipeg Art Gallery	Tony Scherman Catalogue	Product Catalogues
Someoddipilot Inc.	Space Becomes You	Art Books (4-colour)
Kimbell Art Museum	Monet	Softcover Books
Les Éditions Flammarion	À La Soupe	Cookbooks
Mind Publishing	This Kitchen is For Dancing	Cookbooks
Les Éditions des Plaines	Portraits of the Far North	Art Books (1-colour)
Jennifer Hornyak	Hornyak	Art Books (4-colour)
Smithsonian American Art Museum	Between Worlds	Art Books (4-colour)
Trinity University Press	Enchiladas	Cookbooks

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.

THE VALUE OF A PRESS CHECK

Ralph Hamm

One of the first customers I hosted at Friesens for a press check recently made his last official visit to Friesens. It was his last trip and it was also an introductory trip for the person that was taking over his position. During my time with Friesens, this customer has been to the plant approximately ten times, doing press approvals for various projects. My responsibilities at Friesens have changed over time, so I was no longer working directly with him. However, I still tried to spend some time with him whenever he was in Altona. On his last visit, I thanked him one last time for making the trip to Altona, and for all the valued business he had brought to us over the years. He shared with me how important he felt it was to be here. He did not come to the plant for every project his firm designed, but he felt that certain subject matters and their more important publications merited his being “on press.”

This customer has spent his working life in graphic design, and has certainly seen a wider window of change in technology and processes than I have in my nineteen years at Friesens. He commented on how some customers’ views of doing press checks has changed over the years, with some customers feeling they were no longer necessary. The main concerns appear to be the added expense, travel, and time away from the office. He told me that he knows that consistent colour has become easier to achieve with new technology and equipment. But even with those improvements, he stressed the importance of seeing the ink going down on the paper, and realizing that the project is not real until that happens.

I believe that it is important for our customers to make their own decision as to whether a press approval is needed or not needed. We understand the nature of publishing, and know that properly managing expenses is important. Friesens believes that having a customer at the press removes the subjectivity of ... whether it be the colour of the sky or patches of fabric. It allows customers to communicate directly with the press operator who is printing their book. We start the press approval process prior to our customer being in plant by determining how the project will be proofed. Books that are deemed as being colour critical should have a full set of contract colour proofs. There is a cost to do this, but the cost should be measured against what the expectations are for the project. Today, many customers choose not to proof all of the colour images. More than 90 percent of our full-colour projects do not get a full set of proofs. Instead, customers rely on properly managed files, and trust our colour profiles to deliver consistent and reliable colour quality. Not selecting a full set of proofs does not mean that a press check is out of the question, but it does change the process when someone arrives in plant.

We want to make customers as comfortable as possible when they come to Friesens. In order to do so, we have five corporate suites. Visitors have given us excellent reviews of the accommodations, which they refer to as the “Friesens Hotel.” There are work and common areas, as well as a kitchen that is stocked with soft drinks, water, and coffee. We also provide Wi-Fi access in the suites and in the plant.

The time it takes to perform a press check depends on the number of pages and the quantity of books being produced. Your customer service representative (CSR) will work with you to schedule a time that you need to arrive and a time when you can depart. Travel to and from the plant will also be coordinated with your CSR.

Your CSR will work with you to schedule your press check and inform you of the steps that need to be taken prior to coming, as well as what to do when you arrive in plant. When a customer arrives, the first item is the prepress check meeting. This takes place before any press approvals. You will meet the press supervisor as well as the press operator that will be on-press for your project. This allows you to have an open dialogue regarding the project. It is also the time that key design elements and/or images will be looked at more closely. Our press operators regard this meeting as being very helpful for them as well as you, as they get ready for the first approval. The meeting also establishes a healthy rapport, opens the lines of communication, and allows both parties to offer their thoughts on the project.

While on press, it is common for the first printing form to take somewhat longer in achieving final colour than the rest of the forms. Efficiency and quality depend on consistency. Press operators are working to set the ink densities that will work well for the majority of the book. They will be checking the images and comparing them to the contract colour proofs that were generated, or to the calibrated monitors if there are only random colour proofs. After the first form is approved, we expect most subsequent approvals to take twenty minutes. The press operator will ask for your signature, and this signed form will be used to make sure that the colour is consistent throughout the balance of the press run.

Meeting customers face-to-face and working with them during a press approval is a great help for our press operators. There have been huge improvements in printing technology and equipment, and although we rely on that technology during any press approval, it is our experienced operators who make the difference when it comes to making your book outstanding. The operators take a great deal of pride in understanding expectations, and in helping meet or exceed them for everyone who comes to do press approvals.

When Friesens installed our first 50-inch press, it normally took ninety minutes to two hours to achieve a saleable sheet. Many processes were manual, including the initial setting

of the ink keys and placing the printing plates on the press cylinders. The new equipment and software in which we have invested has led to reducing make-ready times to a quarter of what they used to be. This means that a customer who has ordered two thousand books can expect to approve one form every hour.

We appreciate the fact that you trust us to produce your important books. We also understand that certain projects and images require direct involvement from you to achieve the outcome you desire. We are at your service.

FRIESENPRESS CELEBRATES 10 YEARS IN BUSINESS

Tammara Kennelly



The FriesenPress story begins on July 13, 2009, in Victoria, British Columbia. A small team gathered inside a modest office to explore a simple (but ambitious) idea: to make professional publishing services available to all writers, not just an elite few.

No one knew it then, but the FriesenPress team had set upon an adventure that would span over ten years and more than five thousand self-published book titles, growing from a start-up to the largest publishing services provider in Canada with over forty employees. But it wouldn't have happened without the steadfast support of Friesens.

As part of their ten-year anniversary celebration, FriesenPress spoke with Chad Friesen and David Friesen about the state of self-publishing back in 2009, why the printed book persists in the digital age, and a whole lot more. Here's an abridged version of that conversation:

Take us back to 2009 when FriesenPress was founded. What was the state of the self-publishing industry at that time?

David: In 2008 and 2009, self-publishing was on an upward trajectory. Being in the book business, we were often approached by people who wanted to print or publish their own book. In fact, we had so many requests over the years that I ultimately wrote a little booklet for authors on what to do and how to do it. The booklet covered things like why you

need an ISBN and how to copyright your book – all the little things would-be authors wouldn't know.

It was time-consuming for us, but we didn't want to simply turn them away. I can recall one year, spending more time with a woman from Winnipeg who was publishing a cookbook than I did with our biggest customer in Toronto! We certainly knew there were lots of people out there with wonderful stories to tell, who needed help sharing them.

As our parent company, Friesens has been there for every milestone along the FriesenPress journey. What's it been like to chart the growth of FriesenPress, from our start-up days to now?

David: Tammara has done a fantastic job of taking FriesenPress from a fledgling company to one that has really hit its stride in recent years, becoming a key component of the overall Friesens business. It was our hope that FriesenPress would be as successful as it is, but also it wasn't necessarily something we expected when we first got into the business. That's a real tribute to her and the staff in Victoria.

In our eyes, FriesenPress is a real star.

Looking into the crystal ball, what does the future hold for the printed book and book manufacturing in general?

Chad: What I've learned over my career is that people don't buy printed books solely for the content. They buy printed books for an experience.

Digital readers ate up about twenty percent of the market over the last ten years, but e-book sales have tapered off over the last three years. Physical book sales, meanwhile, have been incrementally growing over the last three years.

If people bought books solely for the content, e-books and audiobooks would dominate. But it's clear that people have a tactile relationship with books. They've evolved into an outlet to disconnect from our daily lives filled with so much screen time. Grabbing a book and just disconnecting is therapeutic for so many people.

My belief around the future of the book is that it's here to stay. There's always going to be a need for the printed book.

Visit friesenpress.com/friesenpress10 for more tenth anniversary content, including video, infographics, and the full interview with Chad Friesen and David Friesen.



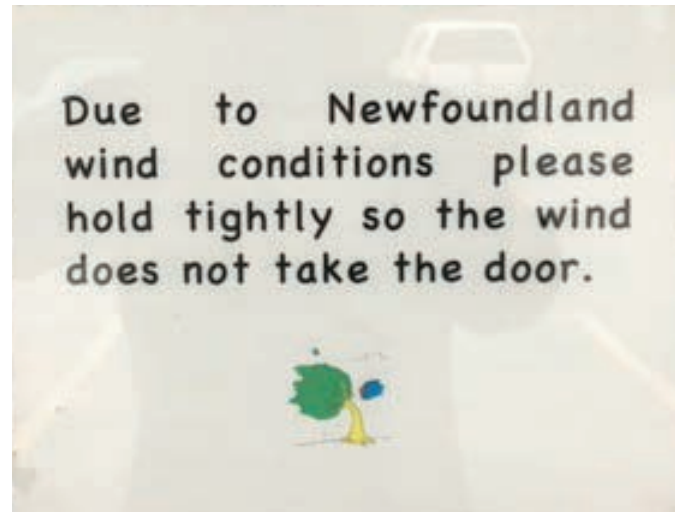
BEST JOB IN THE WORLD

Ron Such



Friesens has sales representatives all over Canada and the United States. Most of our offices are in large cities. Some sales reps get to call on publishers in the book publishing capitals like New York and Toronto. Sounds exciting, doesn't it? Maybe, but I have the pleasure of travelling throughout Atlantic Canada, and, as you can see in these pictures, the colourful province of Newfoundland. I meet publishers, authors, photographers, and along the way see some of Canada's most beautiful scenery, eat some of the best seafood anywhere, and meet some of the most colourful characters our industry has spawned.

Some interesting facts: Newfoundland is Canada's youngest province and its most easterly. It didn't join the confederation until 1949. It was a former colony and then a Dominion of the United Kingdom after having given up its independence in 1933, following the significant distress of the Great Depression. In 2001, Labrador became what is known today as Newfoundland and Labrador. To give you a sense of the size, it is smaller than the United Kingdom but bigger than Ireland.



Only in Newfoundland. It was a windy day for sure!



Production Manager, Rhonda Malloy and Donna Francis of Breakwater books with Ron Such.

In preparing to travel to see publishers outside of the capital city of St. John's (not to be confused with Saint John, New Brunswick), the first thing I do is ditch my suit and tie. No need for these on an island where comfort is paramount, and where I will be spending a good deal of time in my car. While the larger publishers are in the capital city, there are others located in rural areas with names like Bonavista, Trinity Bay, and Come-by-Chance. It is in these wonderful rural communities that they are publishing books of history, literature, and of course, good food.

There may be what passes for a Newfoundland traffic jam in leaving the city (a five-minute delay), but once outside, it is open country, with what could be three hours of driving to my next call. A sales call is like calling on family. Having done this for many years, I now know most of my customers on a first-name basis, and we have much to catch up on since the last visit. I can wax eloquent about the latest Friesens press purchase, but mostly they want to know about the cost and how quickly we can get the books to them.



I have many stories of spontaneous events that sometimes occur on my visits to Newfoundland. During this past trip, Ryan Hildebrand and I were meeting with a long-time customer of ours, Flanker Press. We printed a unique, full-colour book for them called *Saku's Great Newfoundland Adventure*. It is a story about a man and his dog's journey across Newfoundland during April and May, which can pose some interesting challenges with wildlife and weather at that time of the year. As luck would have it, the author and his dog were launching the book that evening. While authors are the stars of the show, in this case they shared the stage with Saku, and as you can see from the picture, we shared a special moment during the event. There is never a dull moment on the road.



Ron Such, Marie-Beth Wright, Author, and Ryan Hildebrand, attend launch of *Saku's Great Newfoundland Adventure* Flanker Publications.

Leaving after a short visit is hard, but I am heartened by the fact that there will be another one around the next bend.



Boulder Publications *Saltwater Classics*
another potential award winner

Who says I don't have the best job in the world?

GALLUP PRESS

Doug Symington



When we hear the name Gallup, most, if not all, recognize the name as one of the world leaders in polling and research (www.gallup.com).

Founded in 1935 by George Gallup, the Gallup organization has been at the centre of collecting data and gathering public opinion around the world on various issues and shaping the decisions made by public and business leaders.

In the 1980s, Gallup transitioned its business to focus on providing analytics and management consulting to organizations worldwide. The company also provides educational consulting, with a key product being the Clifton Strengths assessment. These products, used to enhance the consulting books, instructor's kits, and other tools, are managed and developed by Gallup Press in Omaha, NE. The Gallup headquarters in Omaha is one of two hundred offices around the globe.

Gallup Press came to Friesens almost six years ago to look for a company that could help with their mission as outlined below.

"The mission of Gallup Press is to educate and inform the people who govern, manage, teach, and lead the world's 7 billion citizens. Each book meets Gallup's requirements of integrity, trust, and independence and is based on Gallup-approved science and research. The impressive Gallup Press catalog consists of more than 30 books on topics such as leadership, strengths, education, jobs, and well-being. Our bestselling books include Strengths Based Leadership, How Full Is Your Bucket? and StrengthsFinder 2.0, which was Amazon's bestselling book of 2013."

Since that time, we have produced many books for Gallup Press, but *StrengthsFinder 2.0* was the first. The book has been a perennial business bestseller. In 2019, we broke the mark of six million books produced, and we honoured the organization with the presentation of a quilt of the cover of their flagship book by CEO Jim Clifton.



From left to right: Christy Trout; Elizabeth Cleveland; Seth Schuchman; Samantha Allemang; Kelly Henry; Byron Loeppky; Mary Reckmeyer; Doug Symington on the screen is Geoff Brewer

On June 13, Byron Loeppky, Doug Symington, and Elizabeth Cleveland went to Omaha to present the quilt to Seth Schuchman and his team at Gallup Press.

In a unique turn, the quilt was created by the author of another Friesens customer, Calgary-based Frontenac Publishing's Trudy Cowan. Trudy's most recent title, a children's book *The Little Grey Mouse: A Fable in Fabric* (<https://www.frontenachouse.com/the-little-grey-mouse-a-fable-in-fabric/>) is what led Friesens to the discovery of her quilting skills and commissioning her for this project. As part of the quilt presentation, more than one hundred copies of Trudy's book will be presented to the children who are enrolled in the Gallup Early Childhood Education Center.

Friesens is honoured to be Gallup's print partner, and proud of the role we play in helping them deliver their mission and training around the world.



by Brad Schmidt

AFFINITY DESIGNER

Having worked at Friesens since the beginning of the desktop publishing era, I have seen many changes develop. An area that has always fascinated me is the variety of software packages that I have had the opportunity to work with. PageMaker 4 was my first exposure to desktop publishing software. Then came the drawing program turf wars between Aldus Freehand and Adobe Illustrator. I still enjoy a discussion on the rise and fall of titans in the industry as I think back to the sheer dominance of QuarkXPress version 4 and how Adobe was able to wrestle away the bulk of the market share with a new player in this space in the form of InDesign.

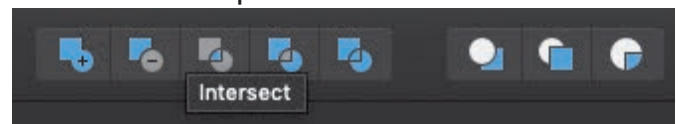
Today, having the luxury of looking back through history, I do not think it was the feature set of InDesign that brought about the migration away from QuarkXPress. Rather, it was the licensing and pricing model of the Creative Suite that was the driving factor. The perfect combination of Photoshop, Illustrator, and InDesign at an irresistible price point proved to be too much to maintain the dominance of QuarkXPress.

Since Adobe has moved to the subscription model, I now see Adobe in much the same light as Quark when InDesign first came to market. To shake up the market today, a new program would need to compete in the combined photo, illustration, and page layout space at an exceptional price point. I believe a new player has emerged with a great suite of tools that uses a purchase pricing model rather than the subscription model that has become so pervasive today. The Affinity Suite, which includes Affinity Designer, Affinity Photo, and Affinity Publisher, is uniquely positioned to change the desktop publishing landscape.



Serif released Affinity Designer in October of 2014. Here are features of Affinity Designer that I think are necessary to be considered as a contender in the illustration space.

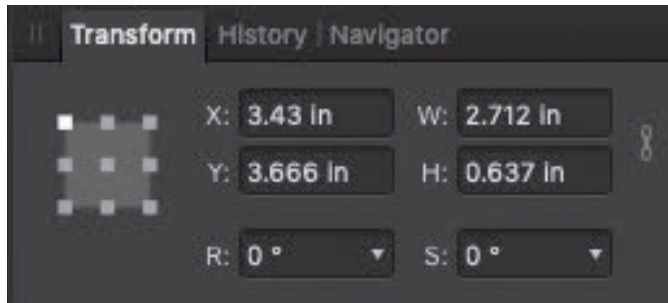
For illustration, the basic tool set begins with drawing and shape tools. As with other programs, Designer includes a pencil tool for freehand drawing. Along with the pencil tool, Designer includes a selection of basic shapes to get started. Rectangles, ovals, boxes with rounded corners, along with more complicated shapes like starbursts, pies, polygons, and even donuts. These shapes can all be combined in unique ways using the various Geometry tools. These tools allow for shapes to be combined to make more complicated shapes. Use the Subtract tool to minus one shape from another, or to cut holes in or slice off portions of an object to create a new shape.



Geometry tools to Add and Subtract shapes

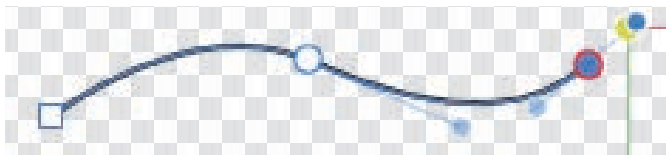
With a little experimentation while drawing shapes, it was easy to see that the drawing experience had been well thought out. Holding the command key immediately set the orientation of the object to centred. Holding the shift constrained the proportions. This makes it simple to create a rectangle, or constrain for a square. Using the control key, the shape was rotated 45 degrees. Using these keys in combination, the object can be centred, constrained, and rotated seamlessly, all while drawing the object.

Precise measurements are also an important element when creating objects. It is great to freehand objects, but often precision is needed to make sure objects are the same size. I found the Transform panel to be useful for this. X and Y coordinates can be entered for exact locations. The width and height can also be specified, along with rotation and skew values. I was pleasantly surprised that the fields accepted basic math such as /2 to divide the width in half, or using the plus, minus, and multiply operators as an effective way to control the shape of the object.



• Transform panel for precise control of size

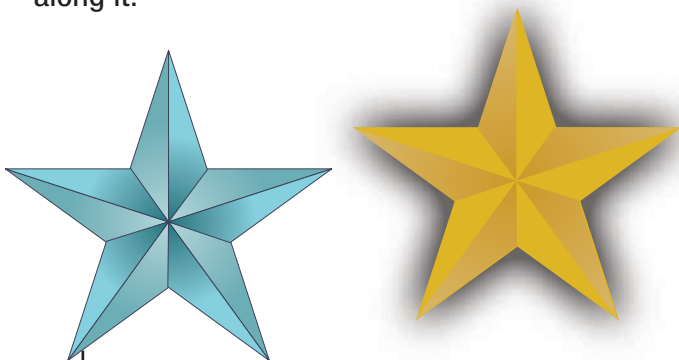
Any vector illustration program will also come with a robust set of bézier tools for precision drawing of shapes. Designer does include a pen tool. The pen tool feels quite intuitive to use compared with other vector illustration programs. After drawing a point with the pen tool, it is very simple to use the handles to modify the curve of the line. Using modifier keys, the points can easily be transformed from curves to sharp corners, or a straight line extending into a curve.



• Pen tool for bézier curves

There are many options for controlling strokes, including selecting the weight and colour of the line. There are more precise controls, such as determining the cap, join, and align settings. The lines can even be set to scale with the object so that the strokes change line weight as the artwork size is enlarged or reduced. Strokes would not be complete without the option to create arrow heads.

Once paths have been created, text can be made to follow the path. It is a simple process to slide text along the path for precise positioning. The path can also be altered after it has text flowing along it.



• Example shapes with gradients and drop shadows

Transparency has also become a standard for any modern drawing or design program. Affinity Designer sports a healthy set of options here, providing special effects like Outer Shadow, Inner Glow, and Bevel/Emboss with precision opacity and radius controls. Each object is automatically created as an individual layer. Object layers can be organized in groups. Transparency effects can then be applied to individual layers or grouped layers. There is even a dedicated transparency tool for applying advanced transparency blends.

There is a Guides Manager to assist with document construction. This tool allows for precise placement of multiple guides in both a horizontal and vertical configuration. The use of guides, along with object snapping, is really helpful when creating precise shapes or sizes.

Affinity also has support for multiple colour models. These include options for RGB, CMYK, LAB and Grayscale. There is also support for the various PANTONE colours for spot colour selection.

Another feature that I really appreciate is the History panel. History is presented as a slider, so you can easily scrub backward to perform multiple undos, or slide forward to redo the previous undos. The history can even be saved with the document so that undos can be performed on a previously saved drawing.

Some tools that are not present in the current version and leave room for further development include some type of blending tool. Blending tools allow the selection of two objects, creating a series of steps to form the intermediate objects that will morph one shape into the other. This is useful for unique gradients and also for creating a series of transforming objects.

One tool that I thought might be available but I was unable to find was the ability to select same-stroke weight or same-fill colour.

I plan to share my experience using the other two pieces of this software package, including Affinity Photo and Affinity Publisher, in the next two *Publishers' Newsletters*. I realize that this software is not on our officially supported software list, but I am curious if any publishers are considering this software to create PDF files for print.

Tech Support
204.319.8135
bpotech@friesens.com



EST.  1907

FRIESENS

FRIESENS.COM

PRINTED IN CANADA