



# **PNL** Publishers' Newsletter

**NEW PREPRESS  
WORKFLOW**

**FRIESENS COOKBOOK**

**BOOKS ARE ON A  
HOT STREAK**

**WORKING WITH  
INSERTS, FOLDOUTS,  
AND GATEFOLD**

**FRIESENS, OUR  
HISTORY IN PRINT**

SUMMER 2021

## PNL Summer 2021

### What Can a Bookcase Tell You?

I think by now it's safe to say we have heard enough about COVID-19 to last us a lifetime, and we are updating you on Friesens' status frequently, so I thought I could take a different tack for this newsletter.

A side benefit of COVID-19 has been a lot more time at home! More time with my wife of thirty-nine years has truly been a huge positive for both of us. It has also given us both more time to work on projects. In our case, this was a baby change table, a coffee table and end tables from a wine barrel, and a bar for our daughters. We both love working in the shop and yard, which is good. We have significantly different strengths, which play off each other well in creative projects.

One project we had was to turn a rundown old wood and canvas canoe into two decorative office bookshelves for my home office. This canoe probably could have been salvaged to float again, but we have four, including a ninety-plus-year-old Chestnut Wood Canvas. So, this canoe was going to become a bookcase.



As you can see by the pictures, it turned out nice (I think). The shelves are live-edge poplar from a local mill, the base is 2 X 15-inch cedar milled from an old hydro pole, and the canvas covering was recreated from a roll end of bright orange material, then painted classic red.

My previous bookcase was slightly larger and perfectly rectangular, so I had to do some thinning out of books. Like many people, I keep books I enjoy, sometimes revisiting them when the mood is right. In this case, I went through a lot of books and it brought back memories in almost a chronological order of periods in my life.

I had a lot of books by Canadian authors Peter Gzowski, host of CBC Morningside, and Stuart McClean, of The Vinyl Café, driven by an addiction to CBC Radio (that I still have to this day). A love of wilderness, dogsledding, and canoeing is reflected in books by Pierre Berton, Alan Kesselheim, Dave Olesen, and Bill Mason. A deep interest in political biographies, memoirs, and First Nations issues is evidenced by books by authors such as Trudeau, Mulroney, Carter, Clinton, Bush, Berger, and Obama.

I had books of my father's on woodworking and World War II that I kept as reminders when he passed. I may never read them, but they sit there to remind me of someone who was important to me and instilled in me my love of reading.

But as I was going through the exercise of thinning, I came across a small, seemingly insignificant book that brought back a flood of memories and had a couple of nice ties to current times. The book published by Camden House in the 1980s was entitled *Life After the City* by Charles Long. Camden House at the time was the publishing arm of Harrowsmith magazine. The book details what is involved in, the benefits (and some pitfalls) of, and the decision process to move from a city life to a country home. It was a decision that, at the time, Deb and I were trying to make after four years of marriage. This book, which we both read, helped crystallize and put that idea in motion. Since then, almost thirty-five years ago, we have never not lived on a country acreage. Country acreage being a relative term to the surrounding nearby city. I immediately opened the book, and that is where the ties to today come in.

On the copyright page, there it was: "Printed in Canada by D.W. Friesens."

I immediately reached out to our former CEO David Friesen. He explained to me the magazine side of Camden House had nearly driven the publishing side out of business. That the Camden House list until that time was printed in Ontario. He had also visited Camden House, which he described as "more rural than Altona." Eventually the Camden House list was purchased by Firefly Books, who brought their business to Friesens to try our printing services. It was near the start of

a long relationship between Firefly and Friesens that resulted in the printing of many beautiful one-colour and four-colour books. This would include the classic Love You Forever, which we still print to this day.

The other tie takes us back to what is happening now, and the movement to small towns and country properties, and remote work, driven by COVID-19. To a certain extent, Charles Long talks about these issues of remote work—telecommuting—as part of the challenge of moving out of the city. One could argue the book should almost be worthy of a reprint as a how-to manual for today. The book was largely pre-internet and yet the challenges were similar.

So, what can a bookcase tell you? It can tell you of past inspirations, hobbies, issues of interest, and in some cases, the why of where you are today.

But to me, what it can tell a publisher is that they do work of lasting value! Right now, someone, somewhere, is finishing one of your books and putting it on their shelf. The book might have fueled a passion, kindled a new hobby, or, as in my case, helped crystallize a life-changing decision. That book might sit there for thirty plus years before they revisit it and realize the significance it had.

Books and bookcases in this case tell a story, one that we are honoured to be part of through the work we do for you.

In the rest of this issue you will find information on paper lead times and pricing, including a new initiative in prepress to help make a smoother workflow for our customers and Friesens. Also, there's a great story about books for foster children in Georgia.

Enjoy the issue, stay well, and have a great summer.

Best regards,  
Doug Symington

## Corporate Update

Chad Friesen, CEO

I'm proud of many things we've been able to accomplish in business over the last twelve months, but I'm most proud of the support we've provided to our families and communities through uncertain times.

Despite one of the busiest and most challenging years on record, we were able to engage in some great initiatives over the last several months, including the following:

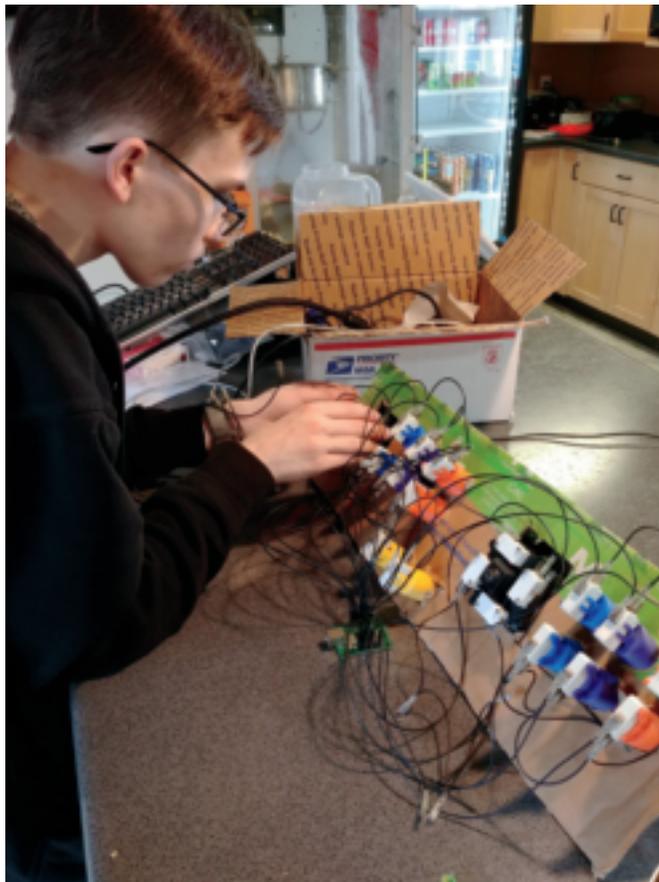
### Supporting Youth

YFC Altona is an organization that provides safe and positive programming for young people in our local region.

Since 2019, we have been working with YFC to expand their programming and to create a makerspace that offers access to some great technology and tools.

We're proud to announce that this fall YFC will be moving from their cramped 1,200-square-foot location into an

8,000-square-foot space in one of our Friesens facilities. The new space will be leased to the group for \$1/year and fundraising is currently underway for a \$400,000 renovation. The space will be more accessible, even more inclusive, and will offer exposure to technology like 3D design, robotics, virtual reality, digital arts, music, and software development.



In addition to being a great initiative for young people in the community, we believe the makerspace will develop skills that are a key part of “Industry 4.0” and will be highly sought after by many local businesses. In this way, we are helping to level the playing field for young people from a variety of backgrounds.

### Supporting Families

As many businesses furloughed staff over the last fifteen months, many others struggled to find enough workers to fill new demand. This was definitely the case at Friesens as well.

One way that we are tackling our labour shortages is by making it easier for young parents to return to work. To this end, we are proud to support the expansion plans of the Kiddie Sunshine Centre in Altona, our local day care facility. The expansion will nearly double the number of childcare spaces and offer more families the option to return to work when they want to.



Donation to Kiddie Sunshine Centre

As an added benefit for our employees, they receive priority placement at Kiddie Sunshine Centre when new spaces become available. We consider this a win-win solution for families, the company, and the community.

### Supporting Charities

The pandemic caused many charities to cancel fundraising events, which slowed the funding for important causes. We are proud to help fill the gap through our Employee-Directed Giving Program.

As an employee-owned company, we think it is important for staff to influence the direction of charitable giving. To that end, we created the Employee-Direct Giving Program. Each year we set aside funds, and every employee has a vote for their preferred local charities to receive the funds.

Typically, the top recipients are volunteer firefighters, foodbanks, and youth camps. These gifts are presented to recipients by various employee-owners.



Donation to Foodbank

### Supporting Equity, Diversity, and Inclusion

One of our goals for 2021 is to educate ourselves about equity, diversity, and inclusion (EDI) at Friesens. This effort has taken on even more meaning for us with the recent news of the tragic history of residential schools and the damage caused to Indigenous culture.

Our efforts include multiple training sessions for leaders, a training series for all staff, an internal marketing campaign promoting EDI, territorial acknowledgments at large gatherings, and scholarships focused on creating opportunities for underrepresented groups.

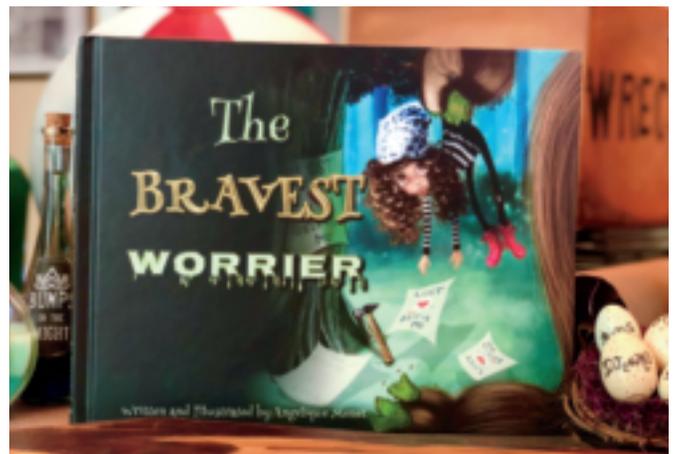
We recognize that we are a small part of a much larger issue, but our objective is to think globally and act locally.

### Your Support

Finally, none of these efforts are possible without the support of our customers. When you place an order with Friesens, it is not just a transaction; it sets off a series of great initiatives that benefit a broad stakeholder group including the customer, the employee-owner, and the community. For that we are grateful to you! Thank you for your support.

### You Don't Have to Be Big to Be Brave

Brandie Herrell  
Southeast US Sales Representative

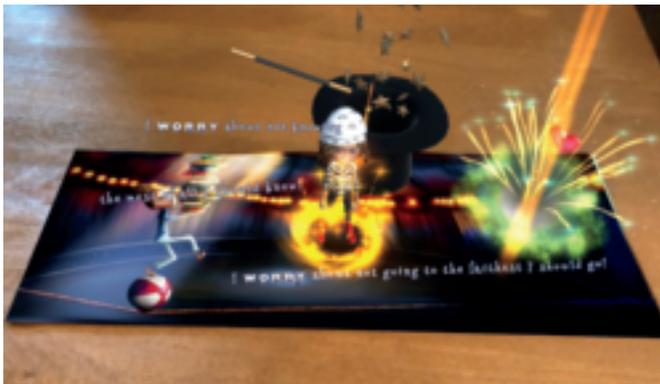


I recently had the pleasure of helping Angelique Monet print her fabulous children's book, *The Bravest Worrier*. To begin with, it is an amazing story, but this printing was exceedingly special. Why, you ask? A copy of her anti-worry anthem is being distributed to every single foster child in her home state of Georgia! That is a cause that is very near and dear to the author's heart, as well as to Friesens. This title is unique in its origin, execution, and the children it reaches, who may struggle with worry the most.

Angelique has had the gift of turning tough experiences and emotions into poetry since she was a little girl. Her empathetic nature has allowed her to be reminded of the trials of childhood through her two daughters. When her oldest daughter, Zanyah, was ten years old, she choked on a piece of candy at school. It was a traumatic event. Her daughter began to feel trepidatious about everything, consumed with anxiety and fear. Her mother knew exactly what she needed: the medicine of poetry! A balm she had used to soothe her own pain and tribulations when she was a child. She sat down, and forty-five minutes later *The Bravest Worrier* was born. Her husband, Mr. Z, quickly encouraged

her to turn it into a book, as it could provide healing to those who battle worry. The first hesitation in creating the book centered on the illustrations. She knew the character needed to be Zanyah and her worries. She wanted to do the graphics personally, but she had never considered herself an artist. However, she committed to learning and practicing, and eventually illustrated the book herself. These are not any ordinary children's book illustrations or the rudimentary musings of a novice. Angelique is, in fact, both an artist and a poet. There is detail, whimsy, fear, and hope in these images. The use of light for aspiration and dark for despair is brilliant!

This title is also unique in its experience. *The Bravest Worrier* has a free augmented reality app that accompanies the book. Angelique's supportive husband is a game creator and software engineer. As readers young and old started to embrace the story, he was inspired to help them truly interact with Zayny, the main character. When you open the app alongside your copy, a 3D image of the character and graphics appear right above the pages of your book! The reader embarks on an adventure with Zayny to make worry vanish. Their daughter collaborated with her mom and dad to be the voice of the heroine she had inspired. She reads page by page, as you flip through your book in real life. There is an immersive soundscape, and you can tap the Worry Monster to watch him disappear. It is one of the world's first books to use this interactive technology that remains a rarity.



Parents, teachers, mental health professionals, and child advocacy groups took notice of this special book and rewarded them with well-deserved applause and recognition. In 2019, Angelique gained the attention of the Georgia Division of Family and Children's Services. They saw the benefit of the story's ability to provide hope and courage to foster children, who desperately need it. Angelique and Mr. Z donated books to put them in the hands of the kids they might help the most. They were so enjoyed and treasured that the two were invited to host an in-person event, A Day to Be Brave, for a group of foster families. Everyone loved the story, inspirational message, props, and meeting the couple, just as audiences in their local Atlanta Barnes and Noble always do. However, this presentation had a special intimate segment that was omitted in previous events. This was the first time

Angelique shared her own personal journey of being in foster care as a child. She remembers, "I believe speaking with the foster children gave them a true sense of hope, as they could look at me as someone who has 'made it' and therefore believed they can, too." Her only regret was not seeking out these kids sooner. DCFS was aware of the immense impact that she had on them as well. Soon, word spread from her county to a regional director of statewide leadership. In time, a Georgia-wide Day to Be Brave was born. Angelique, her family, and Georgia DCFS are seizing a rare opportunity for her background to come full circle, healing her past traumas along with the present worry and anxiety of these young people. What began as a heartfelt parenting moment is now a worry-free movement!



Friesens had the honour of printing a copy of *The Bravest Worrier* for each foster child in the state of Georgia. We could not be prouder to have been selected as a partner on this project! The books are delivered and the statewide virtual Day to Be Brave is scheduled. Angelique has planned an innovative, inspiring presentation for the foster families. She will use her life story and imagination to deliver a message of strength in a behind-the-scenes, magical way. I do not want to give away too much, but I believe there will be poignant props and a fun scavenger hunt for the families to participate in together. As with all her events, the aim is to embolden readers to push past overwhelming fears, achieve their goals, develop self-esteem, and live their best lives.

I am not an author or a publisher, but I can imagine that the highest honour for any book would be to make a visceral impact in the lives of those who read it. This title has crashed through that barrier, fulfilling a widespread need for courage and inspiration, leaving its mark on readers of all ages. In closing, I leave you with the words of author, artist, and overcomer, Angelique Monet herself: "My hope for Georgia's foster children is that they have a brighter and more hopeful self-image of their future. That having their own copy of *The Bravest Worrier* and hearing my message will plant seeds of bravery. To remind them, that even when we are faced with circumstances out of our control, there is

nothing that we cannot overcome! I want them to know that their experiences will make them stronger, more capable of handling challenges, more empathetic, and have appreciation for happiness and peace more deeply as they grow up. I hope to continue to inspire all the worriers in the world to believe in themselves. We are all worthy of a good, healthy, and fulfilling life.”

Please visit [www.thebravestworrier.com](http://www.thebravestworrier.com) and [www.angeliquemonet.com](http://www.angeliquemonet.com) for more of this remarkable story.

## Friesens Cookbook



There is something profoundly satisfying about sharing a meal. Eating together, breaking bread together, is one of the oldest and most fundamentally unifying of human experiences – Barbara Coloroso

Something to look forward to this year is the Friesens cookbook!

In the past, various departments have enjoyed sharing baked goods, celebrating birthdays with food, and sharing garden produce. When COVID-19 emerged last year, these activities came to a halt. We have worked hard over the past year to find ways to encourage and support one another despite restrictions. One idea that came out of this quest for connection was that while we could not share food, we could share recipes. The idea expanded, with the thought that with the cultural diversity at Friesens, we could put together a staff recipe book that would allow us to share our kitchens, food, and heritage with each other.

In January 2021, we advertised the idea of a staff cookbook and invited all staff to participate with recipes for food that they enjoyed making, eating, or that reflected their culture. We have had a good response to date, but ultimately would love to have at least one recipe from each staff member.

In March 2021, the sales team wondered if putting a call out to our valued customers to submit recipes would be something to consider. We think this would be an interesting addition to our Friesens cookbook. We look forward to putting the recipes together and doing what we do best—

making an amazing book, and hope we will be able to share it with each one of you.

If you are thinking maybe you should submit a recipe, the answer is YES! We would welcome your submission. This is not about making fancy dishes; this is about being real and sharing a small part of our daily lives. If you would like to share a recipe, please send it to [carolh@friesens.com](mailto:carolh@friesens.com) by August 31.

Please include:

Title of recipe

List of ingredients

Instructions for preparation

Your name/company name

Optional: a picture of the prepared dish

Optional: the story or tradition that goes with the recipe

Some ideas are desserts, main dishes, side dishes, salads, soups, breads, appetizers, beverages, traditional dishes, holiday recipes, canning, miscellaneous.

Bon appétit!

## *Friesens, Our History in Print*

By David Friesen



I spent my working career manufacturing books for authors and publishers. Never did I imagine that I would become an author myself. However, after I retired, Chad approached me about writing an updated corporate history of Friesens, and include some of my own thoughts and remembrances on the years I spent at the company.

During my working life I wrote many letters, articles, and marketing pieces for our Yearbook and Book Divisions. I started writing a Quarterly Publishers' Newsletter in 1982 and continued doing that until 2020. While I did all of this writing, I never had the benefit of an editor, or early on even a spellchecker ... and it showed. That said, the material did get out and for the most part served its purpose. During the

early years, we were hesitant at Friesens to spend money on outside resources, firstly because we couldn't afford it, and later because we felt that we had to spend too much time bringing the writer up to speed with what we were doing before they could do any work for us. Around 2010, we started to do more in-house proofreading so that we could catch at least the glaring mistakes. It was only in recent years that the company began to use outside resources for editing and occasionally writing.

Over the years, we had done many corporate history books for companies such as Canadian Tire, Barrick Gold, Busch Beans, Eddie Bauer, and others. We saw what they had done and we knew that the Friesens book should be comparable to theirs ... at least in terms of writing, design, and size. We wanted the best.

Knowing what we hadn't done as well as we should have in the past, Chad and I agreed that we would use outside professional staff for the publishing of this new history book. We knew that some of our publishing customers were doing this kind of work, so we contracted with Greystone Books to handle the project. Of course, the first thing they did was meet with us to determine just exactly what we wanted. Would it be a definitive history or a popular one? We wanted the latter. Would it be text only or text with a picture section? Neither; we wanted a coffee-table book that would showcase the type of work we do at Friesens. Once that was determined, they introduced us to one of their authors who had previously done corporate books. My adventure was about to begin.

Patricia Finn knew nothing about Friesens, but she had been born in Winnipeg so she had a good feeling for the prairies and the people who had settled and live there. In no time she was at the plant, interviewing staff and getting a feel for who we were. She was sent boxes and boxes of previously done books, brochures, manuals, goals and objectives, company newsletters, and the entire library of *Publishers' Newsletters* (38 years x 4 = 152 issues). In addition, I began writing background material for her so that she didn't have to manually transcribe our conversations.

It was at this point that I began to understand the enormity of such a project. What should go into the book ... how should it be structured, how could we make it reader-friendly, and more. After a few months, she was able to develop an outline of how we could do this. She and I began writing and talking. For the first several months we met at Starbucks, but once Covid took over our lives we had to meet by phone. For several months we did this almost daily. Soon she was writing chapters and I was doing my pieces. I was learning how difficult and time consuming the writing process is ... and it only got more interesting. Once we had a manuscript we were happy with, it had to go to the copy editor, the proofreader, and the fact-checker. What I used to do all myself now became a

group of specialists, and the decisions required were endless. Would it be Board or board, full titles or abbreviations, what to do if a person's title changed, \$10 million or \$10,000,000, would we have endnotes or footnotes?

And what about finding and selecting the photos? Since the pandemic was raging, I could not travel to Altona. There were many historical Friesens photos, but they were located in many different places and none had been catalogued. With the help of staff at the plant, I was able to put together a catalogue of old and new photos. Everything had to be done remotely and I had to learn how to use Dropbox, something I was not familiar with. It was while doing this photo research/selection that I was struck by how photography had changed over the years. Early photos were well staged. People dressed for their photo, jackets were closed, their hair was done, and great care was taken by the photographer ... after all, each shot cost money. Once digital photography predominated, there were ten times as many photos, but only one-tenth as many that could be used, and often the ones I wanted to use had files that were too small.

We worked through all of that, and had the manuscript checked and read by Chad to make sure it was what he wanted. More writing and more edits, and then it went to design. Once again, we had decisions to make. What size should the book be, what typestyle would look best, where would the pictures go, would there be an index? We worked through all these issues, then sent what we had to the designer, someone who knew little about Friesens. However, Covid had backed up her schedule and it would be a month before she could begin working on our book. Finally, we were number one, and several Zoom calls later she was ready to show us potential layouts. After even more calls, a favoured one was selected and the design was underway.

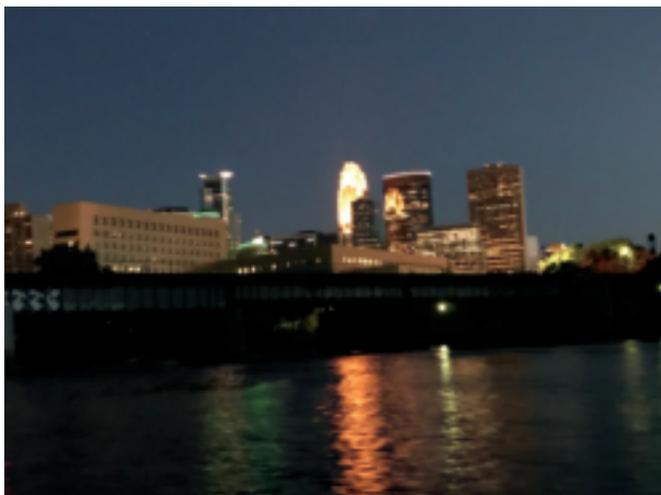
A month later the first proof was in our hands. It looked amazing, but it was more than three hundred pages. I had never contemplated that the material we had sent would make a book of that size. It was more than I had anticipated or wanted, and I asked the designer to bring it down to 256 pages. (Eight sheets of paper for Friesens' large format printing presses.) She was able to do that, and after several more rounds, we finally had a book! What then would we like for the jacket, the designer asked. Another round of ideas, writing, editing, and proofing, and finally we had a jacket. The book was now an electronic book and Greystone sent it to the plant in Altona. That was in December 2020. Friesens and I were in no hurry to have it finished, as we have a long-standing policy that our own work would never take precedence over customers' work. I thought the plant would be quiet, and it would be nice filler-work for January. Well, you all know that that wasn't the case. Friesens was very busy during the first quarter of the year, but finally in April it was finished, and in May we had the virtual launch.

The amount of work required to bring the book to the ready-to-print stage was enormous as compared to the amount of time it took to print and bind it. It gave me a greater appreciation for all the work publishers do before their book ever reaches Friesens to be printed. I wish everyone at Friesens could go through this process to help them understand how much you go through before you ever see one of your books in print!

## Places We Sell

Elizabeth Cleveland, Midwest Sales Representative

Hello! As a continuation of this series in our newsletter, I'm thrilled to be writing from Minneapolis during a period in history we will look back on as "the one when we were (nearly) set free." What a year! 2020 brought many challenges for sure, but also a few silver linings and valuable lessons. Nonetheless, seeing it in the rearview mirror is a sight to behold.



Downtown Minneapolis from a solar-powered riverboat ride

Friesens' Midwest territory is comprised of MN, WI, ND, SD, IA, NE, and MO, and it holds claim as Friesens' first company-based territory in the US. It started by dipping a toe into Minnesota and expanding from there to what has grown into a nationwide ten-person sales team, and accounts for at least half of the company's division sales. I'm proud to call myself the employee-owner of a region with this auspicious beginning!

My role began at the end of 2005 when I became the second-ever US sales employee for Friesens. With it came my first, and so far only, WFH format (we all know this acronym by now, but just in case: Work From Home). So, while most of the world had to punt quickly in March of 2020, managing all-new ways of working through a pandemic, my home office life continued as per usual.

Geographically, the territory is fairly diverse, offering a Great Lake (the largest of the lot!), plenty of open fields for farming, the Drifless Area, Mount Rushmore, a very famous arch (the "Gateway to the West"), and the burbling beginnings of Ole

Miss, to name a few. Almost as diverse is the customer base: Minnesota alone hosts many well-regarded players in the publishing landscape. Roughly ten of those are nonprofits, with three having the unique distinction of literary nonprofit presses, which (last I checked) is the highest concentration in the nation. The territory as a whole boasts a university press in all but one of the states. It includes the distinguished Gallup, Inc., with its own press, for whom we've printed many, many books. And Wisconsin is the birthplace of the Little Free Library! The evidence of value and quality placed on good books is immeasurable in this sleeper of a sales region.



Picture taken from the car when Doug Symington and I drove to Pierre, SD to visit the South Dakota Historical Society

Back to the silver linings gifted to us by 2020: At the top of our list is that the printed book is back, and it is the "new black!" This is what I tell everyone in my life who, at a time when e-books were all anyone talked about, with a sad expression asked if I would have a job much longer. If anyone reading this is trying to buy printing these days, you know how hard it is to get anything quickly. Our industry is experiencing a boom like nothing I've seen since my start in



North Shore of Lake Superior

the nineties, and the pandemic played no small part in this resurgence. With nowhere to go for an unforeseen timeframe, the general public turned to books as one of the rediscovered “stay at home” forms of entertainment.

On a more personal note regarding the last year, my home/office is located very close to Lake Street in Minneapolis. The protests and civil unrest in the wake of George Floyd’s death stirred emotions in me I never imagined I’d experience as a privileged American. The mixed bag of empathy, fear, and surge of “mama bear” protectiveness of my city and neighbourhood was a combination of emotions I couldn’t have anticipated. For a week or so, my neighbours and I found ourselves pulling out hoses and pulling in anything flammable. With city-mandated curfews, there I was, dashing to the store for groceries only to keep driving until I found one open, then realizing I needed gas, but no open gas station was in sight—a stark perspective on how cushy and safe “normal life” usually is, even a few months into a pandemic lockdown. How does this all tie to my territory? Minneapolis is on the global map in the wake of that event, and for good reasons that need a spotlight. I have no doubt the wealth of quality book publishing here and in the greater Midwest territory will honour all that needs to be shared to help inform and educate, and I will always feel blessed and proud to play any small role in that.

### Working with Inserts, Foldouts, and Gatefolds

Ralph Hamm, Customer Service Manager

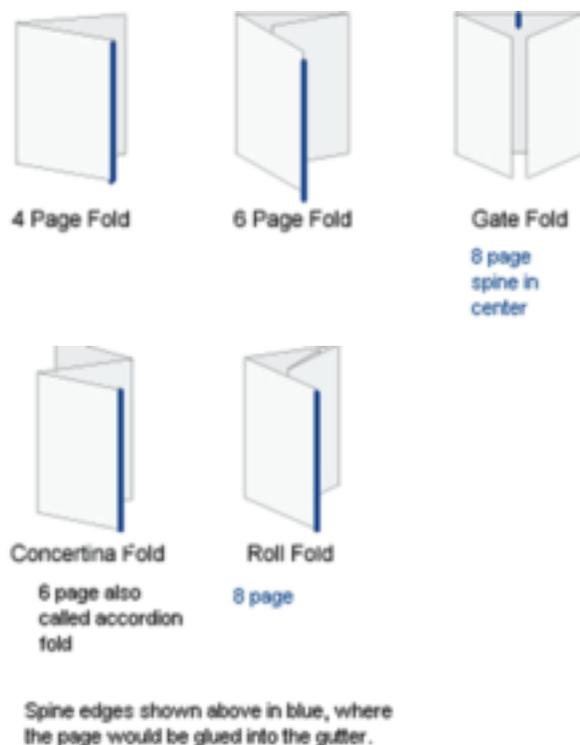
Inserts have been a practical and economically efficient way for customers to include a smaller section or sections of photos in a book that is primarily text. We also see customers consolidate process images into an insert in titles where the pagination contains B&W images and text in order to lower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

A quote from Friesens will state if 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. Placing inserts in specific spots will be done after the book is bound. This requires handwork, which needs to be considered in the binding schedule.

Your 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 (Romans) 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, dummy books, or mock-ups, are created so that you can physically see what the final outcome will be. They 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 foldouts is included below.

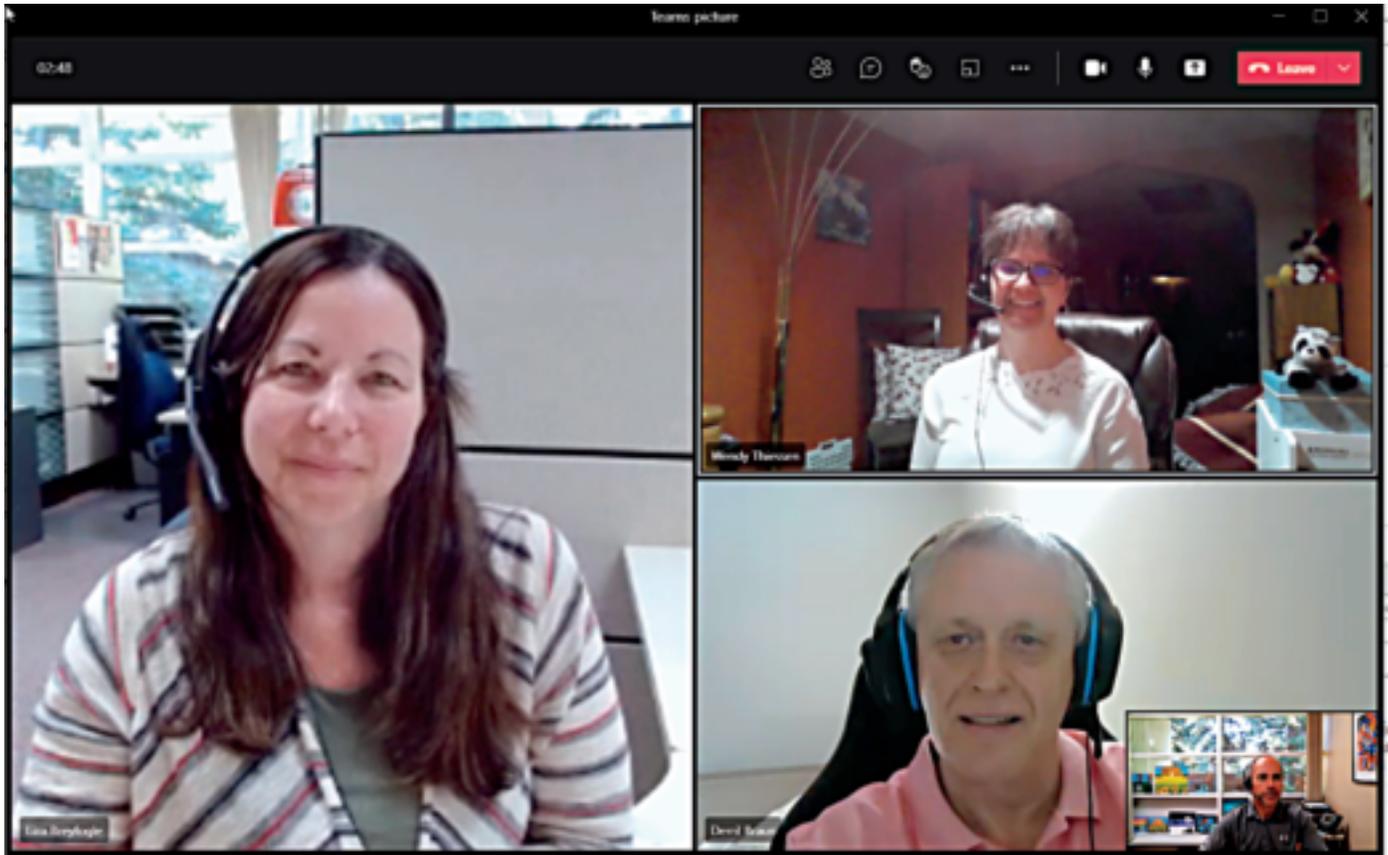


Files for inserts or foldouts should be supplied as a separate component, and not be included with the text files. This will make it easier for our prepress staff to process and make alterations if needed. Our tech support staff is always available and willing to review files or offer instruction on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

Communicating what your intentions are, discussing our processes and capabilities, 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.

## New Prepress Workflow

Wally Thiessen, Prepress Manager



Left Liza Breyfogle, Top Right Wendy Thiessen, Bottom Right Derril Braun Inset Wally Thiessen

The most exciting aspects about having the opportunity to work in prepress all these years are how we use technology and how our work continues to evolve. There is always another opportunity awaiting us around the corner!

One of our goals in prepress this year is to build a plan for direct communication between prepress operators and our customers on file-related issues. We would like to take our service to the next level and have our knowledgeable staff work with you to resolve file issues. In the past, when file issues were discovered we contacted your project specialist to communicate file issues. Although the project specialists do a great job, they are not necessarily file experts. Often, they needed to coordinate with prepress to get help in properly relaying the issues. In this cycle there is often a delay in providing the required information. If our tech support staff are busy, there may be a longer delay in getting a response. With our prepress staff communicating directly with you, we anticipate resolving file-related issues more efficiently. This will also allow our project specialists to focus on the other details of your project production.

Our prepress staff do great work; however, they do not have a significant amount of customer service experience. In pre-COVID-19 days we often hosted customers at the plant for

a press check. At times this would include spending time in prepress with an operator, working through file alterations. These were good experiences, but few and far between. In February and March of this year, we enrolled our staff in a customer training course to help prepare them for this transition. We feel confident that this initiative will be successful based on the twenty-five-plus years of experience each staff member brings to finding solutions to preflight issues.

On June 7, we launched phase one of our new workflow. When our operators preflight your project and issues are found, you will receive a call to review and resolve the issues. We will incorporate the solutions and proceed with proofing your project. In the event that we are unable to connect with you, an email will be sent with details and the proof will carry on without delay. The issues found can be addressed when you receive the proof. If at any time you have questions regarding the files for your project, you can reach out to the operator via phone or email at [prepress@friesens.com](mailto:prepress@friesens.com).

In phase two we hope to include directly contacting you on all file-related concerns for corrections after you have reviewed the first proof. In phase three we expect to include any file issues that we may have caught at our virtual proofing

station. Virtual proofing is where we have dedicated operators reviewing your files one last time before we go to press. They ensure everything is as it should be, and that you will receive the product you are expecting. We also plan to expand operator training to include quote details to deal with any specification-related changes in conjunction with the project specialist.

As we begin this journey, one of three operators will be contacting you. They are Liza Breyfogle, Wendy Thiessen, and Derril Braun. We look forward to serving you in this way, and would appreciate any feedback that will help us improve your experience. Feel free to reach out to your sales rep, project specialist, or myself [wallyt@friesens.com](mailto:wallyt@friesens.com).

### Friesens Employee Recognized by Editor & Publisher Magazine

Brandie Herrell, Friesens Southeast US Sales Representative



At Friesens, we are acutely aware that each one of our employee-owners plays a vital role in the success of our operation and the success of our clients' projects. An integral role in our manufacturing process is undoubtedly that of our customer service representatives. The people serving in this position are talented and have knowledge of the many facets of a printing project. Not only do they assist in the responsibilities of the sales representatives that they work alongside, but they navigate the myriad job details and needs of our publishing partners. Simply put: We could not be Friesens without our outstanding CSR department!

Recently, I was presented with the opportunity to nominate a member of our staff for the 2021 Operations All-Stars for Editor & Publisher magazine. *Editor & Publisher* described the people they are looking to recognize: "Operations is the heart and soul of our industry. Pros working in operations understand every department's mechanics (beyond presses and equipment), but they also contribute new thinking and concepts. Help us acknowledge these innovators by nominating a colleague today and introduce them to the international publishing industry." As soon as I read this description, I knew I wanted to nominate my inspiring CSR, Editha Del Moral. She is incredibly hardworking and kind, but the story of how she came into and excelled at her career with Friesens is heartening, too.

Editha was chosen as an Operations All-Star and her nomination was published in the May 2021 issue of Editor & Publisher magazine. It reads: "Editha is an amazing Customer Service Representative and CSRs can make or break a printing company's workflow. Editha is from the Philippines and migrated to Canada to work for Friesens. She also perfected her English in this role. Did I mention that she is 60+ and has never worked in the printing industry before? She has pushed hard to become a great CSR in her few years with us. She has studied to become an expert in file issues, prepress, proofs, paper types, lead times, customer relations and more! Anyone who can learn this job and a new language in a foreign country definitely deserves this award." *Editor & Publisher* agreed, because they chose to recognize her unique and triumphant story as one of their finalists. Just as we do, they saw what an essential and fundamental team member she is. I would definitely not want to do my job without her!

Stay tuned. This may not be the end of the accolades for our Editha. *Editor & Publisher* magazine will be featuring at least three finalists every month, leading up to the winning All-Stars announcement during a webinar on October, 13, 2021. Fingers crossed that we hear Editha's name in that presentation this fall. She absolutely deserves it!

### Price Volatility

Andrew Fennell, VP of Finance

Some recent headlines tell the story: *Producer prices climb 6.6% in May on annual basis, largest 12-month increase on record; Canada's annual inflation rate in May accelerates to 3.6%; Inflation might well keep rising in 2021.*

Our Purchasing staff have been attuned to these increases for a number of months now as we have been bombarded with price increase notifications (starting in January). We have heard from paper mills and merchants of course, but increases have been announced by a wide array of suppliers (cover board, ink, glue, cover material, laminating film, press and bindery supplies/consumables, and freight). It would be

an understatement to say that this has been an exceptional year.

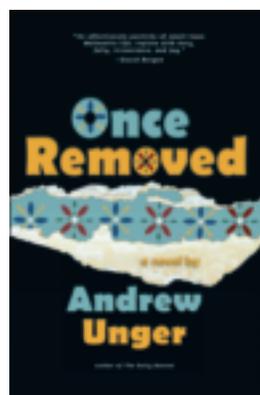
We have been deferring and resisting cost increases throughout this time, but many suppliers have been relentless and, in some cases, unwilling to budge on the magnitude of price increases and the timing of those increases. There have been instances in which suppliers have implemented increases without any notice and we have been forced to simply accept the terms of the increase if we want to maintain supply of the product. Having said that, we do have very good relationships with many of our suppliers and have generally been able to get them to “soften the blow” to some extent.

So where will it end? I am hopeful that we have experience the worst of the increase in 2021 and that we will now enter a more stable cost environment. I do not expect costs to decrease anytime soon, but once supply and demand for paper (in particular) reach a better balance, I do think we will have opportunity to chip away at the higher costs.

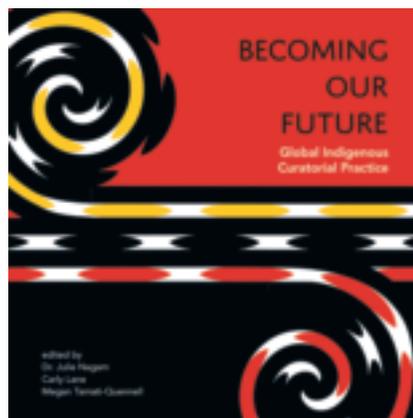
### Manitoba Book Awards

On Thursday, May 20, the Manitoba Book Awards announced the winners of the eleven awards “celebrating excellence in Manitoba writing, book design and illustration, publishing, and stories.” Due to current health orders, a press release and social media posts alerted us to the winners. It was sad not to be at an industry-wide event two years running, but I am hoping we can see each other again at an awards ceremony in 2022.

Congratulations to all the nominees and winners! Below is a list of the winning books that Friesens was privileged to be a part of. A full list of winners can be found online on the Manitoba Book Awards website.



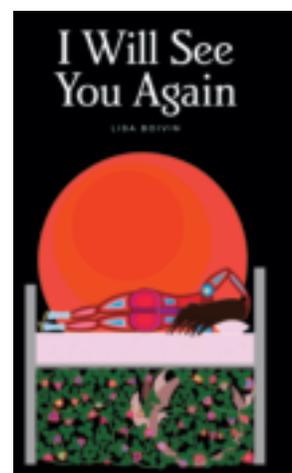
**Eileen McTavish Sykes Award for Best First Book**  
*Once Removed* by Andrew Unger, published by Turnstone Press



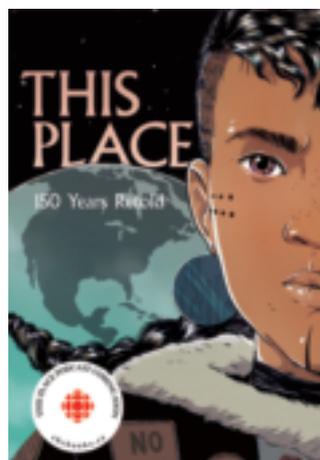
**Manuela Dias Award — Book Design Category / Conception de livre**

*Becoming our Future: Global Indigenous Curatorial Practice* edited by Dr. Julie Nagam, Carly Lane, Megan Tamati-Quennell, original front cover design by Johnson Witehira, design and layout by Relish New Brand Experience, published by ARP Books

Quennell, original front cover design by Johnson Witehira, design and layout by Relish New Brand Experience, published by ARP Books



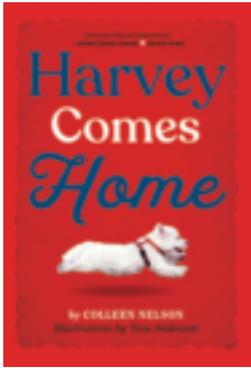
**Manuela Dias Award— Illustration Category**  
*I Will See You Again* written and illustrated by Lisa Boivin, cover and interior design by Relish New Brand Experience, published by HighWater Press



**Manuela Dias Award— Graphic Novel / Roman graphique**  
*This Place: 150 Years Retold* by Kateri Akiwenzie-Damm et al., illustrations by Tara Audibert et al., cover and interior design by Relish New Brand Experience, published by HighWater Press

**Mary Scorer Award for Best Book by a Manitoba Publisher / Prix Mary-Scorer pour le meilleur livre par un éditeur du Manitoba**  
*Making Believe: Questions About Mennonites and Art* by Magdalene Redekop, cover design by David Drummond, interior design by Jess Koroscil, published by University of Manitoba Press





**McNally Robinson Book for Young People (Older Category)**  
*Harvey Comes Home* by Colleen Nelson, illustrations by Tara Anderson, published by Pajama Press

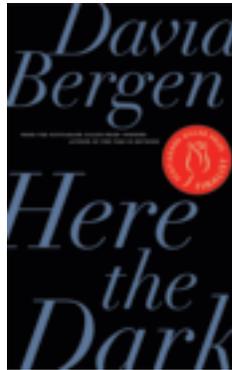


**Democracy 250 Atlantic Book Award for Historical Writing**  
*Acadian Driftwood: One Family and the Great Expulsion* by Tyler LeBlanc, published by Goose Lane Editions

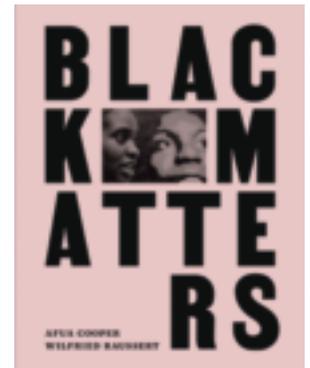
**Evelyn Richardson Non-Fiction Award**  
*Acadian Driftwood: One Family and the Great Expulsion* by Tyler LeBlanc, published by Goose Lane Editions

**McNally Robinson Book of the Year Award**

*Here the Dark* by David Bergen, published by Biblioasis



**J.M. Abraham Poetry Award**  
*Black Matters* by Afua Cooper with photography by Wilfried Raussert, published by Roseway Publishing



### Atlantic Book Awards

For many folks, the Atlantic Provinces conjure up images of Peggy's Cove and lobster fishers. For those of us associated with the book business, our thoughts evolve more toward wonderfully crafted books created in this beautiful part of Canada. Every year, Friesens Corporation is a key sponsor and supporter of the prestigious Atlantic Book Awards. This awards ceremony celebrates and honours the best published books from the past twelve months.

The highlight of the awards ceremony is the Atlantic Publishers Marketing Association's Best Atlantic-Published Book Award. This year's big winner was *Dirty Birds*, published by Breakwater Books and printed by Friesens.

Friesens was honoured to print other Atlantic Book Awards titles this year.

Congratulations to all the winners!

### Paper, Paper, Paper

Andrew Fennell, VP of Finance



**Atlantic Book Award for Scholarly Writing**  
*A Long Journey: Residential Schools in Labrador and Newfoundland* by Andrea Procter, published by ISER Books

### Demand and Supply for Book Paper

We have seen many articles and reports lately that indicate that there's a healthy book market! Demand for books is good, and that means that demand for book *paper* is good as well. If only the supply side could keep up. The issue right now is that the supply of paper is limited. The last few years

of mill and machine closures (which occurred due to the significant waning of demand for all paper) has effectively reduced the remaining mills' capacity to produce paper. And that has created a serious imbalance, resulting in inventory depletion, paper delays and shortages, and price increases.

### **Paper Pricing**

Across the board (every mill, on all grades), there have been paper pricing increases, and in some cases, multiple increases. For example, we have now received three increases since January 1 on coated text paper. There are two primary drivers for this, as I see it. First, there's no doubt that raw material costs have increased for the mills (pulp, chemicals, etc.), and the associated transportation costs and the mills are passing on these increased costs. Second, with supply reduced and demand recovering, many mills are essentially "sold out," and are therefore increasing prices, opportunistically. Normally (based on the history of the last ten years), there is only one price increase announced per year by the mills, and in some years, no increases. Clearly this is a unique situation: supply outstripped by demand, mills sold out and unable to increase output in any substantive way, and multiple price increases. As Quad recently reported: "All coated paper markets have tightened significantly ... with mills sold out through September and prices still rising. While YTD demand is down 19% for CFS and down 24% for CGW grades, enough capacity has been removed in the past two years to cause a shortage of supply. If mills remain oversold, expect further price increases in 2021 as mill and freight costs continue to escalate."

### **Paper Lead Times and Availability**

As indicated in my last report, we are experiencing longer lead times for virtually all paper. Historically, normal lead times have been four to six weeks, or even three weeks when demand has been light. At the moment, we are facing lead times of six to nine weeks for most paper, and even longer for nonstandard items. We are also facing "allocation" with several mills. That means that the mills have implemented limits with regard to what they are willing to sell to buyers. For example, they may limit Friesens to 80,000 pounds of paper for a month, and requests or orders for more than that will simply be rejected. We no longer can simply make a call and expect a mill to willingly and happily take our order. It is difficult to say how long this will last, but I expect that we will be operating in this mode for the rest of the calendar year and possibly beyond that. We do, of course, monitor our suppliers' ability to supply paper on an ongoing basis, and endeavour to have adequate inventory of our "house" papers, but this too is limited. If you have questions about our paper programs, please feel free to contact your sales rep for assistance.

### **One of Our Newer Coated "House" Papers**

As you may know, we started stocking Opus paper this

spring. Opus is made by Sappi, which is one of the largest and most stable mills in world, with over 12,700 employees and manufacturing operations on three continents in seven countries.

The Opus text paper that we buy from Sappi is manufactured in Cloquet, Minnesota, which is fairly close to Altona. This gives us some advantage (in normal times) due to the short freight haul.

We began testing Opus in the fall of 2020, as we saw some supply challenges looming in the coated market and wanted to position ourselves well if a change was needed. As it happened, that change was required and we now find ourselves in a good place with regards to coated paper supply. Opus tested well for us and our press operators seem to be pleased with the runnability and overall performance of the paper. It is a comparable sheet to both Garda and Anthem (our other two coated "house" papers):

- Brightness: 94
- Opacity: 94.5 (80# Matte)
- Certification: FSC Mix (Forest Stewardship Council)
- Recycled fiber: 10%

We stock Opus in the following weights and finishes:

80# Gloss (1 roll size), 100# Gloss (1 roll size)

70# Matte (2 roll sizes), 80# Matte (2 roll sizes), 100# Matte (1 roll size)

You can find a full set of paper specifications for Opus at [www.sappi.com/opus-sheets](http://www.sappi.com/opus-sheets).

### **Books Are on a Hot Streak**

Byron Loeppky, Senior VP of Books

The positive momentum in the book market has continued into 2021. Our first two quarters will see an increase of over 20 percent, partially because of the effect COVID-19 had on the second quarter last year, but also because of the robust book market.

Production is running at full capacity; however, we cannot seem to catch up to demand. We have worked more than thirty thousand hours of overtime in production, and almost all our equipment is still on extended schedules. We know extended schedules are a challenge, and we are doing all we can to maximize the amount of work we can accept and get out on schedule.

Below is a sample of the increase in volume of work so far this year:

- Sheetfed impressions up 27%
- Web press impressions up 80%
- Perfect bound units up 49%
- Hardcover books up 118%
- Sheets with UV decoration up 170%

- While some of the increase is a result of the Covid effect from last year's second quarter, it is also the result of a very strong book market and a sales group that is excited to get your business. We are also pleased that despite the large increases, we have not seen an increase in missed delivery dates. We know these dates are important to you and we continue to do all we can to ensure your books arrive on time.

The impact of COVID-19 on our production team has been significant this past year. We have had as many as twenty staff out, not because they have Covid, but because they were a close contact of someone. As a result, we have had to deal with many staff missing shifts and other staff covering for them. Our operations managers and their teams have done an amazing job of minimizing the impact of these absences, with the cooperation of their staff.

We could not accomplish what we do without our wonderful staff, and we are very grateful for the fantastic team at Friesens. They have stepped up time and time again.

On behalf of all the employee-owners at Friesens and specifically the ones from the Book Division, I pass along my sincere appreciation for your partnerships and for entrusting us with your work. We would not be in business without you. We look forward to a very busy balance of 2021.

### Capital and Building plans for 2021

As announced in our March PNL, 2021 will be a quieter year on the capital front.

Our 3rd Kolbus casemaker for making hard cover cases was installed early in the year and has been working very well. Not only has it increased our capacity it also allows us to create covers for flexi-bound books as well as a smoother round-corner for hardcover and flexi-bound cases.



We have moved our two MGI Jet Varnish UV machines into one room at our IP location. This is the first time we have had these machines in the same location, and both located in the same building as our cover equipment.



Our Cordoba flap folding machine has also been moved to our IP location and is located right next to where it is needed, the new Muller Martini Perfect Binder.

We have a few moves left to complete. They include:

- Moving a cutter out of the paper warehouse room
- Moving our digital finishing system at Printers Way to west of our HP 50000

Our older Kolbus Perfect Binder at our PW location has been sold and will be crated and removed in early July making way for additional new equipment. Unfortunately for those looking for additional capacity inside North America, this machine is going to Germany.

As you can see, there is still some activity on the capital and building front. I will also update you on our next PNL on our capital plans for 2022 and what this means for you.

Until then, stay safe.

### How a Book Is Made: The Glue That Binds

Years ago, Friesens used PUR (Polyurethane reactive glue) to bind their softcover books when requested. The result at the time was not significantly better than the regular hot melt glue we also used. It was costlier, so we went away from using it. Over time, suppliers improved PUR glue significantly making it a user-friendly and more reliable product to work with.

Our new Muller Martini Bolero Perfect Binder has the option to use a regular hot melt glue or PUR glue. When we run coated stock jobs on our perfect binder with our regular hot melt glue, we can run into difficulties whereby the glue does not flow nicely into the sections and contact all pages of the book. If we cannot get the glue to contact all the pages, the pages can fall out of the book more easily. Therefore, at times we have had to grind the spine down slightly to allow better flow of the glue to each page of the book. If we grind too much, and the pages of the book become single sheets, the hot melt glue is not aggressive enough to bite and hold

the sheets of coated stock and create a high-quality bond. In some instances, that makes it easier for the single page sheets to pull out of the books. It is a constant battle between grinding too much and getting glue to contact each page.



Using PUR glue is a great solution to the problems surrounding the perfect binding of coated stock books. Here are some qualities and details that PUR glue offers:

- PUR glue is an aggressive glue that bites nicely into all types of materials, especially coated stocks.
- PUR glue is very flexible when applying a thin layer (if you apply too thick of a layer it becomes rigid).
- PUR glue requires us to grind the sections to single pages and allows us to apply the thinnest layer of glue possible and ensure the glue touches every page of the book.
- PUR glue takes longer to cure than hot melts. It uses the moisture in the air for curing and takes twenty-four hours to fully cure when a thin layer is used. We cannot use PUR glue for notch-bound books, as the PUR glue layer would be too thick and the glue may not fully cure. It also would create a very stiff book.

In the past, we recommended a coated stock job be sewn instead of perfect bound for the most flexibility and strength. While we still believe sewing is the strongest and most flexible method, we also believe PUR glue binding is a close second and gives our customers a quality product

## Friesens Corporation Is One of Canada's Best Managed Companies

Odia Reimer, Corporate Marketing Manager



Platinum member

We are proud to announce that Friesens Corporation was once again recognized as a “Platinum Member” of the 50 Best Managed Companies in Canada! This is our eighteenth year being recognized by Deloitte Canada, and it is a high honour, as it reflects Friesens’ strong leadership at every level of the company. The Platinum designation is reserved for businesses that have received the award for more than seven years in a row.

“In what may be the most challenging year for Canadian businesses since the program’s inception, the 2021 Best Managed winners are a shining example of the importance of leadership, innovation, and resilience in the face of uncertainty,” said Kari Lockhart, National Co-Leader of the Canada’s Best Managed Companies program and partner, Deloitte Private. “These companies should not only be extremely proud of this designation, but for their organizational grit, continued adaptability, and unwavering commitment to their people during a year when it was needed most.”

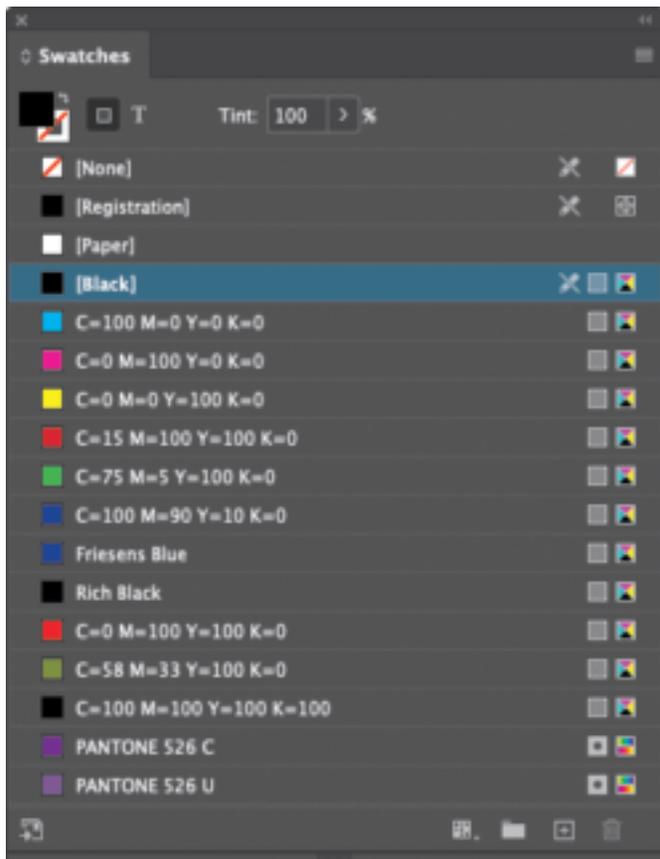
Deloitte is in their twenty-eighth year of the program, and in a recent press release they explained that Canada’s Best Managed Companies are finding success through organizational purpose, enabling remote work, and focusing on employee health and well-being. These are a few of the same values that Friesens has advocated, thinking ahead to the future success of our employee-owners, customers, and the company itself.

## FAMILIAR TOOLS

by Brad Schmidt

In the past few articles I have explored new software and its potential as an alternative to the more established programs. I have also looked at updates to our website and specifically the expansion of available ICC profiles on our website. I have already seen the fruits of this effort as I have directed customers to this expanded resource. In this article, rather than focusing on new, cutting-edge tools or techniques; I want to revisit one of the fundamental tools to discover some of the hidden features that have been there all along.

One of the most fundamental tools within InDesign is the ability to assign colours to objects. Even though this is one of the basic attributes that is assigned to text and images, it is still an area that we find requires adjustment after files are preflighted. Within the Swatches palette there is a full range of options to make colour selections.



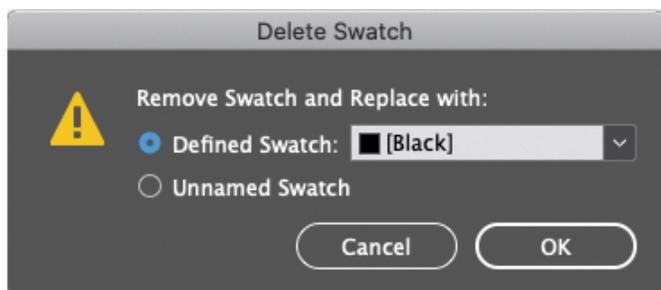
InDesign Swatches palette

Within the Swatches there are four reserved colours differentiated by square brackets. These reserved colours [None], [Registration], [Paper], and [Black] are already enough options to create preflight issues. The most notorious and misunderstood colour in this list is [Registration]. On many occasions, I have seen this colour selected and used for black text. Visually, both [Black] and [Registration] appear the same on screen. When printed on a composite printer such as an inkjet or laser printer, the output of [Black] and [Registration] appear the same. This hides the fact that these are fundamentally different colours. The purpose of the [Registration] colour is for use in marks such as fold lines or trim marks. For black text, [Black] should be used because it prints 100% black only. When [Registration] is used for text, it prints 100% Black, plus 100% Cyan, 100% Magenta, and 100% Yellow. This is especially noticeable if only part of a paragraph uses [Registration]. The [Registration] text stands out as looking bolder than the surrounding text and the excess ink can cause pages to stick together or ink to transfer to the facing page.

Another colour that often escapes people's notice is the [Paper] colour. One of the lesser known features of the [Paper] colour is that you can actually change its colour. You will notice that there is no white colour in the list of colours in the Swatches. Most often we just assume that [Paper] in this list is white. But you can actually change the [Paper] colour so that if you are using a cream stock, you can add some yellow to the [Paper] colour and all your pages will have a cream appearance. This can be a real puzzle when you try to find the cream coloured box but there is none to be found. The first time I encountered this it was quite a search before I discovered the source of the document's mystery background colour. An interesting fact about altering the [Paper] definition is that it has no effect on the printing. It only alters the appearance in InDesign.

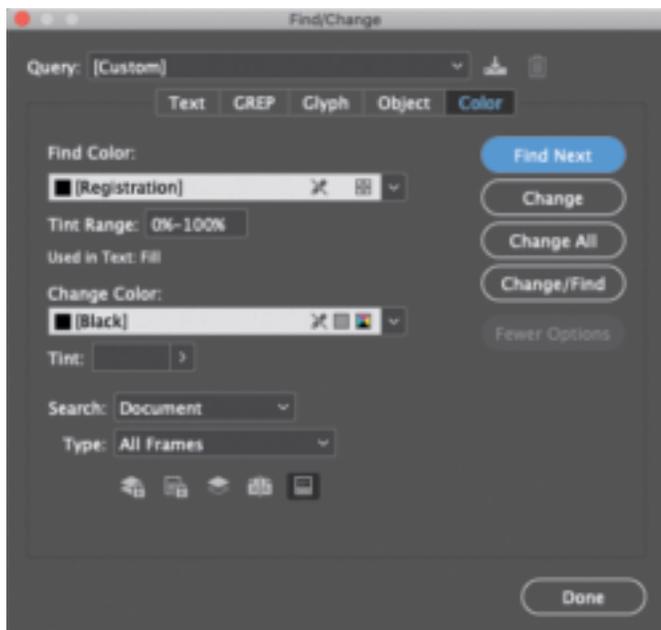
By taking a few extra steps at the beginning of a project, you can save a significant amount of work later in the process. Much like the way character

and paragraph style sheets define and standardize text, Swatches are a way to standardize colours. If colours are selected from the Swatches palette in the beginning, when a document is created, modifying or swapping colours can be accomplished easily.



• Replace Swatch when deleting colour

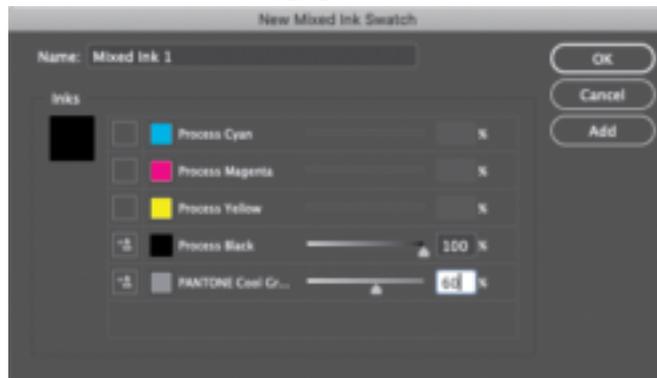
One nice feature is the ability to delete a colour that you want to change. InDesign will ask you to select an alternate colour to use as a replacement. This works great for any custom colours you have added to the Swatches palette. If the colour you are trying to replace is one of the reserved colours, such as [Registration], this delete and replace feature will not work. You will be better served using the expanded Find/Change feature that allows for a colour Find/Change.



• Find/Change to replace colours

Another area of interest in the Swatches palette is the creation of spot colours. Spot colours are easy to identify because of the square icon with the dot in the middle. In the Swatches palette earlier in

the article there are two PANTONE 526 colours. Note that one is darker and the other is lighter. The ink recipe for each of these spot colours is identical. The reason that PANTONE 526 U appears lighter than PANTONE 526 C is that the 'C' represents coated paper and the 'U' represents uncoated paper. Since the ink is identical, InDesign is showing the visual difference that printing on coated and uncoated paper will have.



• Mixing multiple inks

There is also a special colour option within the Swatches palette that allows for mixing of inks. If you have printed a duotone project, you will be familiar with images that are printing with a combination of two inks. For duotones this is often the combination of black and a spot colour. The relationship between these two colours is defined by the duotone curve in each image. To create a background colour that is a combination of the black and the spot colour, you could create some type of duotone and place it as a background colour, but there is also a way to create this type of custom colour in InDesign. From the Swatches menu, select 'New Mixed Ink Swatch.' Here the ink combinations along with the percentage of each ink can be specified. The new mixed ink will be listed in the Swatches where it can be applied to objects such as a box for a background colour.

I hope you discover that these less common features of a familiar tool will be helpful in improving your file creation. Designers I have the opportunity to work with often introduce me to new areas of InDesign, because they use the program in ways that I would not even have considered. Thanks for always keeping my job interesting.

Tech Support  
204.319.8135  
bptech@friesens.com

Feature Books



Publisher  
Sporting Classics

Trim Size/Pages  
12 x 11 • 208



Publisher  
Dalhousie University

Trim Size/Pages  
11 x 11 • 140



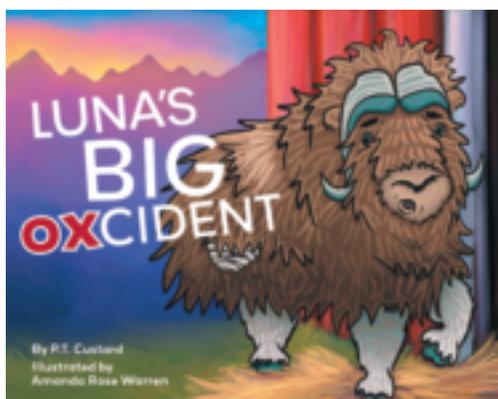
Publisher  
Hoover Institution Press, Stanford Univ

Trim Size/Pages  
11 x 9.5 • 188



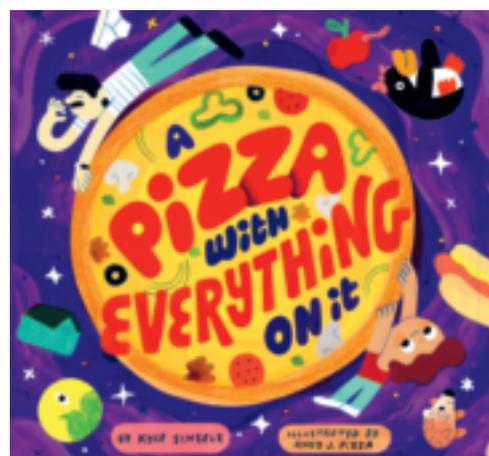
Publisher  
Pediment Group Inc

Trim Size/Pages  
11 x 8.5 • 160



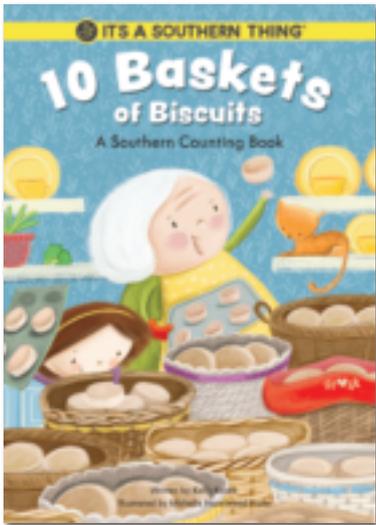
Publisher  
Musk Ox Development Corporation

Trim Size/Pages  
11 x 8.5 • 36



Publisher  
Chronicle Books

Trim Size/Pages  
10 x 9.625 • 44



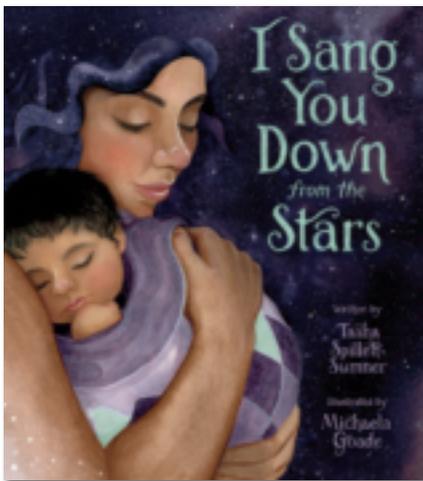
Publisher  
Alabama Media Group

Trim Size/Pages  
9 x 12 • 32



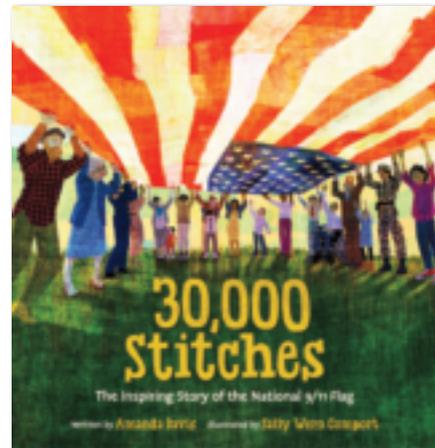
Publisher  
Scholastic Books

Trim Size/Pages  
9 x 11 • 48



Publisher  
Owlkids Books Inc

Trim Size/Pages  
9 x 10.25 • 32



Publisher  
Hachette Book Group - Nashville

Trim Size/Pages  
9 x 9.5 • 48



Publisher  
Beacon Press

Trim Size/Pages  
9 x 9 • 288



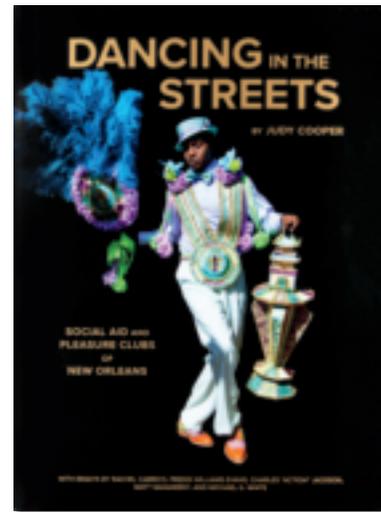
Publisher  
Éditions Écosociété

Trim Size/Pages  
8.75 x 11.75 • 208



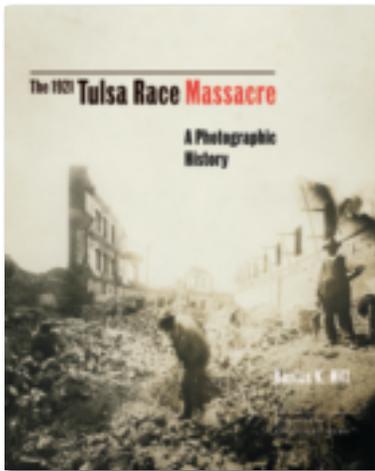
Publisher  
Ugol Woodworks

Trim Size/Pages  
8.5 x 10 • 184



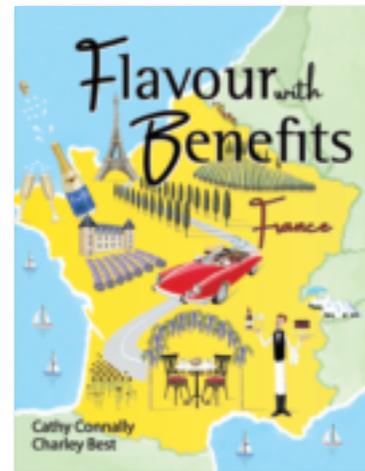
Publisher  
Historic New Orleans Collection (The)

Trim Size/Pages  
8.25 x 11.5 • 328



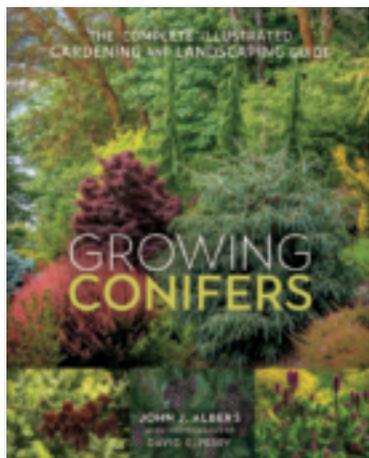
Publisher  
U of Oklahoma Press

Trim Size/Pages  
8 x 10 • 288



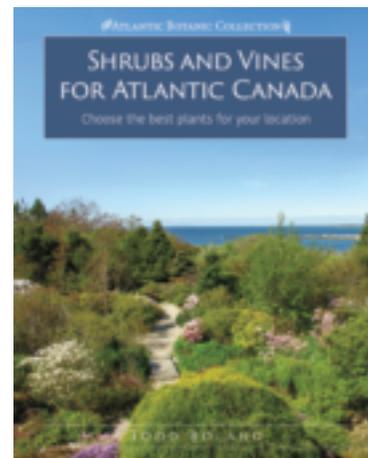
Publisher  
Connolly Best Partners Corp

Trim Size/Pages  
8 x 10 • 240



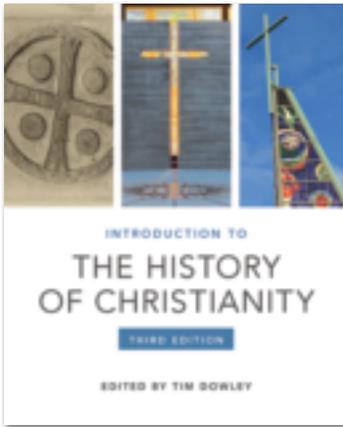
Publisher  
New Society Publishers

Trim Size/Pages  
8 x 10 • 224

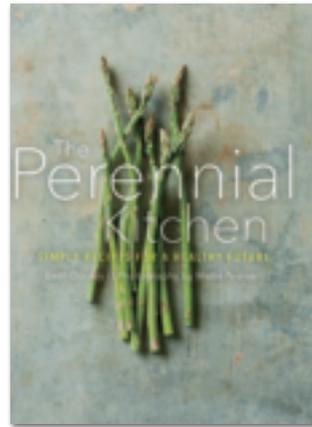


Publisher  
Boulder Publications

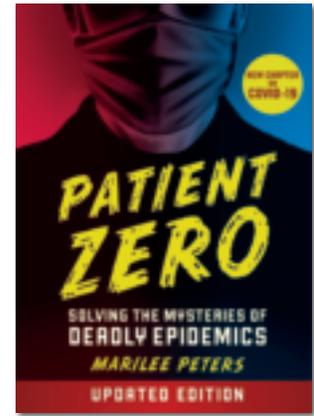
Trim Size/Pages  
8 x 10 • 216



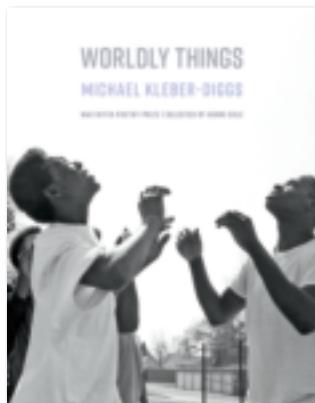
Publisher Trim Size/Pages  
Augsburg Fortress Publishing 7.5 x 9.25 • 688



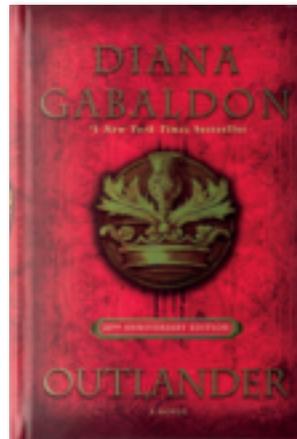
Publisher Trim Size/Pages  
U of Minnesota 7 x 9 • 264



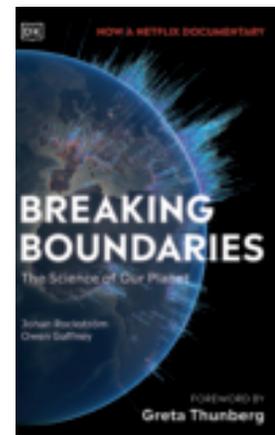
Publisher Trim Size/Pages  
Annick Press 6.5 x 9 • 200



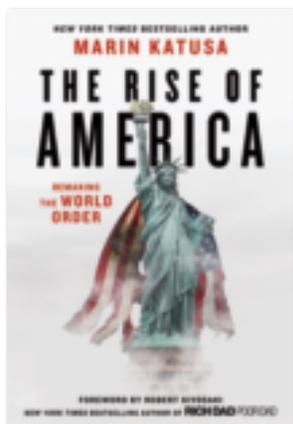
Publisher Trim Size/Pages  
Milkweed Editions 6.5 x 8.5 • 96



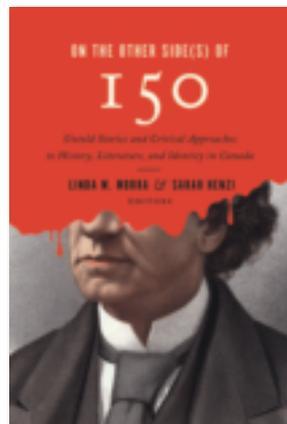
Publisher Trim Size/Pages  
Penguin Random House LLC 6.125 x 9.25 • 688



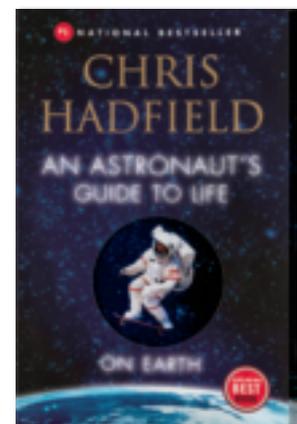
Publisher Trim Size/Pages  
Dorling Kindersley Ltd 6 x 9.25 • 256



Publisher Trim Size/Pages  
Givington's LLC 6 x 9 • 416



Publisher Trim Size/Pages  
Wilfrid Laurier University Press 6 x 9 • 376

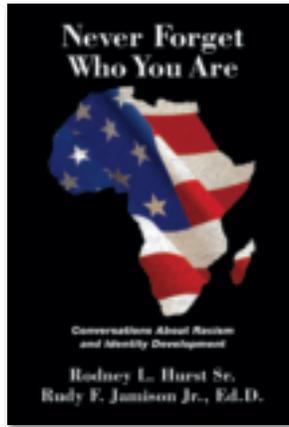


Publisher Trim Size/Pages  
Penguin Random House Canada Ltd 6 x 9 • 330



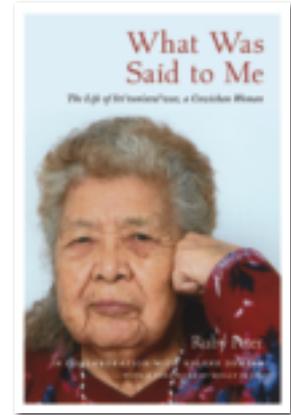
Publisher  
EW & I

Trim Size/Pages  
6 x 9 • 304



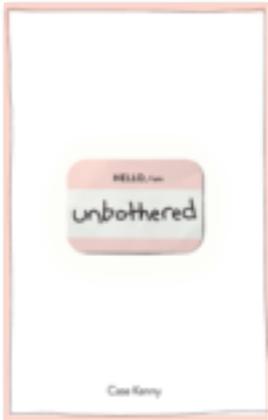
Publisher  
Canon Press Group

Trim Size/Pages  
6 x 9 • 288



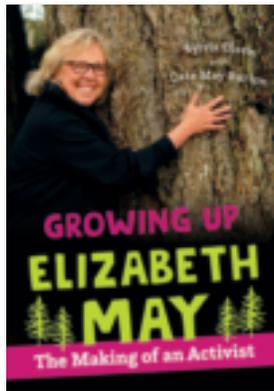
Publisher  
Royal BC Museum Corp.

Trim Size/Pages  
6 x 9 • 224



Publisher  
216 Ventures LLC

Trim Size/Pages  
6 x 8.9375 • 320



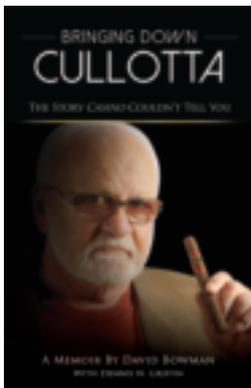
Publisher  
Orca Book Publishers Ltd

Trim Size/Pages  
6 x 8.5 • 136



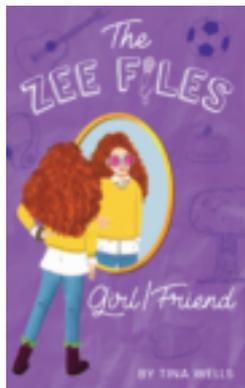
Publisher  
Editions Ariane

Trim Size/Pages  
5.5 x 8.5 • 256



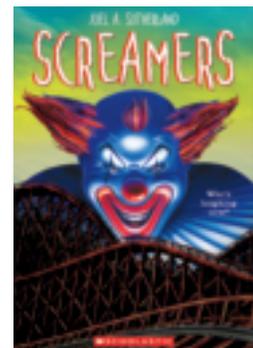
Publisher  
Coastal West Publishing

Trim Size/Pages  
5.5 x 8.5 • 160



Publisher  
Ingram Book Group LLC

Trim Size/Pages  
5.5 x 8.25 • 168



Publisher  
Scholastic Books

Trim Size/Pages  
5.25 x 7.625 • 160



EST.  1907

**FRIESENS**

**FRIESENS.COM**