

# Publishers' Newsletter

LittleFreeLibrary

PAPER

SALES MEETING

POETRY IN MOTION

CAPITAL PLANS &  
EXPANSION

DIGITAL CONNECTIONS

HONOURING  
CHEF JOHN FOLSE

SPRING 2020

## Introduction

Doug Symington

Usually this introduction starts with a greeting from Altona and a missive about the weather, but this one is different in that I am writing it from Portland, Oregon, where I am attending the PubWest Conference 2020. According to pubwest.org:

PubWest is a vibrant, dynamic trade association of small- and medium-sized book publishers, printers, editors, proofreaders, graphic designers, binderies, and related editorial and service companies. Established in 1977 as the Rocky Mountain Book Publishers Association, PubWest is now dedicated to helping member book publishers succeed and has grown to include members in 31 states and 4 countries.



This annual conference is a chance for the members to get together and exchange ideas, listen to presentations, and have a bit of fun. The theme this year is “Publishing in the Clouds: Practical Solutions for Big Ideas.” The theme reflects the technical nature of what publishing and printing is with a workflow that is increasingly cloud-based while at the same time reminding us that at times we need to stop thinking about the technical end and let our thoughts drift into the clouds and come up with those big ideas. It is a worthy theme.

The mixture of people attending has grown to include publishers from the eastern United States, Canada, as well as the western United States. Printers and other suppliers have come to see it as a valuable touchstone.

The mood here continues to be one of optimism and a belief that publishing is still a great place to be. That optimism is reflected by the other conference going on in the hotel,

which is a comic book and graphic novel retailers meeting. In our brief conversations during rides up the elevator, they've shared that they too are feeling an optimism about the industry and the continued growth.

We at Friesens believe our attendance at meetings like this allows us to meet our customers in their environment and get a better understanding of the issues and challenges they face.

In the following pages from my colleagues in Altona, you will learn about some of the “Big Ideas” we are pursuing this year such as a plant expansion, new digital presses, and improvements in workflow. All these changes are designed to deliver your “Big Ideas” to you on time and in the traditional quality you expect from Friesens.



As I close, I know spring is coming to Manitoba, because I have placed my seed and potato orders and planning for our large garden is in full swing.

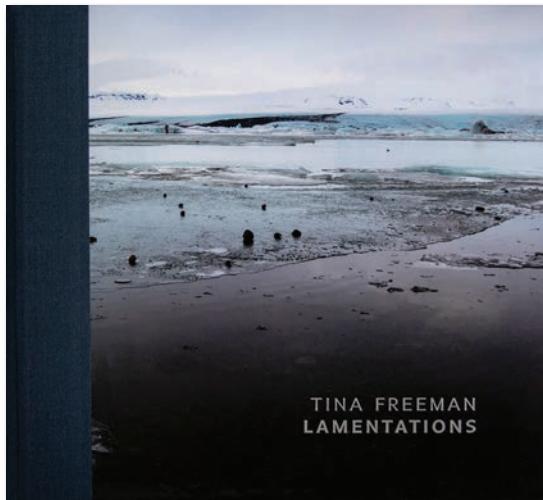
All the best.

## Feature Books



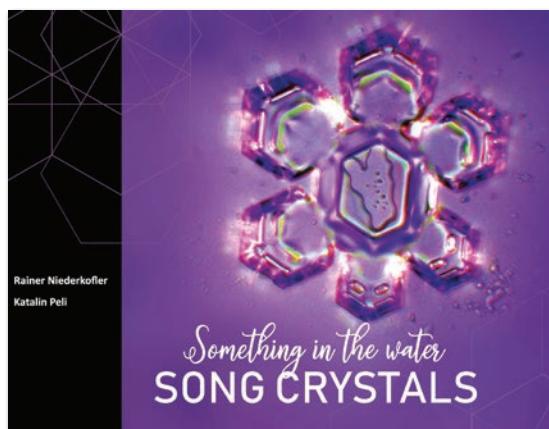
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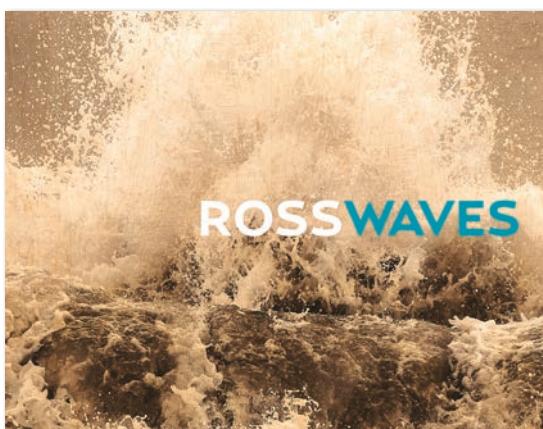
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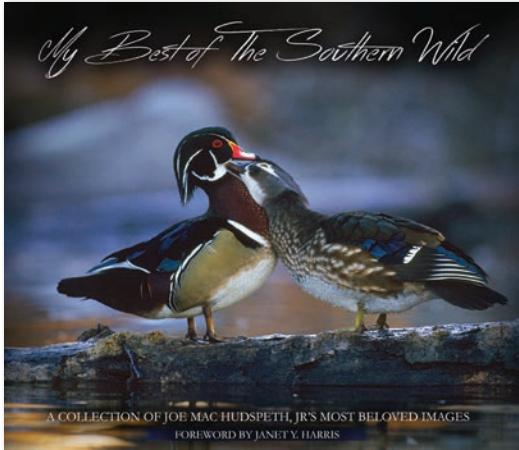
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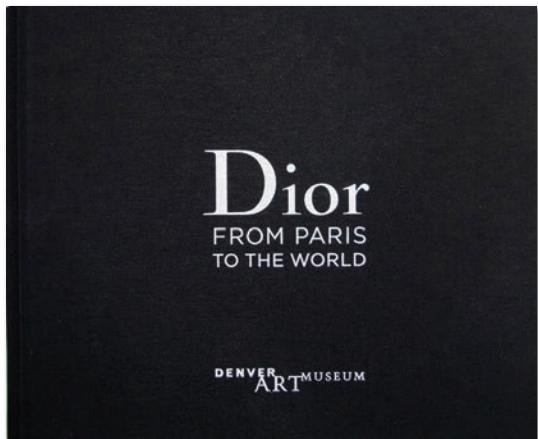
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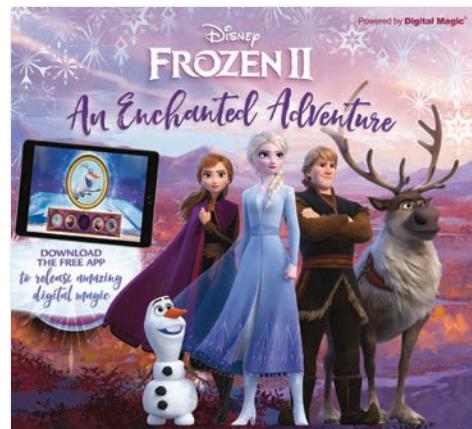
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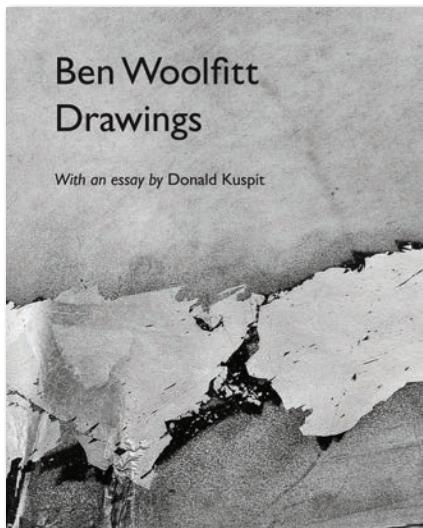
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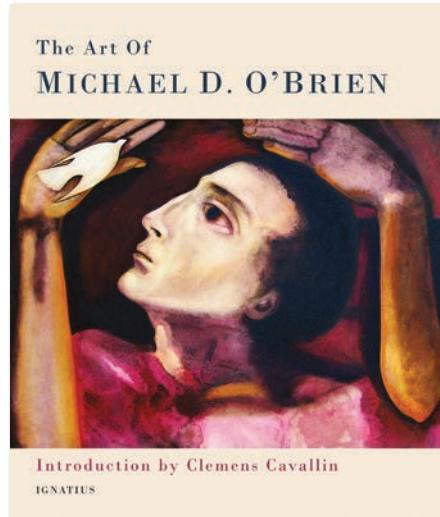
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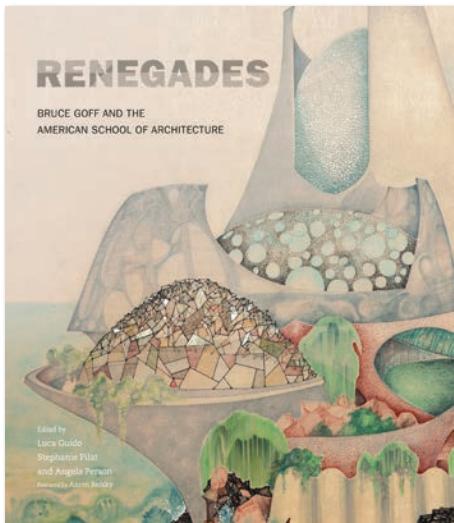
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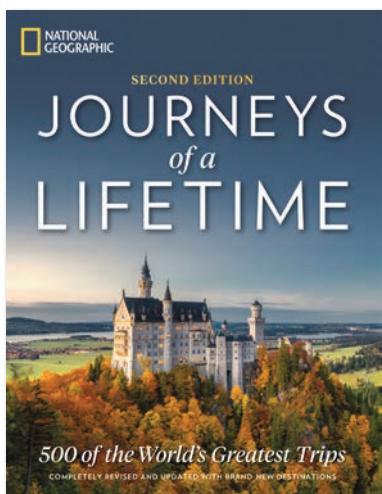
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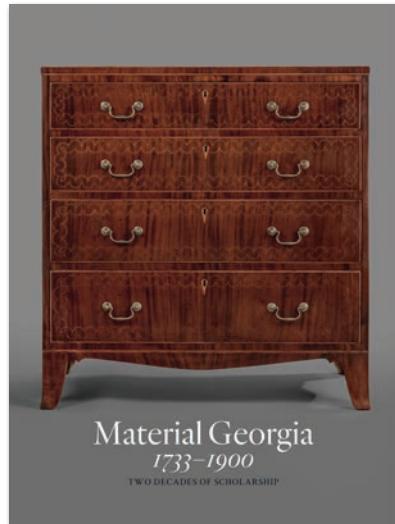
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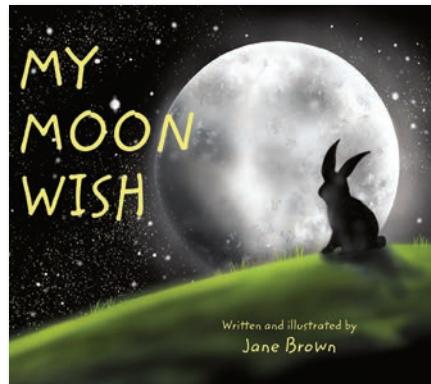
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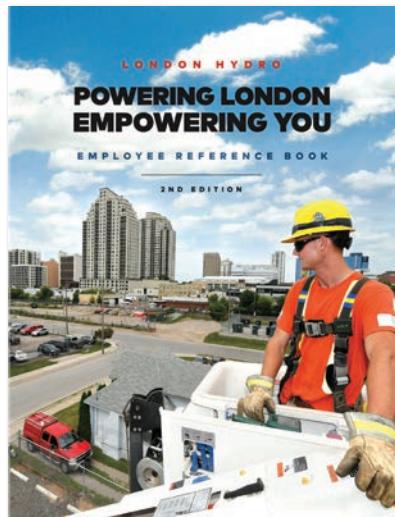
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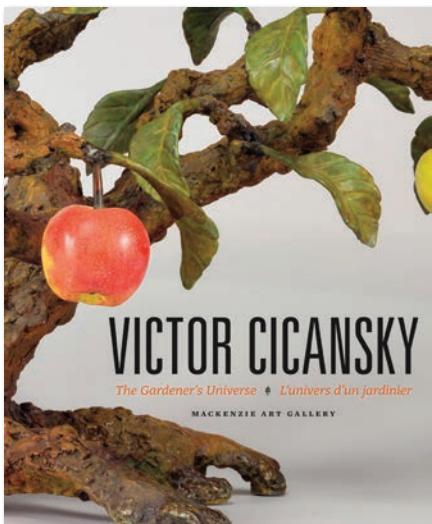
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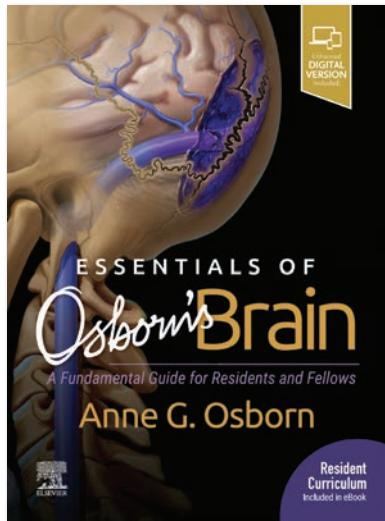
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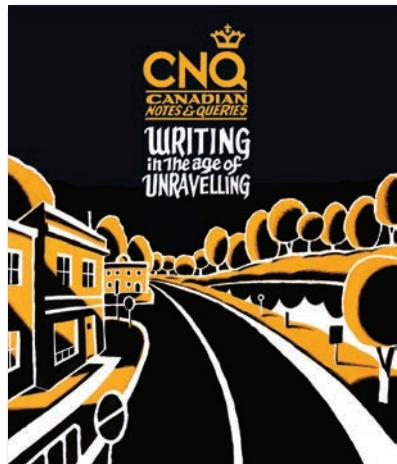
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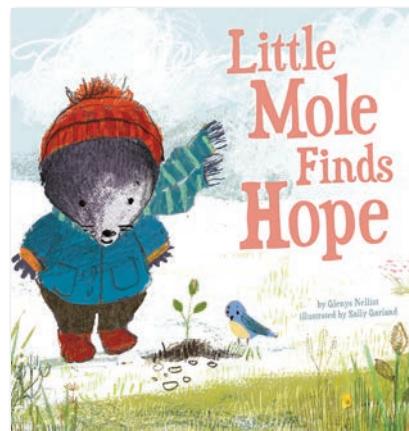
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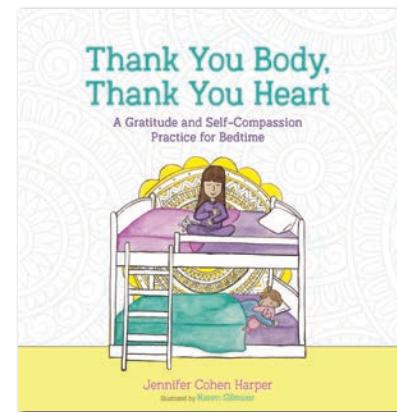
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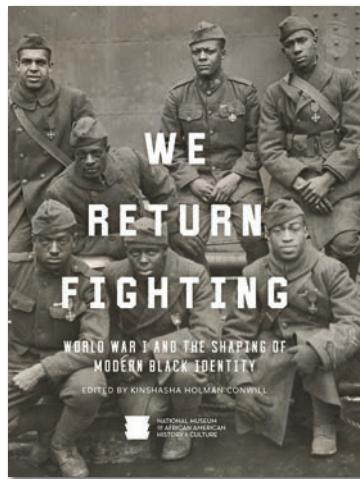
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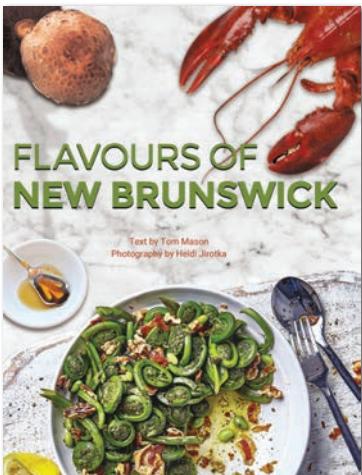
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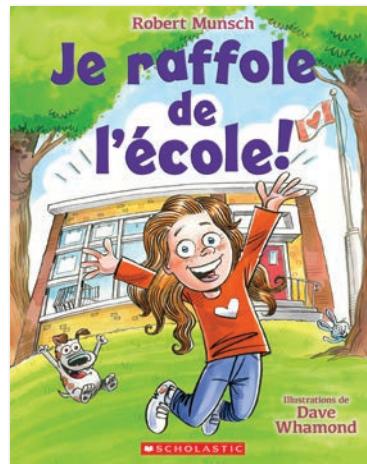
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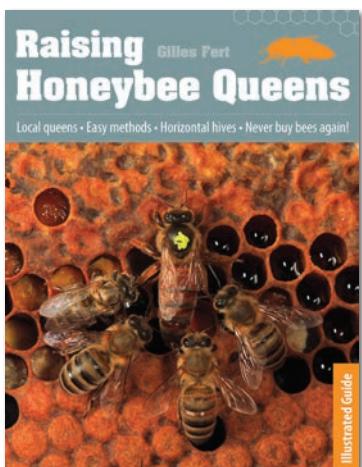
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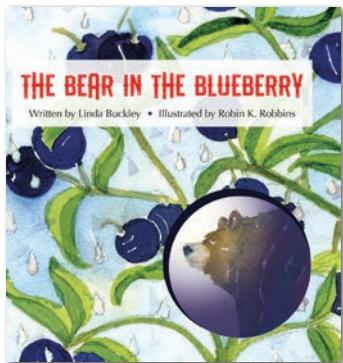


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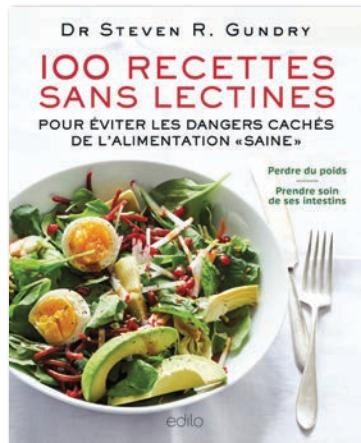
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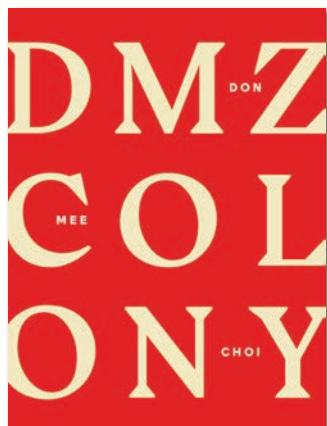
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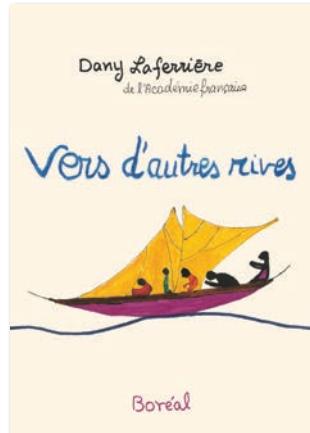
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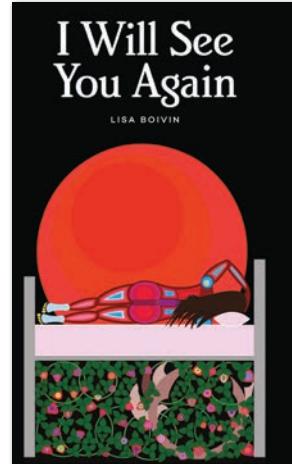
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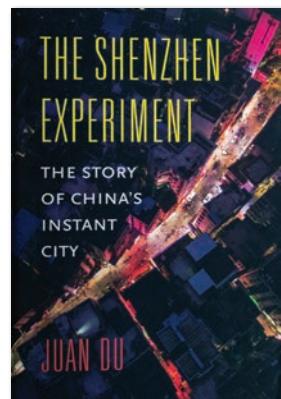
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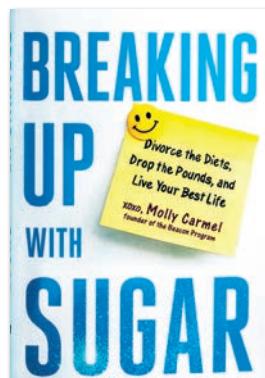
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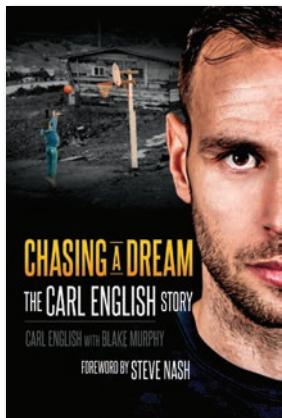
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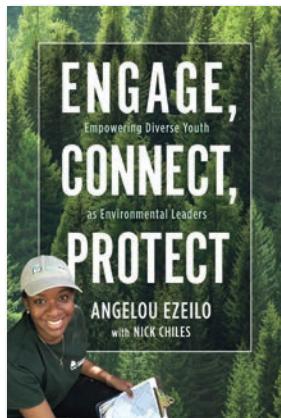
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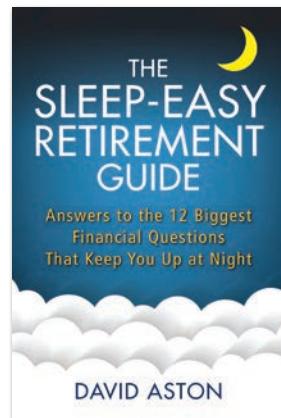
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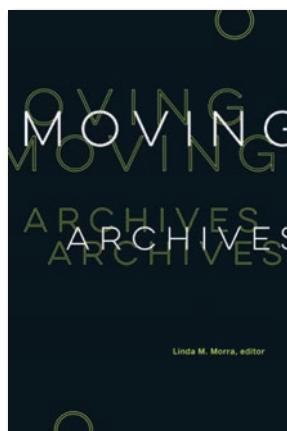
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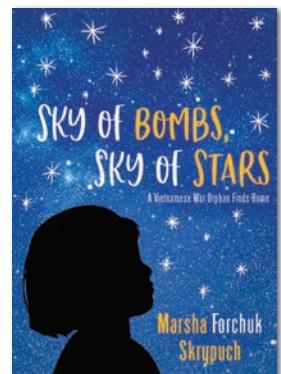
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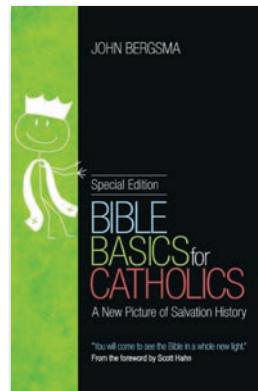
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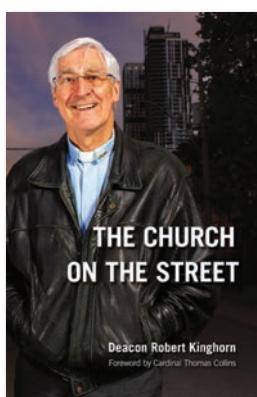
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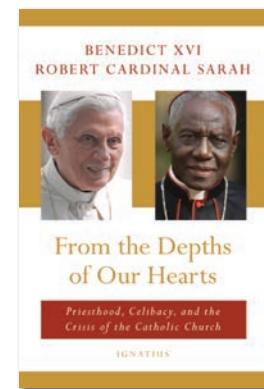
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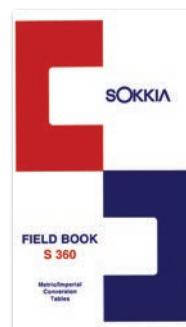
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Trim Size/Pages  
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Publisher  
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Trim Size/Pages  
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## 2019 and the Year Ahead

Byron Loeppky

Our theme at Print Fair in 2019 was “On the Move,” and we were ever on the move. A few of the highlights from last year include:

- Expansion of our Industrial Park facility
- Installation of two Muller Martini hardcover binding lines
- Moving Yearbook Prepress into the “Book” facility, which now goes by the name “Printer’s Way”
- Transition of equipment and people that will create a finishing facility and a press facility, resulting in 150 staff who changed locations

All of 2019 was busy for our trade paperback business, while our colour work was similar to the previous year. A combination of greater than expected sales and a different product mix than planned for resulted in longer sell schedules than we would have liked.

Sales in Book/Web Division were up 9 percent. The heavy loading on our web presses meant extended schedules for most of the year while colour printing was available. However, both markets competed for time on our binding lines.

Almost all areas of production saw increased volumes of production. Sheetfed press impressions are up 3 percent, while web press impressions are up a whopping 33 percent. Softcover units bound are up 15 percent and hardcover books bound are up 36 percent. UV coating on covers and jackets remains popular, and is up 32 percent for the year.

The number of jobs shipped is down 1 percent, but we have increased the number of units produced by more than 22 percent due to longer runs. The increase in demand has been greater than our available capacity, and as a result, delivery date misses have moved up slightly from 7 percent last year to 8 percent this year. We know how important it is that books are in your hands when we say you will get them. We continue to hire more staff and increase the number of shifts running on a variety of our equipment. Our staff worked over sixty thousand hours of overtime last year to minimize delivery delays.

All capital installations were completed as planned. There is another article elsewhere in this newsletter that outlines the progress of capital plans for 2020.

Our continued investment in people, equipment, and facilities speaks to our belief that this business of print has a long shelf life.

On behalf of all the employee-owners at Friesens, I express my gratitude for your partnership and entrusting us with your work. I wish you success as we begin 2020.

## Paper

Andrew Fennell

### Paper News

This year has started without much fanfare in the paper industry in North America. The mills are relatively quiet due to weak demand (overall) and there is an expectation that there will be surplus capacity for much of 2020.

### Coated Freesheet Paper (CFS)

According to one industry source, coated paper shipments in North America are forecasted to decline by four hundred thousand tons in 2020, and they expect coated prices may be under pressure until significant capacity reductions are implemented by the mills. Sappi's news release in early February 2020 included the following statement: “Graphic paper markets remain difficult, with demand decline rates exceeding that of recent years by some margin.”

### Uncoated Freesheet Paper (UFS)

The UFS market (demand and supply) is somewhat more stable, so it is expected that UFS prices will also remain stable for at least the first two quarters of 2020.

### Lead Times

- Coated paper from the North American paper mills is readily available with normal lead times of four to seven weeks.
- For UFS paper produced in North America, lead times are also normal: four to five weeks.
- Uncoated groundwood paper that Friesens purchases is available with normal lead times as well: four to six weeks

### Paper Classifications Explained

CFS? UFS? UGW? Woodfree? Fine Paper? Freesheet? The terminology can be confusing! This may be helpful:

Woodfree paper is paper that contains little (less than 10 percent) or no mechanical wood pulp.

If the proportion is greater than 10 percent, it is categorized as mechanical paper. Mechanical paper is also known as “groundwood paper.”

Woodfree paper is sometimes known as “fine paper,” and in North America, woodfree paper is known as “freesheet.”

The paper that Friesens purchases is classified by Friesens as:

CFS = Coated Freesheet (same as CWF)

UFS = Uncoated Freesheet (same as UWF)

UGW = Uncoated Groundwood

### Paper Waste Management

If you have ever visited a printing facility, and in particular, a book manufacturing facility, you will know that there is a fair amount of paper waste generated in the production of books. As this represents a true tangible cost to Friesens, we endeavour to reduce that waste at every stage of the process.

We purchase optimal paper roll sizes whenever possible so that converting waste is minimized; our operators try to maximize yield with every run or pass of sheets; and we have invested in the latest colour management systems, in-line registration software, and automated colour calibration systems on our presses. And we are well down the path of replacing all our binding lines to enable minimal book block and finished book waste in our bindery.

Despite those efforts, there is still some paper waste generated—waste sheets from the presses, trim off book blocks, and some waste in the cover decorating process.

So, what do we do with that waste? We sell it! We sell it to buyers of waste paper who then recycle it to make lower-grade paper products (for example, cereal boxes). This is a very common practice and the market for waste paper has been active and important for many years (although certainly less visible).

Recently, however, there's been an imbalance of waste paper supply and demand in North America that has made the waste paper market challenging. Here is the story as reported in September 2019 by Recycling Product News:

*In the last several years, North American recycling operations have seen overseas markets for fibre products that have historically been reliable become much more difficult to access. Rising global purity standards are either virtually unobtainable using traditional sorting and separation methods, or they are too costly to meet using options such as adding additional manual sorters.*

*China's National Sword and Blue Sky policies (since 2017) have effectively closed the door of the world's largest purchaser of recovered paper. "Markets like Indonesia, India and Japan are all following China's example and demanding the same high purity standards for recycled material," explains Nick Doyle, recycling area sales manager west North America for TOMRA Sorting Recycling. He says the result is high supply, low demand and a market saturated with recovered fibre.*

*This has driven down the price of key fibre products including mixed paper and corrugated boxes (OCC). Mixed paper now consistently sells at a negative value or zero (at best) U.S. dollars per ton in most markets, while OCC is trading at the lowest levels seen in a decade.*

There is some light at the end of the tunnel for the waste paper market we are told, and Friesens has been fortunate to have a good relationship with a reputable buyer to ensure our waste paper gets to lower-grade paper product producers. But we do not expect the imbalance to be resolved quickly. In the meantime, we will continue to pursue waste minimization within our own facilities and processes.

## Capital Plans and Expansion

Byron Loepky

2018 and 2019 were heavy capital years for Friesens, and 2020 will be no different.

The first HP 50000 Indigo press is installed, and training began the week of January 13. The press will replace our aging 7200 Indigo presses and add additional capacity for short-run work. A more complete report is found elsewhere in this newsletter.

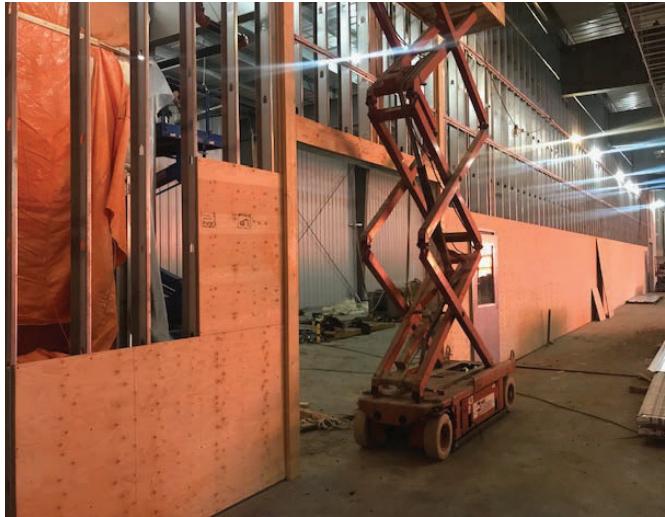
The Muller Martini Bolero Perfect Binder will arrive as soon as our building expansion is ready to begin installations. This will add a third Perfect Binder to our lineup.

Last newsletter I reported that we were purchasing cobots that would be placed at the back of each binding line. Testing is complete and the first cobot is scheduled to arrive in mid-February. Providing the install goes well, there are three more in queue to be delivered in the second quarter.



Our recently installed Muller Martini finishing system for work coming off our HP 50000.

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 led to delays, and we are now targeting a move-in date of early April. The image below shows the outside of the building.



When the building is complete, it will house two Perfect Binders and the entire cover decorating department. It will also have space for an additional binding line.

## HP 50000

Steve Voth

In October 2019, the first of two HP Indigo 50000 presses were installed at our Printers Way plant. This is the beginning of our transition from our existing HP Indigo 7200 presses which have served us well for eight years. We have traded in both HP Indigo 7200 presses, with the first one scheduled for removal in the second quarter of 2020 after the new HP 50000 is in full production.

While the printing technology of the HP 50000 is based on the same principles as the HP 7200 series presses, there are several technological advancements. One of the most noticeable differences is the size. The HP 7200 prints on a 13-inch-wide roll, whereas the HP 50000 prints on a 30-inch-wide roll. This will more than double the productivity.

Other technological upgrades include:

- A significantly improved paper priming system
- In-line spectral colour control that not only monitors print quality but also adjusts for consistency as it prints
- Systems to monitor press parts' performance that can notify the operators of upcoming service requirements before they affect print quality

In conjunction with the increased roll width, we have engaged Tilia Labs, a software company, to provide an imposition solution that utilizes artificial intelligence to gang multiple jobs at a time and maximize paper utilization. In doing this, the software will gang the jobs to fit multiple lanes that will print from a single 30-inch roll of paper through a slitter on the delivery of the press to create two rolls in the rewinder.

We have purchased a Muller Martini digital finishing system to complement our existing Meccanotecnica finishing system to convert rolls to sewn book blocks. You can find additional information in a separate article in this edition of PNL.

The HP Indigo 50000 together with the Muller Martini and Meccanotecnica provides us with the most technologically advanced and automated high-quality colour book printing and binding solutions available. This combination is the catalyst that will begin the transition of short-run published books from sheetfed offset to digital for a more efficient workflow, resulting in a high-quality digital book manufacturing solution.



## Jason Bantle PNL Article – January 2020

Donovan Bergman

One could imagine that there is a lot that goes into being a great wildlife photographer—patience, perseverance, technical skill, good timing, luck, and many other things. The Natural History Museum puts on the Wildlife Photographer of the Year (WPY) competition on an annual basis to recognize images that capitalize on the qualities listed above.



*Repurposed Ride*

Jason Leo Bantle was one of the fortunate few to have an image chosen to be on display in the 2019–20 WPY touring exhibit. Jason's image, originally titled Repurposed Ride and renamed Lucky Break by the WPY, was given the distinction of Highly Commended by the jury. There were more than forty-eight thousand entries, and Lucky Break was one of only one hundred photographs chosen for the collection.

Jason operates All in the Wild galleries and has been a great customer of Friesens for many years. His photography appears annually in his calendar and has been curated into several coffee table and children's books.

Friesens congratulates Jason for this very deserving award. You can find his work on his website ([allinthewild.com](http://allinthewild.com)) and the galleries he operates in numerous locations (Banff, Canmore, Saskatoon, Niagara-On-The-Lake, and Toronto).



Jason Bantle at the awards night

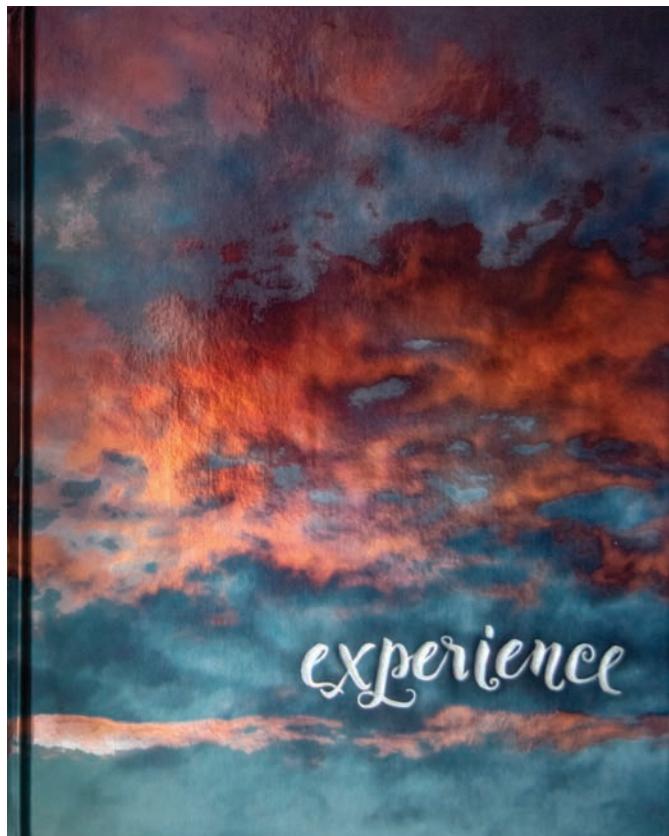
## WOW Cover – Friesens 2020 Gift Journal

Ryan Hildebrand

For the past few years, Friesens has been creating a hardcover gift journal which we create for our customers, suppliers, and those with whom we do business. If you have yet to receive one, contact one of our Friesens representatives and let us know. We would be happy to send one to you, although copies have been going fast so get them while they are still available.

The theme of this year's journal is "Experience." The images feature various activities that draw attention to experiences people can have throughout the year. This cover was designed

to create a unique effect to support the theme. We followed our own theme and decided to experience something new by using some new, printable laminate called Elegance Luminescence that pushed our production capabilities and used our new LED print technology to create something unique. Not only does it use unique laminate, but it also shows off the capabilities of our spot UV equipment, with precise registration and raised UV to make the cover a real feature of the journal.



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

- Cover Material: 95 lb LusterCote C1S
- Laminate: Elegance Luminescence
- Production process:
  - Apply Elegance Luminescence laminate to the 95 lb LusterCote
  - Print 4-colour LED ink on top of the laminated sheets
  - Apply Spot UV (multi-layered) in one pass using our MGI Jet Varnish machine
  - Wrap cover material over 120 pt board

This bullet journal is inspired by all the unique and creative covers we see throughout the year. Knowing how important your positive experiences are keeps inspiring us to push for new products, improve our processes, and make positive changes that will keep you coming back for all your book project needs.

## Representing Friesens on Vancouver Island

Gerhard Aichelberger

My name is Gerhard Aichelberger and I live and work as a sales representative for Friesens here on beautiful Vancouver Island on the west coast of British Columbia, Canada.

I have been asked to continue what my colleague Ron Such from the east coast of Canada started in our most recent *Publishers' Newsletter*. His article described what a great job those of us who sell for Friesens have. He outlined the uniqueness of his sales territory and the customers with whom he works. My Vancouver Island sales territory is similar in that Vancouver Island has a relatively small population, is very community oriented, and abounds with natural beauty.

My sales office is located at the south end of the island, less than an hour's drive from Victoria, the capital city of British Columbia. I have the good fortune of living and working out of my home office, which is located on the beach in the quiet little seaside community of Maple Bay. I see some of Canada's most magnificent views from my front window.



Sunrise from office

I am truly fortunate to be working here on Vancouver Island. I started my career in the printing business five kilometres from here in Duncan, BC, where my father owned a small print shop. I began my career there at the very young age of twelve. Printing has been my life ever since. I have been representing Friesens here on the island for eighteen years, and it is truly the perfect job for me.

We have many Friesens customers here, and there is a great deal of loyalty and respect that comes from us living and working together in such a tight-knit community. Travel in my territory for the most part involves only day trips, but there are occasional overnight trips when I head further up-island. I have many wonderful customers on the many islands that surround the larger Vancouver Island. These smaller islands are known as the Gulf Islands and are a part of the

same archipelago as the San Juan Islands of Washington State.

Because of these many islands, I spend a great deal of time on the ferries. The BC Ferry Corporation is one of the largest ferry operators in the world and carries more than twenty million passengers and eight million vehicles each year. Travelling via ferry, especially between the smaller islands, can create challenges for people used to the fast pace of city life. However, here on the island, those cares just melt away as you realize that life can be enjoyed at a slower pace.

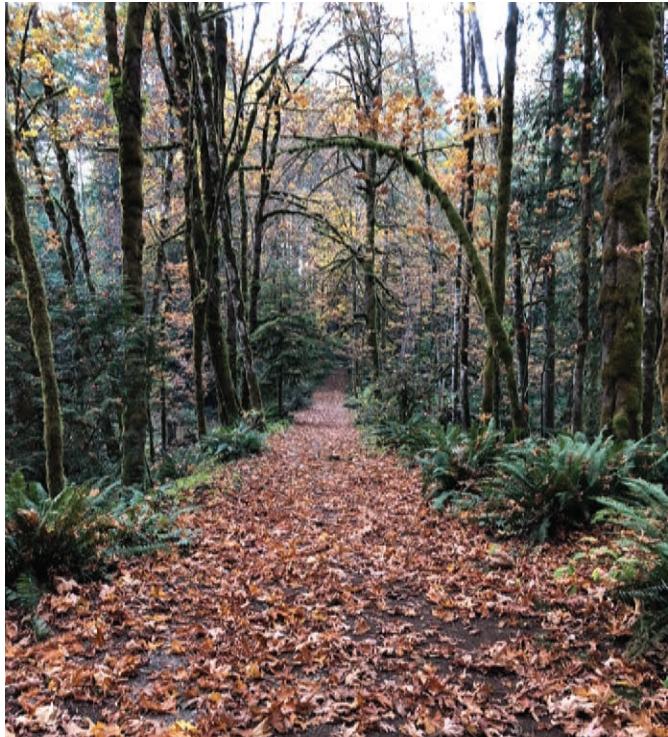


B.C. Ferry Corporation

Vancouver Island is larger than most people realize. It takes a full eight hours to drive from the south end of the island to the north end ... and it's a good highway all the way! The island's population is concentrated primarily in the southern half of the island. When I travel up-island or to the Gulf Islands, I try to combine my sales visits during the day with time to explore the outdoors in the later afternoons and evenings.



My Van on a West Coast Beach



One of the many things that I admire about Friesens is that the health and welfare of our employee-owners is more important than the bottom line of the company. Guess what – the bottom line takes care of itself when a company thinks and acts in this way! Simple, really. Many of the publishers who call Vancouver Island home think and act in this way as well. It's part of the reason they are here in the first place.

Another trait we share with many of our customers in my territory is an appreciation of the natural world and the desire to work together to protect it. One example is New Society Publishers who has been working closely with Friesens to use sound environmental practices to print their books for more than thirty years. We worked closely with them in 2002 to bring 100 percent recycled paper into the mainstream of Canadian publishing. They had the desire, we had the resources, and the rest is history. New Society is located on the small gulf island of Gabriola Island. To reach their offices, one takes the long driveway through the trees to the peaceful and extremely quiet setting where they create beautiful books.



The way of life we all share on Vancouver Island leads to many of my customers also becoming friends. We have many more trusted partners here including Heritage Group, Orca Publishers, and Strong Nations Publishing to name but a few. Mutually beneficial relationships are created when we sincerely care about each other's well-being and success. This feeling abounds in all aspects of the business we do together. Does it get any better than this?

### Poetry in Motion

Margo Grace

Indie Publisher Sarabande Books celebrated its twenty-fifth birthday by collaborating with the arts community in Louisville, Kentucky. Poetry was in the spotlight as textile artist Andrea Hansen fashioned a couture dress using all the components of Sarabande's *Make/Shift*, a collection of stories written by Joe Sacksteder—their 2019 pick of the Linda Bruckheimer Series in Kentucky Literature.



The skirt was constructed of handmade “leaves” from pages in the book. On these the artist wrote small erasure poems. This contrasted with the bodice, made from the moody-blue covers. Heading down the runway, the artist (also the model) created a literal image of poetry in motion at the Annual KMAC Couture through textile at Churchill Downs, and other venues.

Sarabande reached out to Friesens to share this idea of combining poetry, fiction, and textiles, and asked for help making it a reality. Few people guessed that the dress was constructed with the components of a book. The books themselves were on view and the author attended the events.

Friesens ran extra sheets of the text and cover and provided the head and tail band material for the belt, which Hansen crafted into a showstopper.



This is not the first time Sarabande has pushed the boundaries of what is expected of a nonprofit press. Sarah Gorham is the publisher, and is known for her creative way of thinking. Managing editor Kristen Miller said, “Sarah’s editorial acumen has been at the forefront of a lot of trends, even preceding them. She’s been our editor from the beginning, so her tastes helped shape our entire catalogue. Many of these titles have recently gained widespread popularity, but the authors are people that Sarah’s been cultivating for decades.” Among other publishers, Sarabande has been a pioneer in diversifying their list, seeking out and welcoming all racial, ethnic, and gender groups from the start. The press was one of the first to dedicate a third of their list to hybrid genres, erasure poetry, lyric essay, flash fiction, and more.

Sarabande limits the number of titles to ten to twelve a year so they can help their authors at a level that is not commonly found in publishing. The attention has paid off, as many of Sarabande’s titles have been received well and may have been overlooked by a larger publishing house. Recent titles with commercial acclaim are from writers such as Puro Amor by award-winning novelist Sandra Cisneros, Animals Strike

Curious Poses by Elena Passarello, Hustle by David Tomas Martinez, Him, Me, Muhammad Ali by Randa Jarrar, and Witch Wife by Kiki Petrosino.

“Because we were authors founding a press, we consider ourselves an author-oriented press,” says Gorham. “The authors get a lot more attention than they would at a commercial house. A number of the writers we discover do their first and second books with us, and only then the big houses will perk up their ears. It’s a great honour to be a launchpad for these folks.”

In addition to the personalized attention Sarabande bestows on their authors, the press works in the local community, offering poetry and prose writing workshops to underserved audiences including homeless shelters, recovery programs, and prisons.

The work that Sarah and her team creates ripples through their local, regional, and national landscape, contributing to a bright future for literature.

## HONOURING CHEF JOHN FOLSE

Scott Sennett



On January 29, Chef John Folse, “Louisiana’s Culinary Ambassador to the World,” and a long-time customer of Friesens was awarded the 2020 Ella Brennan Lifetime Achievement in Hospitality Award by the New Orleans Wine & Food Experience. The Ella Brennan Award recognizes one individual each year who has made a lifetime commitment to the hospitality industry through extraordinary leadership, personal and professional accomplishments, and philanthropic contributions to the community. The award is named for restauranteur legend Ella Brennan. Her deep passion and commitment has made a significant and longstanding impact on the New Orleans hospitality industry. Previous award recipients include Chef Paul Prudhomme, Chef Leah Chase, and celebrity chef and philanthropist Emeril Lagasse.

The prestigious event was held at the Ritz-Carlton Hotel in New Orleans. The organization says it also honoured Folse’s role as the ambassador of Louisiana culture to the world.

“To be honoured in a city that is known for its hospitality, known for its good food, known for the excitement of carnival

and everything else, and to be thrown into that number so to speak is really mind-boggling to me," Folse said. "Certainly, I know there are a lot of people that deserve it more than I do, but I'm really humbled to have it."



Attending the event on Friesens' behalf were Scott Sinnett, our US sales manager, and his wife Denise, as well as John Richardson, our Gulf States sales representative.



Denise Sinnett, Chef John Folse and Scott Sinnett

Chef John has been a long-time customer of Friesens, dating back to 2002. He has authored and self-published eight titles with Friesens, including: *Evolution of Cajun and Creole Cuisine*, *After the Hunt, Hooks Lies and Alibis*, *Hot Beignets*

& Warm Boudoirs, *Can You Dig It*, and *The Encyclopedia of Cajun & Creole Cuisine*. Friesens has printed over 127,000 copies of *The Cajun Encyclopedia* alone.

### **Muller Martini Finishing System**

Mark Friesen

We are excited to announce the installation of a new digital binding solution for handling rolls printed on our new HP 50000 press. The Muller digital finishing equipment consists of a Hunkeler Unwinder/Sheeter solution, a Heidelberg Stahl Folder, and a Muller Martini Ventura sewing machine.

The printed product is fed into the machine as a roll, and the Hunkeler unwinds and sheets the paper to single sheets. They are then fed into a Stahl folder and folded into eight- or twelve-page signatures. The folded sections are collated into sixteen-, twenty-four-, or thirty-two-page sections and sewn in the Ventura sewing machine, which outputs sewn book blocks ready for our encasing line. There is no intervention by the operator on the product from start to finish. This is a one-person machine that will help us produce sewn book blocks efficiently, and in so doing, allow us to remain competitive in the short-run, high-quality book market.

Muller has numerous machines similar to this one throughout the world. The difference between the one installed at Friesens and the other machines is the unwinder and folder that are connected to a sewing machine, instead of a saddle stitcher. The concept of a one-pass binding line is the same, except the sewing piece makes it the first of its kind in the world from Muller. We have high expectations of this new system.

Training began the week of January 13.

Pictures of machine and operators below.



## FRIESENS NATIONAL SALES MEETING JANUARY 2020

Scott Sinnott



Our Book Division sales teams gathered in Banff, Alberta, Canada, from January 20–24 to celebrate a successful 2019 and to plan and prepare for an even busier 2020. Banff was a great setting for this year's national sales meeting, as our overall theme for the meeting was "Climbing is the Only Cure for Gravity." Our North American sales reps, managers, and plant personnel met to discuss the book manufacturing business, where it stands now, and where it's heading. At Friesens, we have always believed in the importance of having representatives in the regions where we do business. These are knowledgeable, driven, customer-focused individuals who care about their customers, their books, and being a part of the Friesens team. Our sales representatives are the face of Friesens to our customers. They lead the way for us as we continue to manufacture thousands of book titles each year.



While our session topics change every year, there are three key pillars on which we build our meeting times:

1. Educate—provide educational sessions that will help each sales rep grow and improve in the coming year.

2. Inform—update sales reps on changes within our industry, company, and what plans we have in the coming year(s).
3. Inspire—instill confidence in our sales reps that our corporate plans are solid, and motivate them to achieve the targets and goals we have set.

During the meetings, we shared ideas on shrinking capacity in the marketplace, paper trends, improving customer experience, and how we are working to improve our quality and processes. Progression is key in meeting the changing demands of today's print world. We had sessions led by sales reps, plant managers, sales managers, our Book Division General Manager Byron Loeppky, and a guest speaker, Dr. Peter Jensen.

Some of the highlights were:

- Dr. Peter Jensen led us in a day-long session about work/life balance, resiliency, and how to achieve high performance through strong mental fitness. For example, a fifteen-to-twenty-minute power nap each day will give you an immediate burst in alertness.
- Byron shared some of the highlights from 2019 and discussed our corporate goals, capital investment plans, building expansion at our Industrial Park location, and plans for 2020. He also spoke about our one- to five-year vision for Friesens.
- Interactive sessions focused on improving customer experience.
- Small group break-out dinners were held at various restaurants in Banff.



Dinner Meetings



- Marketing strategies presented by our new Corporate Marketing Manager, Odia Reimer.
- A few American reps experienced “Beaver Tails” for the first time.

The tone of the meetings was very positive. As we continue to reinvest in our company to expand and grow our production facilities, our sales team is ready and confident that they can meet the challenges ahead. If the start of 2020 is any indication of the year ahead, we are in for a very busy year. We thank you for your continued trust and business. I have no doubt our seventeen dedicated representatives are ready to serve you this coming year.



## Printing Colour: Setting the Tone for a Great Experience

Paul Cibulka

Our ability to deliver high-quality colour projects has set Friesens apart for many years. Our team of experts are focused on creating a unique, memorable, and personal experience for you. Whether we’re printing fine art images of the French Impressionists, award-winning wildlife photos, cookbooks, or vibrant illustrations in a children’s book—colour matters. We work to make your colour experience unique to your vision.



To ensure our customers have a positive experience, we focus on three main areas:

- Setting the tone
- The press check
- The production run

### Setting the Tone

Setting the tone begins with your sales representative. We encourage you to share your vision with us. We welcome receiving sample images with your design concept so we can understand your project and provide suggestions for paper, finishes, press type, and appropriate proofing methods. For example, it might be to reproduce Monet’s *Impression, Sunrise* as close to the original as possible. Or, to capture the vibrancy of the colour seen in the light as it shines through a stained glass window in a chapel at Notre Dame. Colour matters!



Once the sales representative has a good idea of your vision, they will connect you with our tech support team to examine the files. Their objective is to determine file integrity and provide suggestions to help you achieve the desired reproduction on press. Tech support will also take into consideration the stock on which the images will be printed in order to provide you with relevant information for you to make the right decisions. Some questions they ask are: Will it print on coated or uncoated stock? What is the shade of the stock selected, white or natural? How will the images be supplied, TIFF, EPS, RGB, or CMYK? These factors will determine the optimal colour profile to be used for your project.

The next step in setting the tone is identifying the tool(s) that will be used to establish the targets to hit on press. We employ three primary tools: contract proofs, soft proofs, and press tests. Contract proofs are colour accurate and are made of some images, depending on your need and budget. They are made on proof stock. The type of paper and shade of paper will determine which proof method we suggest using. Soft proofs refer to images you approve on monitors. We have monitors at the press which are calibrated and used as reference for proofing some projects. In some cases, you may need a press test, which is a press sheet run through the actual press your job will be printed on. While the cost is higher, it gives you the most accurate advance proof possible. The outcome of a press test can help you fine-tune your images in advance of the final files arriving and help you achieve your desired results.

Some or all of these proofs may be used as the colour target by the press operator while printing your project.

The combined efforts of your sales representative, tech support, and using the proof method are aimed at providing you with optimal reproduction on press.

### The Press Check



We have customers visit our production facilities to watch their book being printed. It is important we know this at the early stages of the project when quoting so we can ensure the right amount of paper and time is set aside for your visit. You

will meet with our press team and work with our individual press operators to ensure your expectations are met. We set the tone of the visit by meeting with you in advance of the first approval to ensure our team understands your objectives. If there are some critical elements in your book that need special attention, be sure to mention it to our team. Please feel free to ask questions about printing lingo, procedures, and processes you don't understand. The press check is a participatory process. It's one of the key elements in your unique colour experience.

### The Production Run

Based on discussions with your sales representative, we will select the press best suited for your project. We have three different types: Sheetfed LED Offset, Sheetfed Traditional Offset, and Digital. Your sales representative will work with our production experts to determine the optimal press for your project. For example, if your project includes heavy ink coverage pages that face pages with lots of white space, the best solution may be our Sheetfed Offset LED press. The 8-unit LED press has special ink and LED lights that cure (dry) the ink during printing. The LED inks and technology is a more expensive process, but it eliminates the need for additional drying time. Another advantage is there is no need to apply a flood press varnish to protect the ink from offsetting to facing pages.

If your project includes photographic or illustrative images, a Sheetfed Traditional Offset press may be the best choice. In the event that you have a short-run project, say 250 copies, a Digital solution may be the most effective. Our new HP Indigo 50000 is designed to meet the demands of high-quality short-run titles. Our sales and manufacturing professionals work together to determine the best solution for your unique experience.



### Our Clients' Comments

We love and encourage clients to actively participate in their projects throughout the planning and manufacturing process. We've included comments of some clients that have had a unique and memorable colour experience, and we look forward to creating one with you.

**Title:** *The Empty Bed*

Printed beautifully!!! Very, very happy with it – many thanks!

Richard Elman, Penguin Random House

**Title:** *Turnip King*

We just wanted to let you know that the books turned out perfect and have already been sent out to rave reviews from our Kickstarter backers! The initial response to the quality of the printing has been 100% positive. We couldn't be happier and look forward to working with you again on our next book!

Thanks for everything!

Troy & Brenda, Pegamoose Press

**Title:** *Hurricane Creek Book*

Hello Kailyn and John!

Happy New Year and warm greetings. I wanted to tell you what an outstanding job you did on the Hurricane Creek Book. I know this was a headache and things did not go smoothly with files and changes, but you were both very professional and helpful. This project means the world to the author. She was able to have it in hands before Christmas and it brightened up her world.

Thank you again for everything. I could not work with a better group of people.

Best,

Reata

**Title:** *Love Child's*

The advances arrived today. We are all very happy with the final book.

Thank you to you and your team in working with us in creating a book and keeping our nerves at bay.

Our team here gathered around me when I opened the first box and it was met with smiles and congratulations.

Thank you for your quick and consistent work.

Morris (Dino) Robinson, Northwestern University Press

**Title:** *Tampa Museum of Art 100 Yr Anniversary*

Hi Kailyn and John,

The air shipment of books arrived today, just a few minutes ago. I want to say thank you both and the printing team at Friesens so much. We are so relieved to have them in time for our Centennial Celebration and we are thrilled about the quality of the books.

On behalf of our museum, I want to say thank you for helping us complete this project which has been several years in the making.

Best regards,

Nina Contreras Womeldurf, Tampa Museum of Art

by Brad Schmidt

## AFFINITY PHOTO

In the previous article, we examined the Affinity Designer application as a viable drawing program. As an encore to Serif's Affinity Designer, in July 2015 Serif released Affinity Photo. Affinity Photo is an image editing application built on the same foundation as Affinity Designer. In this article, I will share my experience testing the Affinity Photo program. I will highlight areas where this program excels, as well as aspects of this software that present an opportunity for further development.

When working with a new image editing software, the first area of interest to me is how this program handles ICC profiles. Converting images from RGB to CMYK, or even from one CMYK profile to another, is an essential part of our prepress workflow. A program that does not handle ICC profiles will be of little value in a colour-critical environment. In light of this, the first area to explore in Affinity Photo is the colour settings. The colour settings are found in the Preferences menu, in the Colour section.



Colour Preferences

In the Preferences there are profile selections for RGB, 32bit RGB, CMYK, and Grayscale. Here I have adjusted the Colour Preferences to match the Colour Settings that we use in Photoshop at Friesens. There are settings for the default Rendering Intent including



Relative Colorimetric, Perceptual, Saturation, and Absolute Colorimetric. Another important option is the ability to enable Black Point Compensation. Without this option, images may convert with significantly different results in colour contrast compared with other programs that offer this option. One mode not present in the colour preferences is a setting for spot colours. I was encouraged to see support for both standard and custom ICC profiles in this area, but was surprised to not see any options for spot colours.

Affinity Photo has a good collection of tools for editing images. Like any good image editing program there are tools for cropping images, making marquee selections in the shape of rectangles and ovals and even a freehand selection tool. There are brushes and a rubber stamper that can be adjusted with controls for width, opacity, flow, and hardness. There are tools for burn, dodge, sponge, and smudge. In addition, there is a handy tool for red-eye removal.

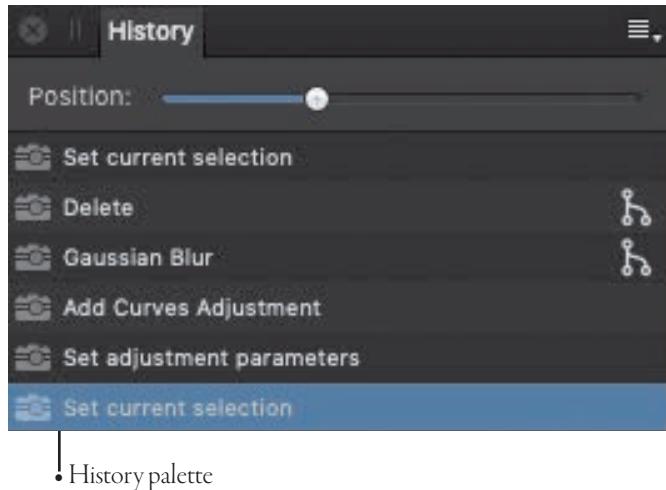
There is even a perspective tool that works nicely to adjust a picture that is distorted by the angle of capture. This tool can be used to stretch the image to make the edges appear straight again. This could be used for a camera picture of a painting where the image was captured at a slight angle.

The program also includes a pen tool for creating bezier shapes. Shapes and selections can be filled with solid colours or the gradient tool can be used to create a colour transition. As with any modern image editing program there is a healthy set of options surrounding transparency. When combined with layers, there are infinite ways images can be combined to build your own creation.

After spending a little time experimenting with Affinity Photo, I noticed that it is simple to make adjustments to the image and have them show up in the Layers palette. Some adjustments are only available as adjustment layers. Some examples are the Curves Adjustment and Levels Adjustment. Once an adjustment is in the Layers it can easily be turned on or off. The stacking order of the adjustment layers can be organized to change how the effect is applied. This enables working in a non-destructive manner to test an effect or colour adjustment

while maintaining editability. A layer can be turned off if the results are not satisfactory or the modifications are to be taken in a different direction. Using layers for filters on images is not mandatory.

The History palette is useful for rolling back changes even if adjustment layers are not preferred. The history is displayed in two ways: a slider and a list. The slider is used to quickly roll back a change or reapply it.



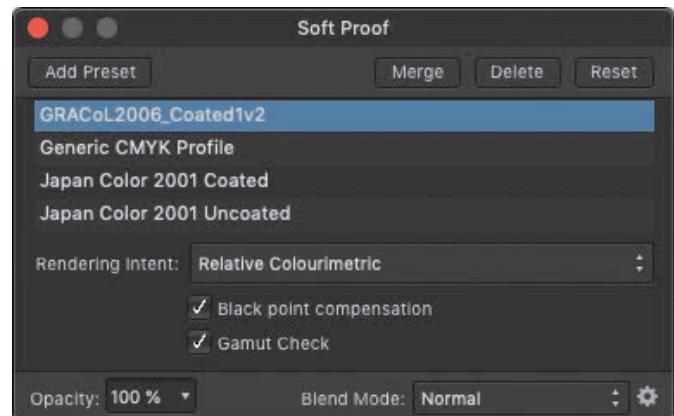
• History palette

The program includes a host of different filters that you would come to expect in an image editing program. There are sharpening, distortion, noise, lighting, shadows/highlights, and blur. Many of these can be applied directly or as a layer effect. Each filter has a custom set of options to determine how it will be applied. Filters have three options for how to preview the effect. These are represented by the circles at the bottom of the filter. There is a mirror view or split view. I like the split view where the Before/After line slides like a curtain to compare the original image with the filter edit.



• Before/After slider

A feature that I was hoping would be included is the Gamut Check. This function highlights the colours that will shift when converting from RGB to CMYK. With a little searching I found this option tucked away in the Soft Proof Adjustment layer.



• Soft Proof Adjustment Layer

Affinity Photo opens Photoshop files that contain layers and transparency. There are two image modes that are not supported in Affinity Photo. One was not really a surprise after checking the Colour Preferences. When opening a duotone, Affinity Photo will convert the duotone to CMYK. How Affinity handles bitmaps was a surprise. Black-and-white 1-bit images are converted to RGB when opened in Affinity Photo. This was a little strange, since I would have expected that bitmaps would be the basic building block for images.

Affinity Photo supports various image file types and includes many options. When using Save As, only the .afphoto file format is available. To save in another format such as PNG, JPEG, GIF, TIFF, PSD, EPS, or PDF, use the Export menu instead of Save.



• Image export file types

There are multiple ways to describe a piece of software. Some will rate programs strictly by functionality and capability. After spending time testing out Affinity Photo, I would describe this program as smooth, responsive, and a great user experience. I expect this program will make inroads in the industry, but there is still opportunity for future development.

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