

PNL Publishers' Newsletter

A photograph of a person sitting on a wooden dock at sunset, reading a book. The person is silhouetted against the bright sky and water. The dock is made of weathered wood and extends into a body of water.

WOW COVER
FEATURES

PUBLISHERS'
SEMINAR

ROYAL WEDDING
BOOK

DIGITAL
CONNECTIONS

IMPRESSIVE BENEFITS
WITH NEW LED PRESS

CHANGING FACE
OF FRIESENS

UV IDEABOOK

INTRODUCTION

Summer has arrived in Altona. This is the time of the year many of us soak in the warm weather, camp, fish, play baseball, golf, garden, and just enjoy the outdoors. For us at Friesens it is also the time of year when we are busy producing many spring titles and preparing for the busy summer and fall book season. We are excited about all the possibilities ahead as we have ramped up with new equipment and improved processes.

In this issue, you will find many interesting books featured as well as articles about the new equipment and changes we have made over the past several months.

We wish you all the best as you prepare and plan for the busiest season in publishing.

PAPER/PAPER/PAPER

Andrew Fennell

In my last *PNL* paper report, I presented some of the challenges that are affecting the fine paper market in North America this year (supply constraints, truck shortages, and raw material cost increases). The simple update is that not much has changed. The optimist in me sees that buyers and sellers of paper are adapting to these challenges. We are all finding a way to make it work – Friesens included.

Extended lead time for paper – which is one of the natural consequences of supply constraints – is the most prevalent issue we are facing right now. Normal lead times for paper in North America, including transportation time, have ranged from three to six weeks for paper that is not already in inventory (i.e., paper that needs to be made by a paper mill). Today, lead times range from five to twelve weeks (depending upon the mill), which means that we have to plan much further ahead. Over the last two months, we have beefed up our inventory of house items (paper rolls in the most commonly used sizes) considerably. Of course, that doesn't necessarily mean we will be able to satisfy every request that comes our way. It has always been the case that we can only hold a finite amount of paper inventory, so if there's large or unexpected demand for certain papers, it's possible that we could run out. My advice to any publisher right now is to send your orders in as soon as you can so that we can ensure we have the paper that's needed for your projects.

The other "biggie" this year (which is again a natural consequence of supply constraints) is that some mills have announced that they are "on allocation." This is something that has not happened for many years and is a significant challenge for paper buyers who have not purchased on a consistent basis from those paper mills or developed strong relationships with the mill reps (or have not paid their bills!). The essence of it is

that mills that are "on allocation" will only sell paper to those paper buyers that have a history of purchasing consistently from that mill. If you are a buyer that has flipped from mill to mill looking for the best deal, and do not have a good track record of purchasing from a mill, that mill while "on allocation" will simply not supply paper to you. They will tell you that they are sold out. Fortunately for Friesens, we have developed good relationships with many of the paper mills and have a strong track record of purchasing paper from reputable paper mills. That doesn't mean that we are immune to disruption, but it significantly improves our position relative to other buyers who are looking for paper.

When I've asked various mill representatives if things will improve later this year, there is a great deal of hesitation in their responses. They want to say "yes," but it seems that there are very few that see that paper availability will improve as the year progresses. From my point of view, that's a signal that lead times for paper will remain long, that buying ahead will be the norm for the rest of 2018, and that there's a good chance that we will see more market-wide price increases (likely in Q3 2018). The mills are full, demand is strong, and while imports may increase, they will not provide adequate relief in 2018. It's a unique year for the paper market and the macro-market adjustments that are required to align supply with demand will likely take months to come into effect.

Here's an excerpt from a recent article in *PPI Pulp & Paper Week*:

Oakland, CA, 25 May 2018 (PPI Pulp & Paper Week) - A new \$50/ton May price increase began taking effect for North American uncoated freesheet (UFS) paper this month with virtually no equivocation from buyers, contacts reported. Customers continued to face scarcity of supply and lengthening mill backlog.

Paper makers were holding customer orders to historic averages for both offset and cutsize paper, and have machine backlogs of up to 60-90 days, mill and merchant contacts said.

"UFS rolls are super hard to come by and delivery dates are pushed out," one contact with a major commercial printer confirmed.

"There's not enough paper to go around ... hard to believe," one merchant source said.

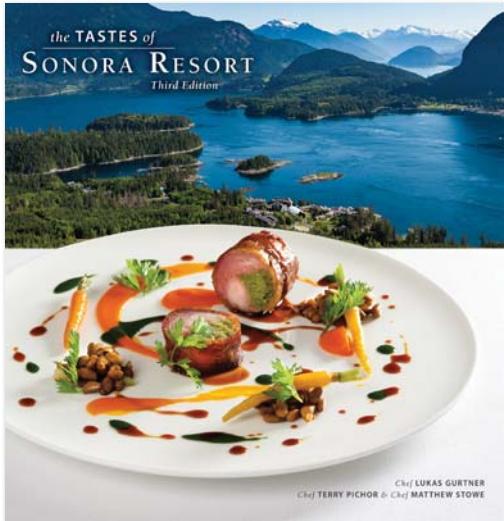
"There's no delays and no negotiations (on price)," another merchant contact said. "It's not a question of pricing, it's a question of can you get the order in, because if you don't, you're out in July."

"There seems to be more panic in the air," a mill source said. "I'm getting crazy phone calls. You can hear the panic in their voice if they don't have a position – There's desperation to get tons."

Buyer sources emphasized the importance of supplier and mill relationships in the new market dynamic.

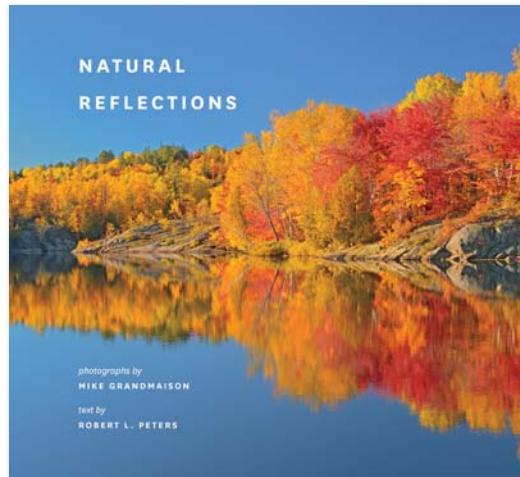
"Customers who ran to the lowest price are coming running back, but people are not quoting for them," one merchant source said. "If you're not an existing customer, you just don't get (paper). Mills can't entertain any new business until they catch up and they don't know when that is going to be."

FEATURE BOOKS



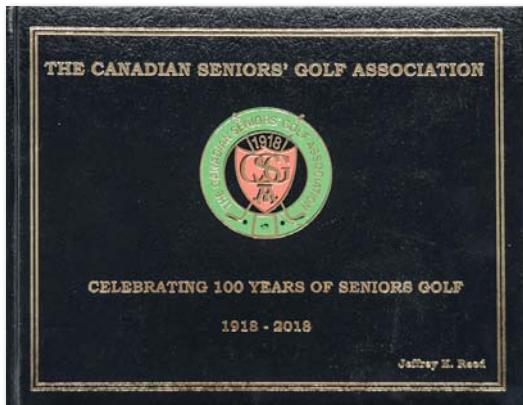
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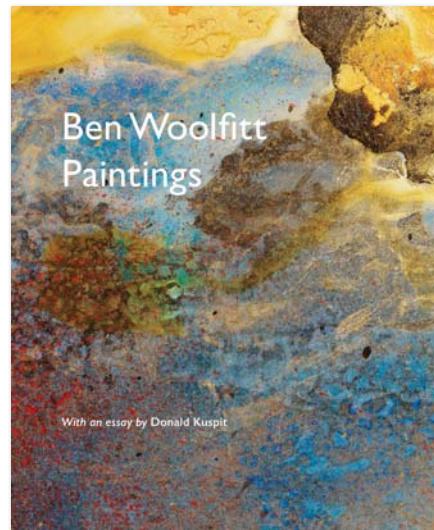
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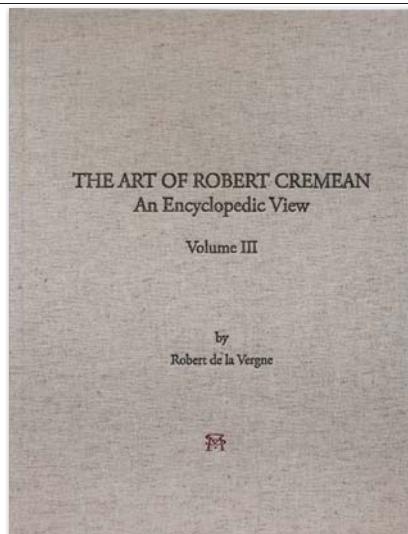
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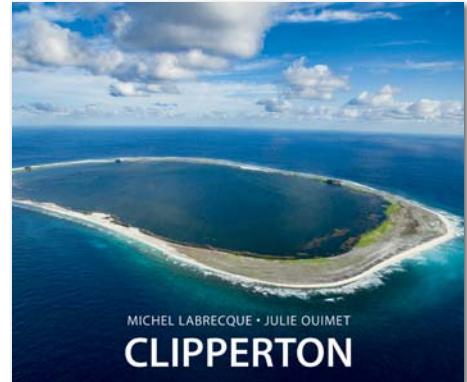


Publisher

Historical Branding Solutions

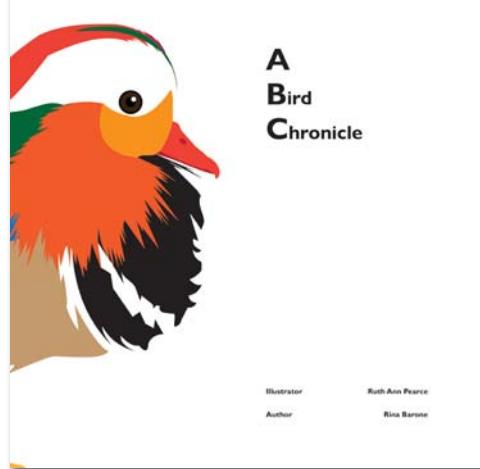
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N2Pix

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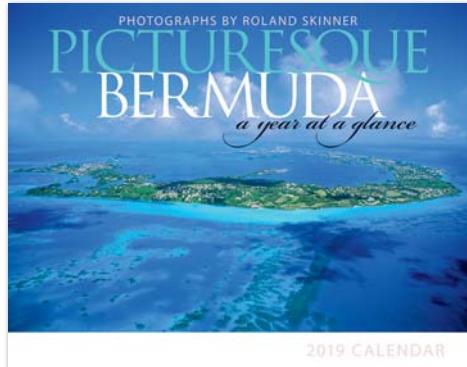


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Curiosity House Books

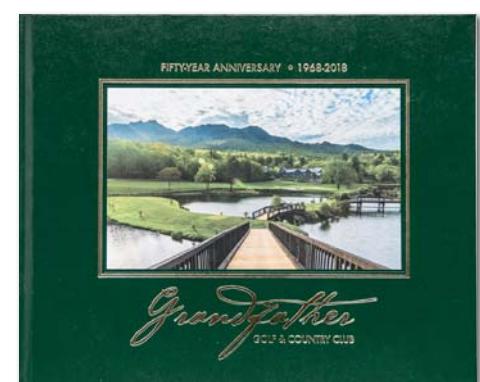
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Art Institute of Chicago

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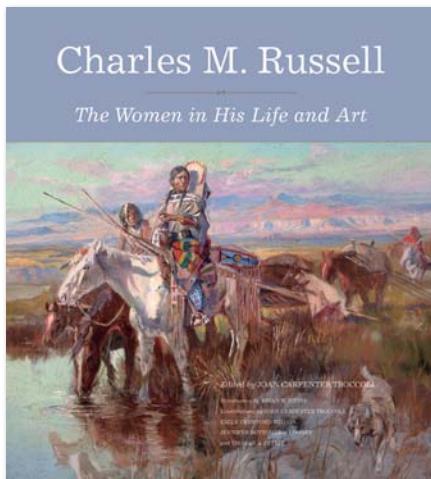
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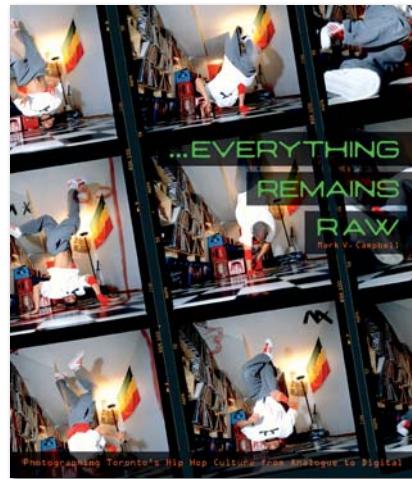
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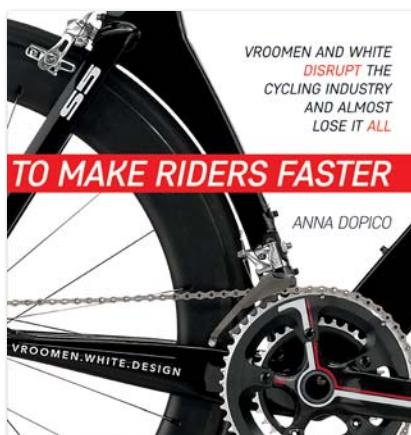
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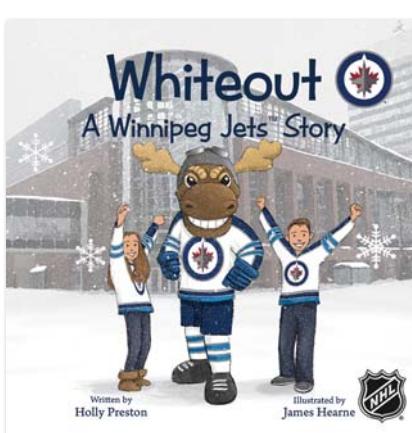
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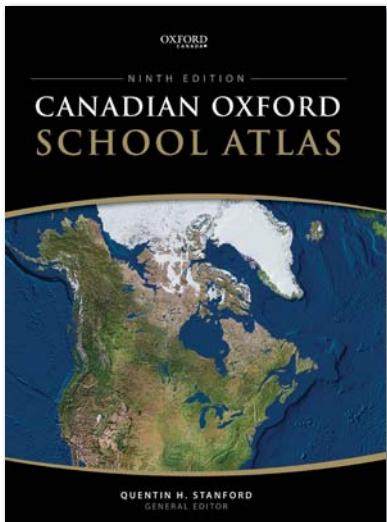
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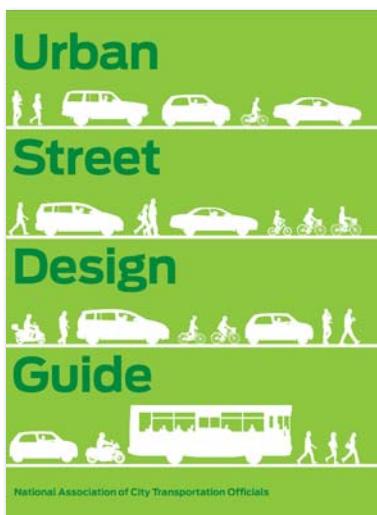
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Always Books

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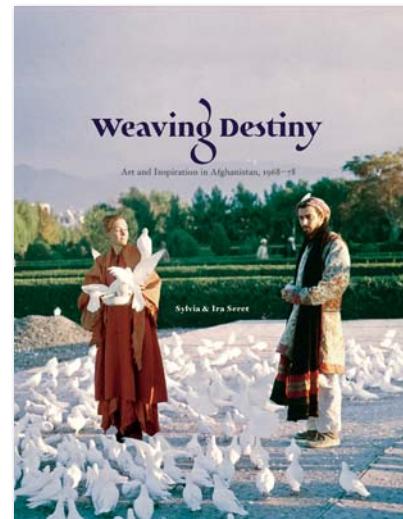
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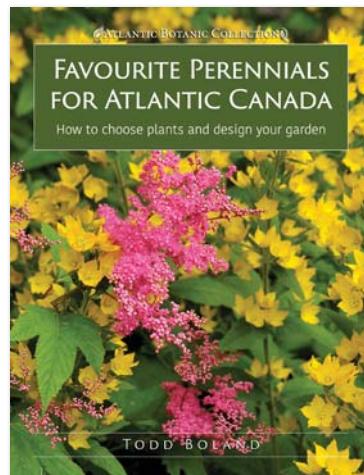
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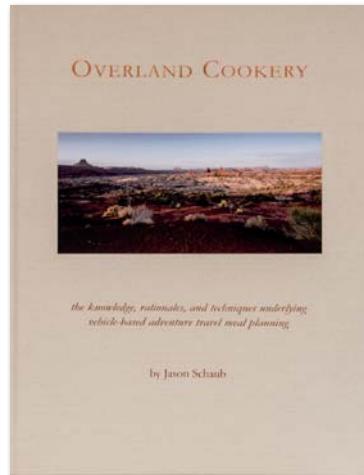
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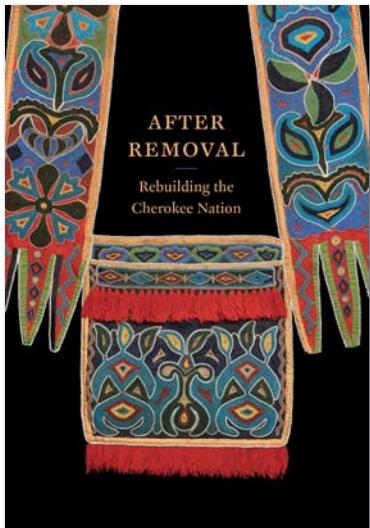
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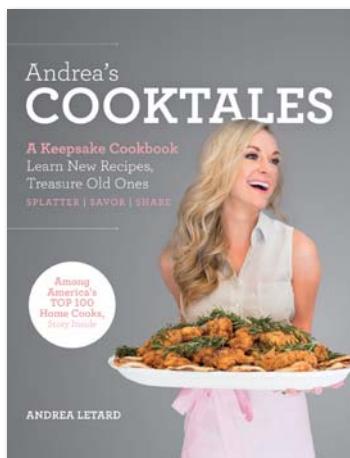


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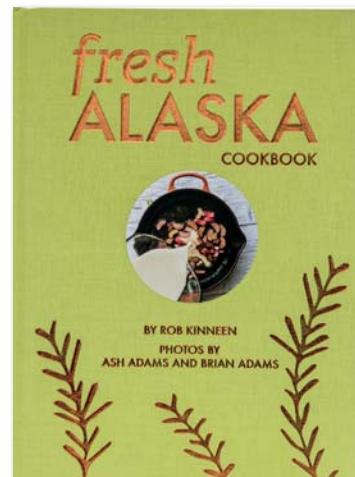


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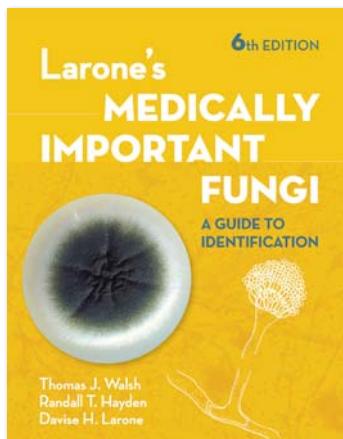


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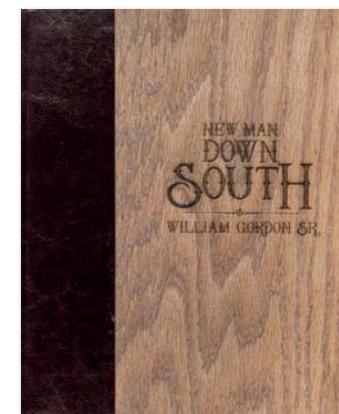


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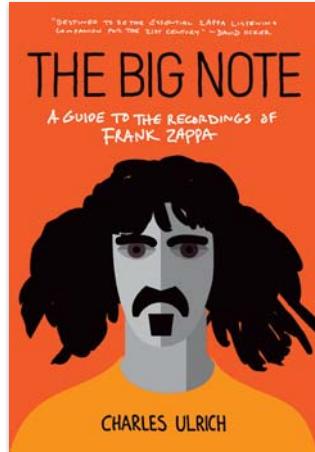
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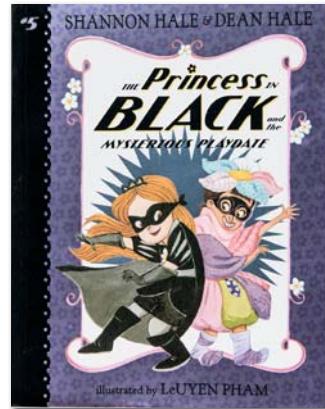
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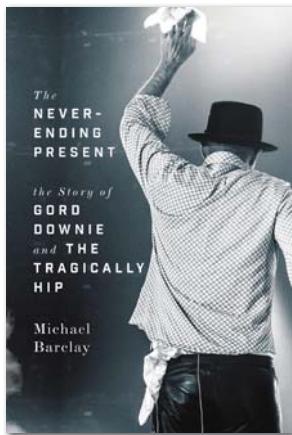
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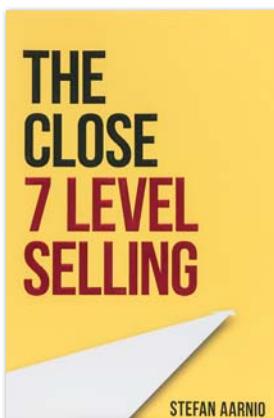
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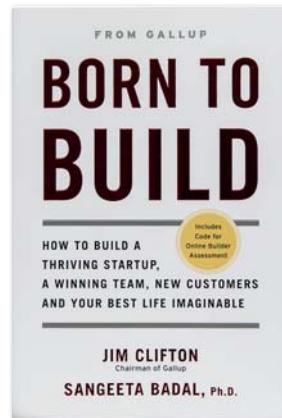
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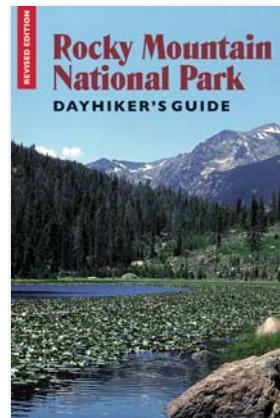
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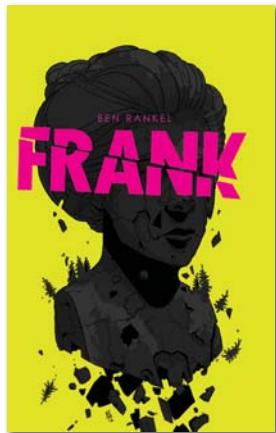
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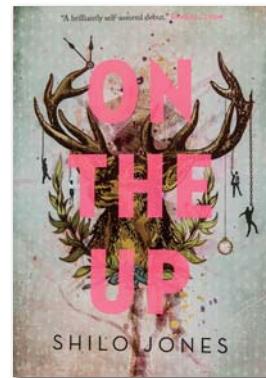
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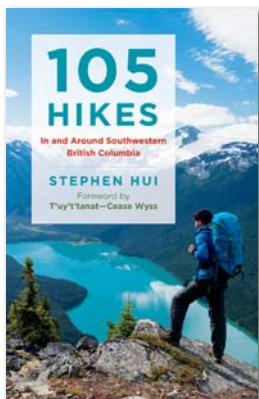
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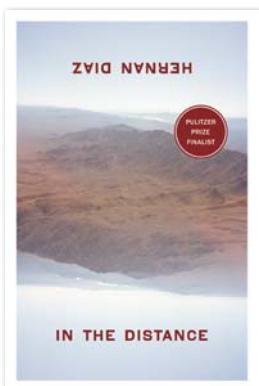
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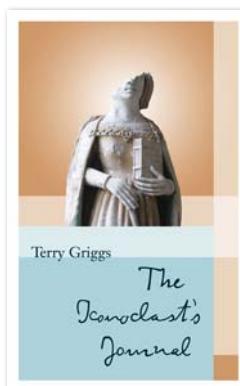
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Publisher Trim Size/Pages
BookMobile 5.5 x 8.25 • 272



Publisher Trim Size/Pages
Terrilee Bulger 5.5 x 7.5 • 176



Publisher Trim Size/Pages
Biblioasis 5.25 x 8.25 • 288

THE YEAR THAT HAS BEEN AND THE ONE THAT WILL BE

Byron Loeppky

It's tough to believe that are already halfway through 2018. There has been a lot going on during the first half of the year. Equipment installations, training additional staff for more shifts, and waking up each morning, wondering if any international developments will require us to revisit strategies in our business. Book publishers seem to find renewed enthusiasm for books of all kinds. Having just returned from BookExpo in New York a few weeks ago, we were reassured that the printed book is here to stay.

Sales are up for the first half of the year in both our Book and Web Divisions. Sales are up one percent in Book, while Web sales are up nine percent. Margins are tougher to come by and it is an area that we continue to monitor carefully.

Most areas of production continue to see increases including our sheetfed presses with impressions up 10 percent, web press impressions up 12 percent, and digital impressions up 16 percent. UV coated cover sheets, which saw a massive increase in 2017, is flat year over year. Softcover books are up 15 percent, while hardcover books bound are flat for the year, despite reduced capacity.

Why reduced capacity?

Our capacity was reduced for three months as we removed our oldest Kolbus HC line and replaced it with a Müller Martini line. This resulted in us only having one HC line for three months. The good news is that the new Müller line has been up and running since March and our operators are very pleased with the new technology and the quality of the book it produces. This change was significant for Friesens, as Kolbus has been our supplier of binding lines, both hard and soft, for the past forty-plus years. The decision was not easy, but we felt it was the right one. Our decision was reinforced when it was announced in January that Müller Martini would be acquiring the HC business from Kolbus.

By the time you read this, we will have announced that we have entered into an agreement with Müller Martini for another HC line. This line will replace the existing Book Division line. For the first time in Friesens' history, we will have the ability to move virtually any job to either machine. This will lead to improved flexibility, capacity, and quality. I expect the installation to start in December, 2018, or January, 2019.

In our last *Publishers' Newsletter (PNL)*, I announced our recent purchase a new eight-colour Manroland press with LED technology. Despite some delays, the press is actively being installed and we expect to have the cylinders turning by the end of June. There is another article in the newsletter outlining the press in more detail.

As we do each year, we will be hiring and training new staff. As much as automation is important in our business, we cannot do without staff to run the equipment and transfer paper, book blocks, covers, and finished books from one department to another.

We have also made some changes to our summer vacation strategy that will lead to increased capacity during the summer months to minimize interruption to your orders. We are so grateful that our employee-owners continue to work with us to find ways of improving your experience with us.

One area we targeted for improvement in 2018 was on-time delivery. After seeing a year-end average of eight percent in 2016, it slipped to 17 percent in 2017. YTD (year to date) we are at four percent, and the big challenge is to keep jobs on track during our fall busy season. We believe new software that we developed, along with other changes I outlined in our last *PNL*, will ensure we continue to see these improvements through the fall season.

As you may recall from the last *PNL*, we once owned a wholesale stationery business, but sold it to Supreme Wholesale Stationers almost twenty years ago. We have reacquired the 70,000 square foot building and continue to plan for changes to our facilities. Before year-end, we plan to make the following moves to the former Supreme building:

- Our Packaging Division will be moving from their stand-alone facility
- Our Think 4D Division will move from our Yearbook/Web facility and merge with Packaging
- Our Fulfillment Services operation will move to this facility

As a result of these moves, additional changes are taking place.

- The new HC line will not be installed at Book, but rather right beside the HC line just installed at Web
- Our carton making and shrink wrapping equipment, specialty area for handwork, and our specialty equipment for specialty binding will all move to the Web facility
- Our shipping department will also move to the Web building as three of our four binding lines will be located in that facility

I expect these changes to be completed by February 2019. There are additional changes being planned that will be highlighted in our next edition of *PNL*.

As always, thank you for entrusting your projects to us. The recent announcement of the closure of the Edwards Brothers Malloy facilities reminds us that despite being in business for 110 years, our future is not guaranteed. We continue to believe in the book business, continue to invest in our book business, and strive to be your book manufacturer of choice.

IMPRESSIVE BENEFITS WITH NEW LED PRESS

Steve Voth

Friesens has purchased a new Manroland 700 Evolution eight-colour perfecting press outfitted with LED printing technology. This press will be an addition to our existing fleet of presses, adding capacity and providing some unique benefits with the introduction of LED ink technology to our capabilities. The press is currently being installed, with anticipated completion at the end of June followed by factory training for the operators in July. This will be our first press equipped with LED capabilities.

What is LED ink?

Basically, it is a light-curable ink. LED ink is a form of UV ink that utilizes LED lamps on the press to trigger the photoinitiators that are added to the ink to cause the ink to dry immediately when exposed to a specific wavelength of light.

Challenges of Conventional Inks

We expect higher quality results on heavy coverage books. Using conventional inks can be challenging for many of the projects we print for several reasons:

- Heavy coverage on matte/silk stocks takes extra time to dry and is more susceptible to marking during the processes to complete the book.
- In order to help seal conventional ink and protect from marking, spot varnish is often applied. Applying the varnish helps reduce the chances of marking and introduces the risk of chemical ghosting as the gases from the ink release into the varnish that is applied on top of the images.
- Additional time and cost are incurred to allow for drying time and extra press runs with the application of varnish.
- With the risk of marking comes the risk of quality concerns, which increase the chances of having to reprint some or all of a project. This increases costs and delays projects from completion.

Benefits of new LED Press

- Zero wait time for ink to dry results in ability to turn jobs around quicker
- Improved technology brings superior impression quality
- Ability to run more unique papers means you have more creative freedom to choose papers that fit your project
- Ink that is instantly dry means the elimination of marking from the finishing process
- Eliminates the risk of chemical ghosting that can happen with traditional inks

Attaining improvements comes at a cost. Outfitting a press with LED technology can add \$500,000 to the cost of a press.

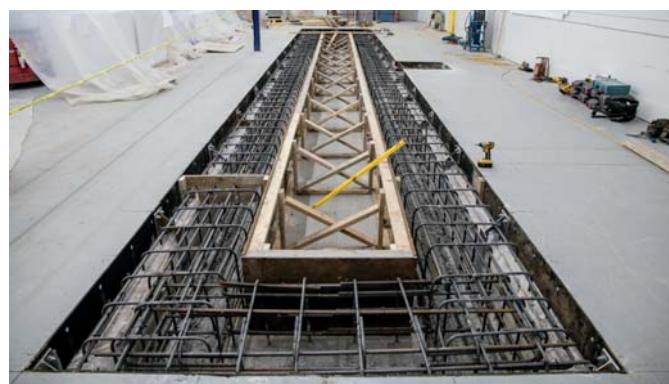
Then there is the continuing cost of LED specific consumables like rollers, blankets, press wash, etc., most of which come at a premium. LED ink is the greatest ongoing expense, which is currently as much as three times the cost of conventional inks. We hope to see the cost of ink come down as demand for it increases but it is hard to predict when or if those savings will be seen.

While LED ink has been around for quite a while, in the last few years the technology required to make it stable and production-ready has come a long way. Today most press manufacturers are selling presses equipped with the systems to use LED ink from the factory as opposed to needing to purchase a third-party system and have the press retrofitted to be able to cure the LED inks. This is making the benefits of LED ink much more accessible to the print industry. While still an expensive option, we believe the benefits will bring value to you in timely delivery and the quality of the finished books.

In addition to the benefits of LED ink, this new press comes with several other advancements in technology which will enhance quality control and productivity.

- SPL (Simultaneous Plate Loading): The press will unload mounted plates and load the next set on all units at the same time while washing the blankets and cylinders, thus reducing make-ready time.
- Inline Colour Pilot: The press is equipped with a spectrophotometer that measures and adjusts colour live while running to reduce variation within the run.
- Inline Register: Registration is checked and will adjust automatically to keep the sheet in registration as it prints.
- Loto-Tec dampening rollers: These rollers reduce the time it takes to get to density at the start of a print run and help keep ink stable during the run.
- Sixteen thousand sheets per hour maximum speed.

It is always exciting to see new equipment being installed, and this press is no exception. It is coming with all the newest technology to create the highest quality with the greatest efficiency in the books we produce for you.



Press floor preparation



Press arriving



Riggers moving press into position



Press install underway

RAMPING UP FOR THE LAST SIX MONTHS

Keith Stoesz

From reading other articles in this newsletter, you have learned that Friesens continues to invest in new equipment to help us get more books to you more efficiently. In addition to the equipment investments, we are also investing in additional staff and continuously improving our workflows so we can continue to meet the delivery dates. Some of the most recent improvements include:

- Installing the new bookline in January. Our operators have had six months to learn how to best utilize this new technology before the busy season begins in the last half of the year. In 2017, as we were ramping up to get ready for the new bookline's arrival, we hired and trained some new bookline operators. After a year of experience those

operators have shown that they are able to be more productive than they were last year.

- Increasing our softcover binding capacity by 17 percent by adding a shift on one of our perfect binders.
- Increasing our colour printing capacity by 15 percent with the addition of the LED eight-colour Manroland press.
- Automating a portion of our order entry workflow so we get information into our scheduling system the moment your sales rep enters the order. This allows us to communicate accurate plant loading information to the sales reps so they can communicate accurate delivery dates to you.

It's an exciting time to be in Production at Friesens and we are looking forward to a busy last six months of the year so we can show the impact these improvements have on our output.

FRIESENS UV IDEABOOK

Ryan Hildebrand

We are pleased to announce that our new sampler called Friesens UV *Ideabook* is complete. The *Ideabook* contains several unique designs displaying the amazing registration and quality of UV. The registration on the UV machine allows designers to open their creative minds to new ideas and opportunities that have not been available until now due to machine capabilities.

In addition to the precise registration of the UV to the printed image, the *Ideabook* shows the same design at a few different thicknesses of UV. Having the ability to add texture to your cover using the UV helps you create covers that stand out. We have the ability to UV anywhere from 10 microns (standard UV thickness) all the way up to 100 microns in one pass on the machine. The sample we created shows you the same design at three different levels:

- 10 micron level (standard)
- 50 micron level
- 100 micron level



If you would like a copy of this new sampler please contact your sales representative or email our marketing team at bpmarketing@friesens.com

WOW COVER FEATURE

Ryan Hildebrand



The WOW cover in this issue is sure to bring you some new ideas and thoughts about how cover design and unique binding can combine for something really interesting.

The front and back covers were printed separately on a textured, uncoated 110 lb. Mohawk Via Felt Cover stock. They were each printed as four-pagers and folded. We then glued the folded front and back covers onto the first and last sections of the book block. From there we die-cut the front cover to expose the three panels of the cover. That was the easy part. Where this became unique was combining the design, binding style, and partnership with our prepress staff to add some printed elements on the spine.



This book was a sewn softcover that had no cover material wrapping around the spine. Instead, we glued the four-page front cover to the first section, and the four-page back cover to the back section. This allowed the threads from the sewing and the folded edges of the text section to be exposed. We worked with the publisher to create the spine type and logo along the spine by adding printing to the small area of the folded edges exposed on the spine of the book. In addition to that there were two different stocks and section counts, which meant the thickness of some folded edges were different from others.



If this was going to turn out looking great, we knew it would require very precise folding to go along with the need to print only a very small part of each letter and logo on the folded edge.

Cover Paper – 110 lb. Mohawk Via Felt Cover
Text Paper 1 – 80 lb. Mohawk Loop Antique Vellum
Text Paper 2 – 100 lb. Anthem Plus Satin
Binding – Smyth Sewn Softcover

We have done this style of cover in the past using either a softcover material or a hardcover. Both options are available. Ask your sales rep how you can make your next cover a WOW cover with Friesens.

FRIESSENS ADDRESS CHANGE FOR RECEIVING PACKAGES FROM U.S.

Ryan Hildebrand

We have made a change to our United States receiving location for incoming packages. Please send all packages (proofs, sample books, labels, job materials, etc.) to the following address:

Friesens Book Division
Attn: *insert the contact person at Friesens*
572 S 5th Street
Pembina, ND, 58271
Phone: 1.866.324.6401

Please keep in mind that any shipments sent here do need a commercial invoice to accompany the goods in order for us to clear it at the Canada/U.S. customs. Please contact your Friesens customer service or sales representative if you would like us to provide you a sample of what the commercial invoice should look like.

Following are some standard values we use for the purpose of clearing your packages through customs:

- Package of complete or partial proofs – value is \$5.00
- Package with a hardcover sample book – value is \$5.00
- Package with a softcover sample book – value is \$3.00

THE INSTANT BOOK: HARRY & MEGHAN, THE ROYAL WEDDING ALBUM

Ryan Hildebrand



When current events and public interest stories are relevant, they often coincide with books. The recent royal wedding was one such occasion that brought about global interest and book projects to document the event. Friesens had the privilege of working with Carlton Books in producing this instant book called

Harry & Meghan, The Royal Wedding Album.

The proofing, printing, and binding of the book happens almost instantly but creating a plan to complete the book in a quick manner takes clear communication and partnership. The discussion about the book and the plan to create a book detailing the event began in December 2017. Following is a rough timeline of the plan:

- December – started the discussion about the book
- December – confirmed schedule and worked on a plan with the publisher to produce the book in seven to ten business days
- January to March – looked at the iterations of the book specs and discussed book options
- April – confirmed details and options of using materials on hand or custom rolls
- April – materials ordered
- May 1 – 50 percent of the files were supplied so we could proof, approve, and prepare files for printing in advance of receiving the balance of the book
- May 22 – balance of the files were received, proofed, and prepared for printing the same day with any changes made within less than twenty-four hours
- May 30 – books were printed, bound, packed and ready to ship

This was a full-colour, sewn, hardcover book all completed within seven business days.

Following are some details to consider when it comes to these quick turnaround books:

- Look at paper options – we can quote using our house rolls of paper or we can look at ordering custom rolls to fit a custom size book.

- Schedules – let us discuss this early in the project so we can understand your schedule needs and come up with a plan.

If you are ever considering working on an instant book for which you need a quick turnaround, we are here to help. Let's work together and put a plan of action together that will work for you.

FRIESENS WELCOMES YOU TO ALTONA

Glenda MacPhail

Friesens is North America's premier book manufacturer. We are 100% employee-owned, specializing in books, yearbooks, packaging, presentation boxes, and many other products.

Whether you travel to Altona to press-check a project or tour our facilities, we have comfortable accommodations available for the duration of your stay. Our five spacious suites offer complimentary Wi-Fi, two sitting areas with satellite TV, kitchenette, and a spare office that keep our guests comfortable and productive during their stay.



Customer Suite



When you arrive, your Friesens representative can schedule a tour and explain the manufacturing process from start to finish. Friesens manufactures all types of products, so there's a lot to see. Allow us to show you our library full of beautiful samples that were produced for publishers all around the world.



Press Check

Every Friesens employee is also an owner. This translates into a proud, highly-skilled, dedicated team of people that take great pride in the work we produce. Any of our six hundred employee-owners would welcome you to stop them during your tour to learn a little about what they are working on. This provides you with a behind the scenes look at how it all gets done.



Gallery in the Park

Did you know that during the summer Altona receives more hours of sunlight than any other region in Canada? We know how to make the most of all that sunshine. It may be taking a long stroll in the park, casting a line into our catch and release fishing pond, or viewing the sculptures in the Gallery of the Park. If you've brought a swim suit, don't miss out on flying down a waterslide at the Aquatic Centre.

In summer, the park will often be full of teams playing baseball. We host many baseball tournaments during the summer, and Altona is well-known for baseball in Manitoba. So be sure to grab some locally roasted sunflower seeds and take in a ball game at one of our many diamonds. If golfing is more your style be sure to set aside a couple of hours to visit Oakview Golf Club. It is consistently rated one of the most beautiful nine-hole courses in the province.



Baseball Diamond

If social media is your thing, be sure to let your Friesens representative know. We have a no photo policy; however, if you are here to view your printing project, we can help assist you with some publicity shots of your materials to use on your social media feeds. And don't forget to get your shot of the world's largest painting on an easel, Van Gogh's *Sunflowers*. Tag Friesens on Facebook as we'd love to display your Altona memories.

For more information specifically related to a press-check visit, please visit this link on our website: <https://www.friesens.com/books/services/printing/>

For more travel and tourism information visit: <https://altona.ca/>

To find out what Friesens is doing now add us on Facebook: <https://www.facebook.com/FriesensCorporation/>



Friesens Book Division Front Entrance

WORKING WITH INSERTS, FOLDOUTS AND GATEFOLDS

Ralph Hamm



4 Page Fold



6 Page Fold



Gate Fold

8 page
spine in
center



Concertina Fold

6 page also
called accordion
fold



Roll Fold

8 page

Spine edges shown above in blue, where the page would be glued into the gutter.

Inserts have been a practical and economically efficient way for customers to include a smaller section or sections of photos in book that is primarily text. Customers can also consolidate process images into an insert in titles where the pagination contains black and white images and text in order to lower the printing costs.

A quote from Friesens will state whether the insert is bound between full signatures or in a specific location. The difference is important as binding between full signatures allows us to use the perfect binder or sewing machine to mechanically place the insert in the correct spot. This is a quicker process and is more economical. In contrast, placing inserts in specific spots is done after the book is bound. This requires handwork which needs to be considered in the binding schedule.

Your Friesens Customer Service Representative (CSR) can assist you when planning a project with inserts, foldouts or gatefolds. They are able to provide you with the signature size and breakdown for your confirmed page count. You will need the complete page count, which includes a breakdown between preliminary and numbered pages. With this information, your CSR will be able to determine how many signatures are in the book and where inserts could be placed mechanically.

It is important to consider and discuss what you want the final outcome to be before you submit the digital files for your project. How the final product will look after assembly is not an aspect that layout programs reflect accurately. These programs and the proofs do not show how much area is covered by the adhesive area or express the limitations that can happen when trying to insert pages into a book that is already bound. The communication regarding placement should start in the page layout phase. Your CSR will draw upon the expertise of our planning department and bindery staff and

collectively they will respond with what is possible and how it will work. Many times, mock-ups are created so that you can physically see what the final outcome will be. Your CSR will also be able to supply you with the correct dimensions when planning for foldouts, gatefolds, or a roll fold insert. A diagram showing the various fold outs is included above.

Files for inserts or foldouts should be supplied as a separate component and not be included with the text files. This will make it easier for our prepress staff to process and make alterations if needed. Our tech support staff is always available and is willing to review files or offer instruction on how files for these items should be created.

Communicating what your intentions are, discussing our processes and capabilities with your CSR, and finally seeing a sample of what can be done are critical steps to ensure that your project turns out as expected. Please feel free to contact your customer service representative if you require additional information or have questions related to this topic.

THE CHANGING FACE OF FRIESENS

Dana Bergman

Southern Manitoba has long welcomed and become home for new immigrants. In the 1870s, the “West Reserve” (Altona and surrounding area) was offered by the government to a group of Mennonites who were looking for a place to settle, where they could live free from religious persecution. The Mennonites had already moved previously in Russia and Ukraine and were now looking for a more stable and long-term home. This is the foundation of how we came to be a community.

In recent years, there has been an increase in immigration to southern Manitoba, and this has certainly played a part in the shifting employee demographics at Friesens. The changes we

see have been happening organically, as well as intentionally. For several years, Friesens has been actively recruiting people in other countries to meet the labour needs of our company. Southern Manitoba has a very low unemployment rate and we do not have enough available and skilled workers locally to meet the needs of a growing company. This has caused us to reach out internationally to recruit and welcome new employee-owners to our firm.



Friesens' engagement with international recruitment has taken different avenues over the years. In the past, we have initiated recruiting trips to Europe. More recently, we have collaborated with the Manitoba Provincial Nominee Program to recruit from other countries, like the Philippines, where there is printing and binding expertise. Working together with international employment agencies, the provincial government, individuals and families, and settlement services, we help support the relocation of qualified individuals to Altona via a very thorough recruitment and settlement process.

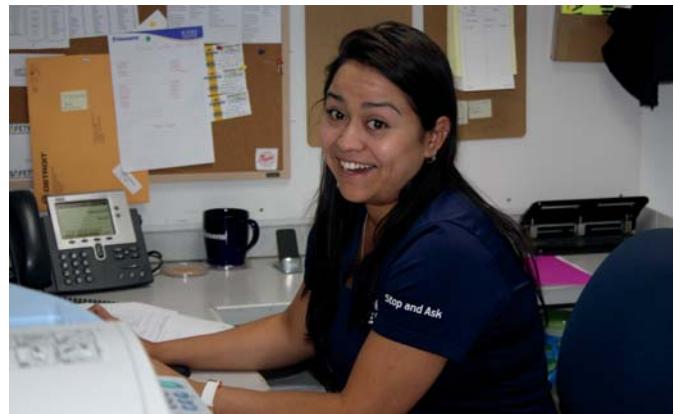


These individuals are looking for the same things that early settlers to the area were seeking: safety, security, financial opportunity, and a place for families to resettle and grow. We all want a good life, and immigrant families are no different in this regard.

The journey is not easy for these new employee-owners. In some cases, they are leaving behind spouses and children, or even babies yet to be born. They come here with the anticipation of a good future for their family, knowing that they might not be face-to-face again for up to two years while their application for permanent residency is processed. It is a joy to see families reunited after their time apart.

Friesens also works with other organizations that provide support to individuals and families that have come through regular immigration channels, or those who have sought asylum in Canada. We continue to see an influx of refugees from countries all around the world to Canada and Southern Manitoba. The area in which we live has fantastic settlement supports and employment opportunities.

This change in the dynamic of the local population has impacted Friesens' workforce and continues to bring diversity and change to who we are as a company.



Friesens offers print industry related training, high school internship opportunities, along with college practicum and college/university co-op placements. These initiatives also bring international people to our company. Manitoba is known to be one of the friendliest provinces in the country to international students, and many of them are seeking options for building a new life and finding new opportunities for themselves.

In the same way that the newcomers in the 1870s impacted southern Manitoba and tried to create something positive, we see the same desire in those arriving in Altona today.

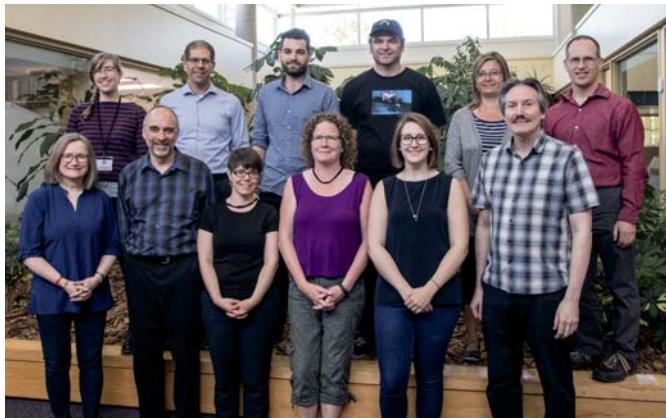
At Friesens, we welcome the opportunity to help others build a new life, regardless of their country of origin. All people who become employee-owners at Friesens contribute to the culture, success, and health of our company and community. Currently, Friesens has staff representing twenty-three countries of origin. We are grateful to be part of their journey.



BOOK MANUFACTURING SEMINAR

Gerhard Aichelberger

Friesens held a Book Manufacturing Seminar May 28–30, 2018. We hosted eight participants from Vancouver Island, California, Washington DC, and Alaska.



During this intensive three-day seminar, we studied all aspects of producing a book, from initial file preparation through to the final bindery process. Over the course of the three days, we manufactured a book together and were directly involved in all stages of the book's production.

The seminar started with an in-depth tour of all production facilities at Friesens, including the Book, Web, Yearbook, Digital, and Packaging Divisions.



Next, a production manager came in for a classroom discussion on a particular stage of book production, after which we headed out as a group to the production area to work on that particular stage of producing our own book.



We followed all stages of our book's production over the course of the three days in this way. Other educational opportunities were interspersed along the way while we were waiting for certain aspects of our book's production to be completed. The

managers providing the education also joined us for meals for a more one-on-one conversations with the participants.

One of our seminar participants summed up the experience very well:

"The Book Manufacturing Seminar at Friesens afforded a rare opportunity to get an inside view of the art and science of book manufacturing; from layout, colour handling, and paper, on to the actual process of making the plates, printing, cutting, folding, collating, binding, embossing, lamination, custom boxing, and more! Friesens is located in the small prairie town of Altona, and that small-town warmth and friendliness was expressed by everyone we met, and was shown in the care taken to make us comfortable. At the same time, workers are drawn from all over the world, as far as Germany and the Philippines, to bring their skills and talents to a unique team."

Frank Zimmerman

Our founder's words over 110 years ago were: "Friesens will only be successful if our customers are successful." Our Book Manufacturing Seminar and its contribution to the overall skill and knowledge of our customers is one of the many ways we try to fill that original mission statement.

The seminar is organized by local sales representatives and is offered at no cost to our customers. Customers need to get themselves to Winnipeg, and from there we pick them up, feed them, house them, train them, and get them back to the airport after the completion of the seminar.

Friesens is a unique company, and this seminar is truly a unique experience. If you are interested in learning more about the Book Manufacturing Seminar, please contact your local sales representative.

MANITOBA BOOK AWARDS

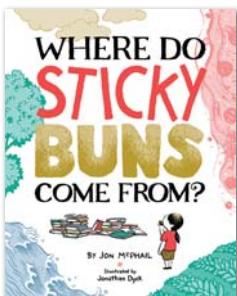
Donovan Bergman

On Friday, June 15, the thirtieth annual Manitoba Book Awards were held at the Robert B. Schultz Theatre at the University of Manitoba. Thirteen book awards were handed out in ten categories, along with the award for the Most Promising Manitoba Writer. It was a great night to connect with many familiar faces and to celebrate Manitoba writers, illustrators, and publishers.

Below is the list of award-winning books printed by Friesens:



The Manuela Dias Book Design & Illustration Award – for Book Design
Children Shouldn't Use Knives and Other Tales – by Shirley Camia, cover and interior design by Matthew Stevens and Shirley Camia. Illustrations by Cindy Mochizuki. Published by At Bay Press.

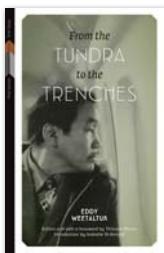
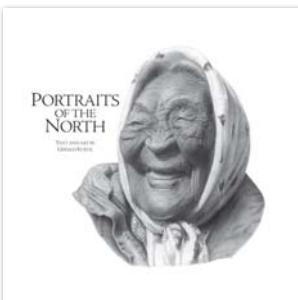


The Manuela Dias Book Design & Illustration Award – for Children's Illustration

Where Do Sticky Buns Come From? – by Jon McPhail, design and illustrations by Jonathan Dyck. Published by Jonnie's Sticky Buns Inc.

The Manuela Dias Book Design & Illustration Award – for General Illustration

Portraits of the North – by Gerald Kuehl, cover design by Dave Maddocks of Shine Branding. Illustrations by Gerald Kuehl. Published by Les Éditions des Plaines/Vidacom.

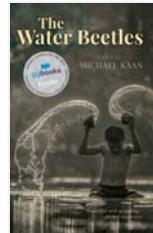


Mary Scorer Award for Best Book by a Manitoba Publisher

From the Tundra to the Trenches – by Eddy Weetaltuk. Interior design by Jess Koroscil. Cover design by Mike Carroll. Published by the University of Manitoba Press.

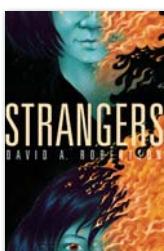
The Margaret Laurence Award for Fiction

The Water Beetles – by Michael Kaan. Published by Goose Lane Editions.



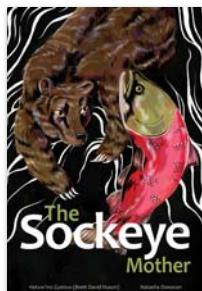
McNally Robinson Book of the Year

The Water Beetles – by Michael Kaan. Published by Goose Lane Editions.



The Michael Van Rooy Award for Genre Fiction

Strangers – by David A. Robertson. Published by HighWater Press, an imprint of Portage & Main Press.



McNally Robinson Book for Young People – Younger Category

The Sockeye Mother – by Hetxw'ms Gyetxw (Brett David Huson). Published by HighWater Press, an imprint of Portage & Main Press.

SASKATCHEWAN BOOK AWARDS

Donovan Bergman

The twenty-fifth Saskatchewan Book Awards was held in Regina on Saturday, April 28. In total, thirteen awards were handed out to writers from around the province. For the second year in a row, I was privileged to be at the table of one of the award winners. This year, it was the winner of the Children's Literature Award. If any Saskatchewan writers or publishers want me to bring some luck to their table next year, drop me a line and we'll see what we can work out. No guarantees, though.

Below is a list of the award-winning books that Friesens had the honour of printing:

City of Regina Book Award

Islands of Grass – by Trevor Herriot, photographs by Branimir Gjetvaj, published by Coteau Books

University of Saskatchewan Non-fiction Award

Islands of Grass – by Trevor Herriot, photographs by Branimir Gjetvaj, published by Coteau Books



Branimir Gjetvaj accepting the
University of Saskatchewan Non-fiction award
Photo credit: Sunny Adams, The Cat is Blue

Ministry of Parks, Culture and Sport Publishing Award

University of Regina Press for *Claiming Anishinaabe* by Lynn Gehl



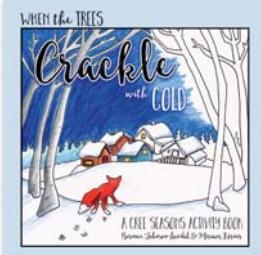
Bruce Walsh (Director – University of Regina Press) accepting the
Ministry of Parks, Culture and Sport Publishing Award
Photo Credit: Sunny Adams, The Cat is Blue

Children's Literature Award

When the Trees Crackle with Cold

– by Bernice Johnson-Laxdal and Miriam Körner, published by Your Nickel's Worth Publishing

Other award winners can be found on the Saskatchewan Book Awards Website (www.bookawards.sk.ca).



ATLANTIC CANADIAN FUN

Ron Such

May was an exciting month in Nova Scotia for Friesens and some of our associates.

May 9 saw Nimbus Publishing in Halifax celebrate forty years of producing books combined with the opening of a magnificent new office and warehouse. Friesens was proud to sponsor their grand opening event and are equally as proud to produce many of their titles. The event, set up in the new Nimbus warehouse, featured great food and drinks and a wonderful live performance by David Myles and his band.



Many Atlantic Canadian Publishers & Authors gather at the Grand Opening of Nimbus Publishing 40'th Anniversary and opening of new Office and Warehouse

May 10 was the “big day” of the annual Atlantic Book Awards. Each year, Friesens sponsors the award for the APMA Best Atlantic-Published Book, and this year we were thrilled to present Goose Lane Publications of Fredericton, New Brunswick, with a cheque for \$4,000, recognizing their book *Powered by Love: A Grandmothers' Movement to End AIDS in*



Suzanne Alexander of Goose Lane Editions accepts the Award for *Powered by Love* at the Atlantic Book Awards, Halifax, NS

Africa. We were truly honoured to print this wonderful book, which has garnered global attention.

May 12 saw the Halifax launch of *Orchestra in My Garden*. This stunning book features photos and stories about flowers and gardens, and has beautifully written essays linking these gardens to life events. The book also has a soundtrack. The songs can be downloaded with purchase of the book. Author Linda Brooks is a well-known musician, and she performed many of her songs from the book while interacting with the audience.



Author and musician, Linda Brooks at launch of her book *Orchestra in My Garden*, May 12, Chapters/Bayer's Lake, Halifax, NS

PUBWEST

Tim Hewitt

I attended my first PubWest Conference in Tucson almost nine years ago, and was immediately struck by the inclusiveness and welcoming nature demonstrated by the whole group. Since then, I have continued my involvement and was asked to join the PubWest board about eighteen months ago, currently volunteering as Associate Member Liaison on the committee for Professional Development and Chair of the Book Design Awards committee.

I feel the organization does a wonderful job of promoting the books and business ideals of its members in many ways. Not the least of which is the Design Awards, which looks for quality of design, printing and overall manufacture, and highlights some of the wonderful work being produced by independent publishers and large publishing houses alike. I have, for many years, been part of the judging process. Though I try to excuse myself from judging books produced by Friesens, this year was particularly difficult because so many entries were books we were lucky enough to produce.

The Judges' Choice award this year was *The Language of Family: Stories of Bonds and Belonging*, Royal BC Museum

(Victoria, BC). It narrowly beat out another book (whose title I shall keep private), that was also produced by Friesens. It was an honour for Friesens to be the printer of record for the two best books when there were more than 150 titles submitted. In total, books manufactured by Friesens won nine awards including Gold, Silver and Bronze in the Adult Trade (Non-Illustrated) category. It made me proud to be part of both PubWest and the Friesens teams.

2018 Book Design Award Winners

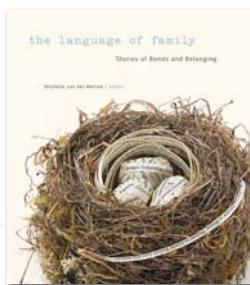
Judges' Choice

The Language of Family: Stories of Bonds and Belonging

Royal BC Museum (Victoria, BC)

Designer: Lara Ninja (Lime Design)

Production Manager: Michelle van der Merwe



Adult Trade Book, Illustrated

Gold

The Language of Family: Stories of Bonds and Belonging

Royal BC Museum (Victoria, BC)

Designer: Lara Ninja (Lime Design)

Production Manager: Michelle van der Merwe

Adult Trade Book, Non-Illustrated

Gold

The Inner Life of Animals: Love, Grief, and Compassion

Greystone Books

Designer: Nayeli Jimenez

Production Manager: Andrea Damiani

Silver

Rise of the Necrofauna

Greystone Books

Designer: Nayeli Jimenez

Production Manager: Andrea Damiani



Bronze

The Nordic Guide to Living 10 Years Longer

Greystone Books

Designer: Nayeli Jimenez

Production Manager: Andrea Damiani

Guide or Travel Book



Silver

Oregon Beaches: A Traveler's Companion

Caxton Press

Designer: Henry Blonde,
Blonde Creative

Cookbook

Bronze

This Immeasurable Place

Hell's Backbone Grill

Designer: Studio Carnelian

Production Manager: Pamela Furches



Gift, Holiday, or Specialty Book

Silver

*The Brave Athlete: Calm the F*ck Down and Rise to the Occasion*

VeloPress

Cover Designer: Kevin Roberson

Interior Designer: Vicki Hopewell

Production Manager: Andy Read

Jacket/Cover Design, Large Format

Gold

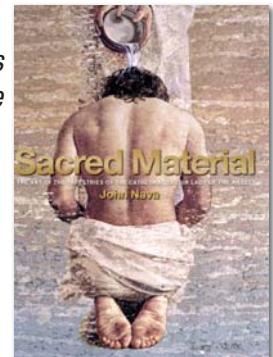
Sacred Material: The Art of Tapestries of the Cathedral of Our Lady of the Angels

Angel City Press

Designer: Hilary Lentini,

Lentini Design

Production Manager: Hilary Lentini



Bronze

The Writing on the Wall: The Work of Joane Cardinal-Schubert

University of Calgary Press

Designer: Melina Cusano

by Brad Schmidt

CONSIDER THE GLUE

When designing books there are many small details to consider to make the end product look professional. During the design phase elements may appear to be positioned appropriately while looking at the computer screen but factors such as how well will the book open and where glue will be applied become factors in the final book reading experience.

Glue strips at the beginning and the end of the book are required to hold the cover and the interior pages together but are not always something that is considered at the design stage. There is no visual indication in InDesign that there will be a glue strip on the first and last pages stealing away valuable real estate from the page content. For many books this does not pose a problem because the title page often has generous margins that can accommodate losing a little margin without looking off centre. For pages with images that fill the screen it is more obvious that losing image will be a problem. When there is no background image on the page it is easy to overlook the glue strip as a factor. With a small title that has generous margins the title being slightly off centre is hardly discernible. On a wide title the mismatched margins become more obvious and become something that would be worth compensating for. On a 6 x 9 inch book this is a matter of centring on a 5.75 inch width rather than the full six inches.

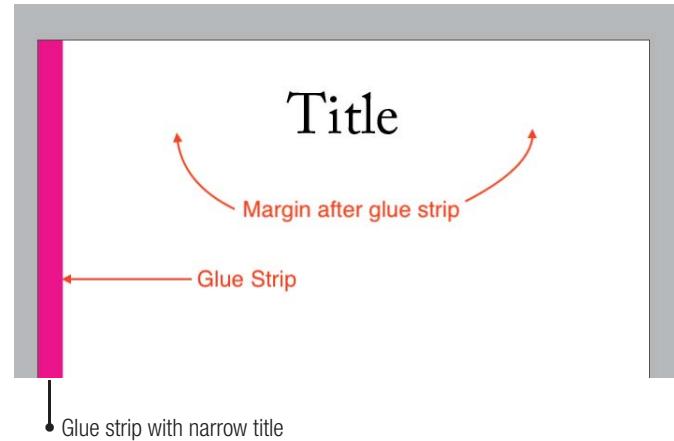


When gluing the endsheet of a hard cover or the soft cover to the first page of the book there will be 0.25 inches along the spine edge of the page that will be hidden by glue. The actual area reserved for glue is 0.1875 inches but the full area affected is 0.25 inches. This is a factor for centring and also for full page images.

A design that I have been seeing with more frequency recently is the placement of images that flow from the inside cover, across the glue strip and over to the first page of the book. On books where the inside cover is a solid wash or there is no detail in the glue strip area, this is a simple matter to prepare. When the picture selected has detail that extends across the glue strip the image needs to be split carefully so the image will line up again after the cover is glued and assembled with the interior pages.

A good example of this challenge is placing an image of a tree across the inside cover and first page. For the horizontal branches the total of a half inch lost is hardly noticeable other than the fact that the limbs are a little shorter. When branches extend across the glue strip at an angle the image loss becomes easily seen as the limbs are cut off or are disjointed.

The method I use to prepare the files is to first place the image in the desired location on page one of the book. After the image is placed, crop the image at the spine to lose 0.25 inches. This will account for the glue strip at the spine. Next make a duplicate of the image that is right on top of the original. Open the left side of the top





Glue strip with no adjustment

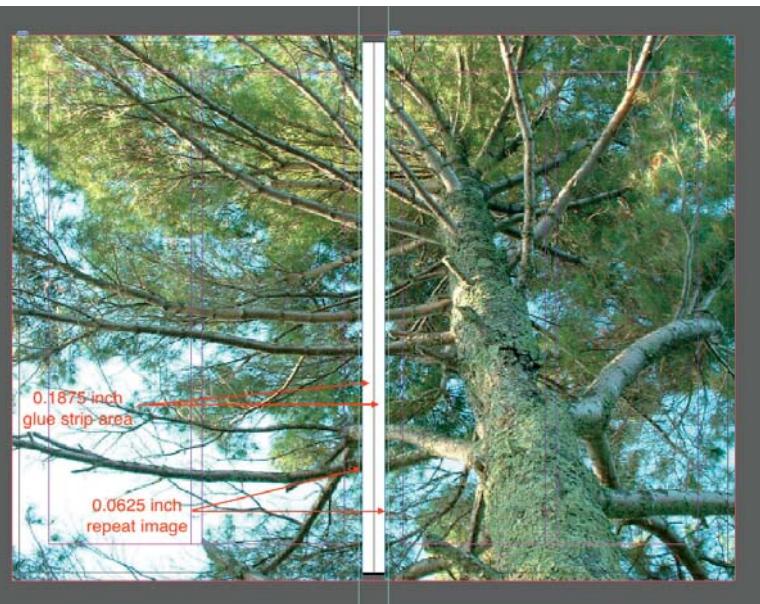
image so it extends across the glue strip and into the pasteboard. Now grab the right side of the newly extended image and close the box until it is cropped enough to align with the left edge of the page one image. In the end the goal is to have two image boxes that contain a continuous image with the split occurring 0.25 inches from the edge of the left side of page one. The image on the left that is extending into the pasteboard is the image to use for the inside front cover. Cut this image out of page one and place it into the inside cover file. Position the right edge of the image 0.25 inches from the left side of the spine to allow for the glue strip area. Now both the first page in the book and the inside cover contain half the image with a gap for the glue



Glue strip with successful transition

strip. One other adjustment is needed to include a slight overlap to make certain that the blank glue strip area does not show even if the cover is pried wide open. The picture box on both the first page and the inside cover are opened 0.0625 inches toward the spine. This creates a repeated image area of 0.0625 inches on each side leaving a white glue strip area of 0.1875 inches.

When working with the last page of the book these same methods can be used to account for the glue strip. Make sure that no text will be lost on the last page or the endsheet after the glue strip is added. The glue strip will be on the right side of the last page, so use the reverse method when cropping and splitting images to cross the glue strip.



Glue strip after adjustment

The same method is used for a hard cover but rather than using the left side of the image for the inside front cover, the left half of the image is used as page F4 of the endsheet.

Keep in mind that even when the transition of images between the two pieces of the book is well executed, differences in paper stock will change the look of the colour on each panel. Use these strategies to ensure that your book has images that transition successfully across the glue strip.

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