

PUBLISHERS'

NEWSLETTER

SPRING 2023



I LOVE TO READ MONTH

COLOUR MATCHING

CORPORATE UPDATE

INTRO

As we enter 2023, it seems like the pandemic is in the rearview mirror and life as such is becoming a new normal.

For us at Friesens, that means travelling to see customers again on a regular basis and the return of more customers visiting our plants. Both are welcome changes from the last few years. We love welcoming customers to our plants, and those who have visited before will note many changes in both layout and equipment when they return. We are also looking forward to hosting our first Publishers Seminar in three years this spring, and perhaps another in the fall. These seminars have been well received by customers over the years and have led to a great exchange of ideas between colleagues.

Visiting customers can be a bit more challenging now, remote work has changed both how and where we interact with our customers, but face-to-face meetings can still be accomplished; they just require more planning. While Teams and Zoom were and continue to be effective, face-to-face meetings can accomplish an exchange of ideas and information that can be hard to replicate in a digital form.

A customer I recently had dinner with introduced me to a great podcast: Bibliography (<https://podcasts.apple.com/us/podcast/bibliography/id1447036943>). If you have a love of books and publishing, this is worth putting on your list. Over dinner, he shared his experience of being interviewed for the podcast. He was asked the question, “What is your favourite book?” He of course took it from the perspective of books he had worked on over his long and illustrious career. When he posed the question to me, I took it from the perspective of books that I had read and that had an impact on me. It’s not an easy question to answer, but

it led to some great dinner conversation. What’s your favourite book? We would love to hear your answer. I cited *The Hardy Boys* as it was that series that instilled a lifelong love of reading in me. Shortly after this conversation, I started watching *Only Murders in the Building*, and in season one was a weird coincidence—*The Hardy Boys* books formed a key part of the plot. It was interesting to see many of the books I had read featured in a television show so many years later.

As I write this, former president Carter entering hospice care at age ninety-eight is in the news. Regardless of political stripe, he has been a consequential figure in history for various reasons, whether it be his work for Habitat for Humanity, the near eradication of the Guinea worm disease, or his role in the Middle East peace process. He spent forty-two years in a post-presidential role, the most in history. During that time, he authored thirty-two books. They ranged from his memoirs to a beautiful book on woodworking, *The Craftsmanship of Jimmy Carter*. We were honoured to work on this project for Mercer University Press, and Mr. Carter was kind enough to sign one for us to add to our limited collection of signed copies in our lobby display case. His books and their impact will live on long after he passes.

The permanency of books is something that we take great pride in, and our role in helping our customers bring their stories to the world is something we take very seriously.

In this issue, you will read about supply chains stabilizing (colour books are back to near normal schedules) and our extensive capital plans for 2023. Publishing and printing are great industries to be in, and we remain committed to helping you produce works you can be proud of. Thanks for helping us succeed in 2022; we look forward to working with you in 2023.





2023 PLANS AND PREDICTIONS BOOK DIVISION UPDATE

Byron Loeppky, Senior VP of Books

What a difference a year can make. The robust orders that awaited us as we headed into 2022 have slowed heading into 2023, especially on the colour side. While not a precipitous slide, it is noticeably different than a year ago. At the start of 2022, our sheetfed colour schedules were thirty-four weeks; today we are on standard schedules. Web presses remain heavily booked and we are doing our best to help customers fit into small pockets in our schedules.

Preliminary estimates from the U.S. Census Bureau showed that bookstore sales rose 6.2 percent last year over 2021, rising to just under \$9 billion, compared to \$8.47 billion in the previous year. The sales total for 2022 was also higher than sales for 2019, the year many in publishing use to gauge the overall health of the industry before the pandemic began. Bookstore sales in 2019 were \$8.93 billion, 0.7 percent below sales last year. It will be interesting to see how all of this plays out in 2023.

In the last Publishers' Newsletter, I referred to unprecedented date moves due to delays in material to the plant—primarily paper, board, and cover material—but improvement in the last quarter of 2022. This trend has continued into 2023, and date moves are at more traditional levels. Last year we had more than three hundred date moves at the end of February because of raw material not being here in time, and this year we have had thirty-one.

Lots of equipment activity is taking place, and you can read more about it in the “Progress on Capital Plans” section, a must-read if you are interested in our investment commitment to book manufacturing.

Corporate travel is in full swing, and our sales team met in person for the first time in three years. Customer visits to the plant are increasing, and we are again hosting an in-plant Publishers Seminar. We have been attending trade shows, book fairs, conferences, and factory visits for equipment investigations. It is starting to feel normal again.

We could not accomplish what we do without our committed employee-owners, who have gone above and beyond in the last couple of years to deal with unprecedented loading. We are incredibly grateful for the fantastic team we have both in the plant and representing us in the field.

As always, 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 partnership and for entrusting us with your work. We would not be in business without you. We look forward to a steady 2023.

PROGRESS ON CAPITAL PLANS AND CAPACITY

Byron Loeppky, Senior VP of Books

Our capital budget has been approved for 2023, and it is the largest in our company's history at \$19.5 million. This puts our capital investment in book manufacturing equipment at over \$50 million over the last five years.

The last *Publishers' Newsletter* indicated that there were potentially some big capital announcements coming for 2023. In case you haven't already heard about them through our marketing efforts, I will share the press release for our Timsons press:

Friesens was pleased to hear of the joint venture between Timsons Engineering and CPI Corporation with the intent to build Timson presses again.

Friesens presently operates two Timson presses, a T32 and a T48, which have been workhorses in our single-colour product line. These presses have provided us with excellent quality and reliability, so we were disappointed when Timsons ceased production in 2015.

The TimsonsCPI announcement was perfect timing as we were seeking to upgrade. Friesens is thrilled to acquire the first press from this joint venture, and we look forward to its arrival in 2024.

We have a high degree of confidence in this investment, and in the venture itself. The subject matter experts we met at the factory buoyed our confidence that this was a good strategic investment and partnership.

Upgrades to the press include a new oil lubrication system in the print unit that allows for a 16 percent increase in speed, a new lightweight titanium chopper knife folder, new Baldwin Impact Fusion blanket washing system, and, of course, all-new state-of-the-art drives, motors, and a new operating software.

At Friesens, we help others share their best story with the world. We do this by combining caring and talented people with the latest technology to deliver a superior customer experience.

As an employee-owned business, we are committed to reinvesting in our operations. Not only for our own benefit today, but for the benefit of employee-owners of the future and the communities they call home. Our company has been in business for 115 years, and we've never been more excited about the future!

The long-awaited HP T250 HD press is scheduled to arrive and be installed in April. The Muller Martini finishing system that will connect in-line to the press is still scheduled to arrive in summer.

We also concluded a deal with Manroland to purchase two 40-inch 4/4 Evo presses. The first press is to be installed this summer, and the second in the fourth quarter of this year.



The last piece of this extensive investment in production equipment is the replacement of our remaining 50-inch presses, which had been the "engine" of our pressroom for many years. At one point, we had four 50-inch 4/0 colour presses, but with the install of our 73-inch press in 2015, we traded one in and now have three. With the addition of two new Evos to our lineup, we will remove a 40-inch Manroland Evo, a 50-inch Manroland 4/0, and a Heidelberg 29-inch 5/0. These changes will add press capacity to our plant, and there are more announcements to come.

We still have numerous open shifts on our binding lines, so as press capacity grows, we are able to handle the work through our bindery lines without any additional equipment. Of course, product mix can still create bottlenecks, but we are in a very good position to handle more growth.

We are also continuing our journey into greater automation in our production facilities. Next month we will add a fifth cobot to our lineup. This most recent purchase will be added to the back of our new Allegro Perfect Binder.

In addition we are working together with a local partner to build a first of its kind system for feeding bundles into the Perfect Binder. This system will allow for more efficient product flow, and fewer physical demands on the worker. I hope to share more with you (including diagrams) in the next PNL.

While we wish capital purchase prices would be lower (as I know you do) and lead times shorter, this is the price of being in a capital-intensive business and we are committed to reinvesting in our core book business. This budget should send a strong message to the market that we are going to ensure Friesens is among the most modern, efficient, and safe manufacturing facilities in the world.

LITERACY AND THE I LOVE TO READ CAMPAIGN

Book printing is always a reason to celebrate at Friesens Corporation because it's our business and it's what we love! But February is a special month with a special meaning—it's I Love to Read month! This campaign, promoted locally and nationally, means a lot to us for several reasons:

- Friesens has always been a strong advocate in promoting the benefits of literacy and all things book-related whether it's printing books, writing books, or reading books.
- Literacy and the love of reading is a gift that helps to kick-start children's knowledge, understanding, and connection to the world around them.
- Reading helps connect all of us—young and old—at a fundamental level.

For February 2023, Friesens partnered once again with Golden West Broadcasting to celebrate I Love to Read month. In preparation for this special event, Friesens chose the book *A Strange Bird*, written by Michael Engler and illustrated by Joelle Turlonias, and had one thousand copies printed and sent out to fourteen schools across six school divisions. Our employee-owners volunteered their time and excellent reading skills to attend one of the participating schools, read to the children in their classroom setting, and show them just how much fun books can be.

Thanks to the radio announcers and journalists from CFAM Radio 950/Country 88/Eagle 93.5 and Pembina Valley Online that hosted the readings this year and posted the media coverage.



Chad Friesen, CEO of Friesens Corporation (back right) read to students at Altona's École Elmwood School

CORPORATE UPDATE

Chad Friesen, Chief Executive Officer

After another very busy year, we are so grateful to our customers, suppliers, employee-owners, and other stakeholders for contributing to the health and well-being of this company. We are blessed with an amazing network of friends. Thank you!

We're very proud of our performance over the last few years, but we don't measure success solely by growth, efficiency, or financial outcomes. While those are important factors for the business, we also want to be a great place to work and have a positive and inclusive culture.

Building a strong company culture is hard work. A culture takes a long time to build, with many steps along the way, but can be severely damaged (or destroyed) with just one misstep. At Friesens, we are deliberate in defining the culture we aspire to, and then set goals to achieve it. There are hundreds of factors that influence culture; below are a few of the key principles that guide us.



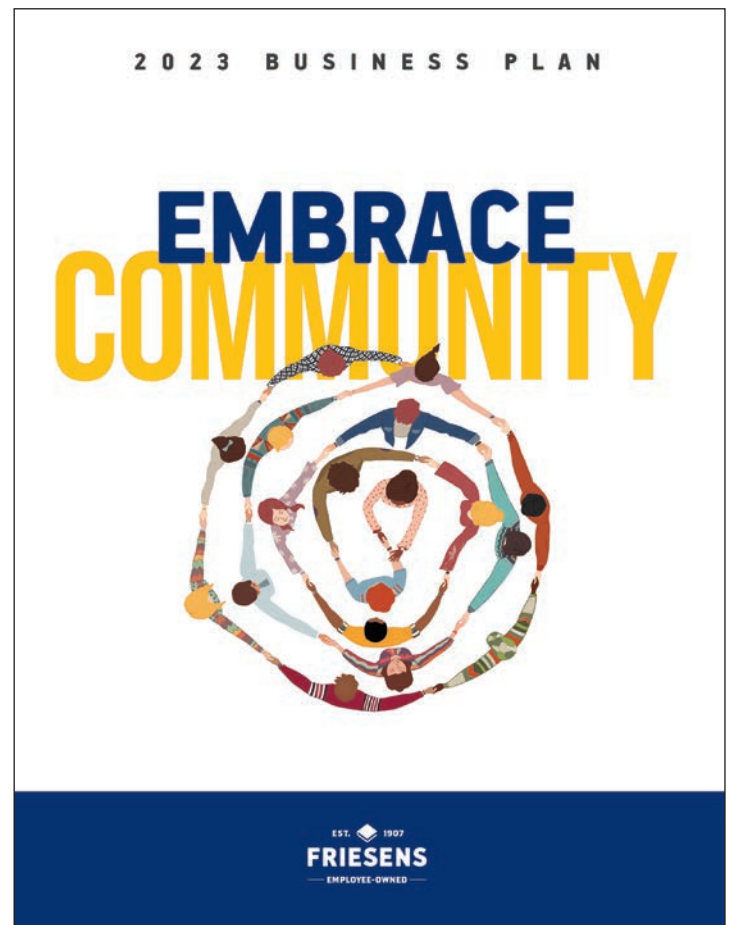
Friesens' Principles:

- Celebrate employee-ownership as a differentiator
- Measure engagement frequently
- Share plans and financials with all employees
- Don't be shy of profits (it is tough to have a healthy culture when you're losing money)
- Encourage community engagement
- Help employees envision their future career
- Leverage education to unlock everyone's potential
- Prioritize safety, health, and well-being
- Promote continuous improvement
- Embrace equity, diversity, and inclusion
- Exceed a "living wage" for all positions
- Automate tasks that are heavy and repetitive

- Reinvest aggressively in technology
- Link individual goals to company goals
- Keep things clean and organized
- Invest in leadership development
- Coach people rather than make formal appraisals
- Operate with integrity at all times
- Have fun together



While we regularly pay attention to these principles, each year we select a company-wide theme to help elevate one principle and create more momentum behind it.





The theme for 2023 is “Embrace Community.” After several years of isolation, cancelled events, and divisive politics, we want to do our part to help build bridges within the community.

When we refer to “community,” we are actually referring to many communities. Our definition includes the geographic region where we live and the various networks of people we belong to including our employees, customers, industry partners, and the greater community of Canada and the world.

We are a generous company when it comes to donations and sponsorships, but supporting community goes beyond financial contributions. It is important to be active in the community through volunteering, serving others, coaching, leading, and fundraising. This year, we will focus on celebrating community and connecting Friesens and FriesenPress employees to great community initiatives.

As an employee-owned company, it is also important that our donations reflect the interests of our team. Each year, we set aside funds for the Employee-Directed Giving Program in which employees vote for which charities they wish to support. Over the last few years, the Employee-Directed Giving Program has donated more than \$200,000 to worthy causes. Employee-owners not only vote, but staff are also encouraged to present donations to the recipient organizations.

Ultimately, when we leave this business, we want to be proud of the impact we’ve made in the lives of the stakeholders. Thank you for enabling this mission!





2022 PUBWEST CONFERENCE AND BOOK DESIGN AWARDS

PubWest held their annual conference February 1–3 in beautiful Seattle, WA. It was an exciting time as it brought together more than 150 publishing professionals along with involvement from the Book Manufacturers’ Institute (BMI), of which Friesens is also a part.

There were many interesting discussions and speakers throughout the three-day conference. Friesens was pleased to be a sponsor of the event and participate in some of the sessions. One such session was “Book Manufacturing in 2023 and Beyond.” Tim Hewitt, our Mountain States Account Manager participated in a panel that discussed industry change and what publishers, printers, and suppliers must do to help navigate today’s book industry challenges. In addition to that session, Doug Symington, Friesens’ General Sales Manager and Director moderated a session featuring Terri Mack and Tess Olympia as they discussed Indigenous publishing.

Another highlight was the annual PubWest Book Design Awards. Friesens is thrilled to work with many of the PubWest members, and were especially excited to have played a part in the following award-winning books:

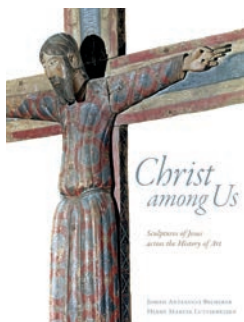


The Book Manufacturing panel at PubWest conference (from l. to r.), Matt Bachr, Joe Upton, Tim Hewitt, Angela Engel, and Bill Rojack.



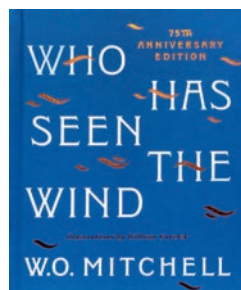
Children’s/Young Adult Books

Bronze Award Winner
Yellow Dog Blues—Eerdmans
Designer: Holly Hoover
Production Manager: Holly Hoover



Art Book

Silver Award Winner
Christ Among Us—Eerdmans
Cover Design: Kristine Nelson
Interior Design: Lydia Hall
Production Manager: Jenny Hoffman



Adult Trade Book—Non-illustrated

Bronze Award Winner
Who Has Seen the Wind—Freehand Books
Designer: Nathalie Olsen
Production Manager: Kelsey Attard

Book/Jacket Cover—Small Format

Gold Award Winner
Who Has Seen the Wind—Freehand Books
Designer: Nathalie Olsen
Production Manager: Kelsey Attard



Historical/Biographical Book

Silver Award Winner
Was It Worth It?—Patagonia
Designer: Christina Speed
Production Manager: Sonia Moore



Indigenous Voices panel (from l. to r.), Tess Olympia, Doug Symington, Terri Mack.

MATCHING PROOFING TO YOUR COLOUR EXPECTATIONS

Ralph Hamm, Customer Service Manager

I often field calls from publishers; specifically, from people who are considering self-publishing their work. I enjoy these conversations as it provides an opportunity start the conversation about the printing and binding process. A topic that comes up often is proofing, and it usually circles back to me asking customers what their expectations are of the final product. It is a question that everyone should consider, no matter what level of experience a person has in publishing.

The proofing process is an important topic to consider and discuss during the quoting process. Emphasis needs to be placed on it before finalizing the purchase order and specifications for your project. There are cost considerations as contract colour proofs do add to the price of a book project. We understand that the economics of book publishing enforce a level of prudence when it comes to expenses. It is important that your expectations are aligned with the number of proofs that are requested, and that the outcome and your satisfaction are not compromised due to a lack of contract proofing.

Today, most of the full-colour projects are run without a full set of contract proofs. Customers use a sample set, say eight to sixteen pages depending on their overall page count, to determine if expectations are being met. This means that not all pages are contract proofed. The customer approval of this sample set means you, our customer, are generally happy with the colour. Friesens works in a colour-managed environment, and the practice of using a colour-calibrated monitor for reference will suffice. If your expectations are that each image will match to previously produced work, or if there are certain tones or details that must be produced in each image and on each page, then a full set of contract proofs should be considered. This will add cost to the process, but it will also emphasize the importance that a close colour match is required.

Our press practices are also different when a full set of contract proofs are produced. We will require these proofs to be returned so that they can be referenced when the project is produced. A press operator will compare each proof to the corresponding page and make adjustments on press as needed to ensure the closest possible match to each proof.

We produce a variety of projects and books with a variety of imagery. They might contain photography, artwork, or illustrations. Colour management, profiles, and technology have made consistent colour easier to achieve. Colour and how it is described has always used subjective terms. Proofing brings objectivity into the conversation.



In the end, we want to produce a project that meets or exceeds your expectations. Proofing helps Friesens understand what your objectives are for the work that is being reproduced. Our account managers and customer service team is here to help, so we welcome a conversation anytime you are concerned about making sure your next colour project meets your expectations.

Left: Mark Kelley checking colour on press



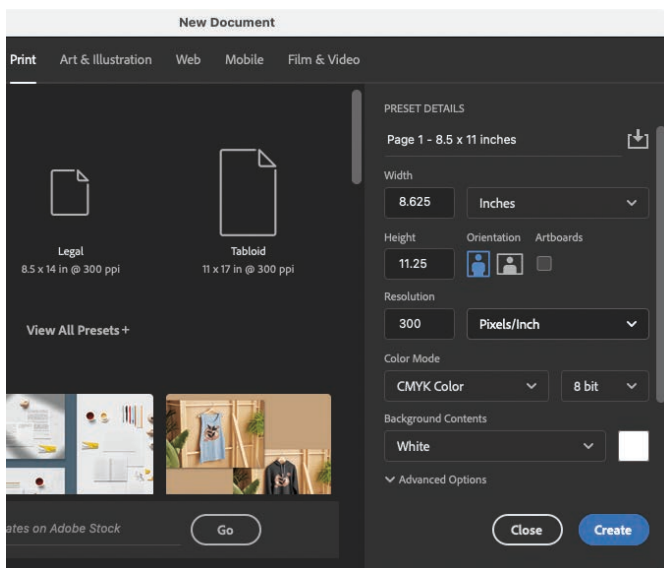
Friesens Press Operator Vern Zacharias together with photographer Mark Kelley

PAGE DESIGN IN PHOTOSHOP

BY BRAD SCHMIDT

In a previous issue of Digital Connections there was a discussion on the merits of using a desktop publishing program such as InDesign for designing a book. I still stand behind this recommendation, but have come to realize that not everyone has InDesign or wants to purchase additional software to produce a book. I have found that people with Photoshop expertise that have never used a layout program, such as InDesign, often prefer to use Photoshop. Using Photoshop as a layout tool presents several challenges that need to be addressed appropriately to ensure a smooth printing experience.

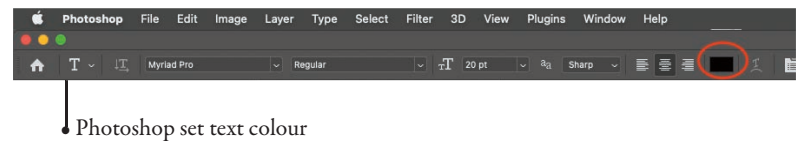
The first step is to select a page size. For a simple document without bleeds set the image size to the trim size of the book. For documents with bleeds, an extra 0.125 inches will be required on all sides except the gutter side. No bleed is required in the gutter, where the left and right pages meet. If you prefer to work in spreads the document width will be the width of two pages plus 0.25 inches. The height will need to be the page height plus a total of 0.25 inches for bleeds. Keep in mind that the spreads will need to be separated into single pages before the final PDF files are submitted to Friesens. Keeping all page sizes consistent is essential to ensure that the pages are positioned correctly in the finished book. When creating a new document make sure the resolution is set to 300 pixels/inch for high quality output.



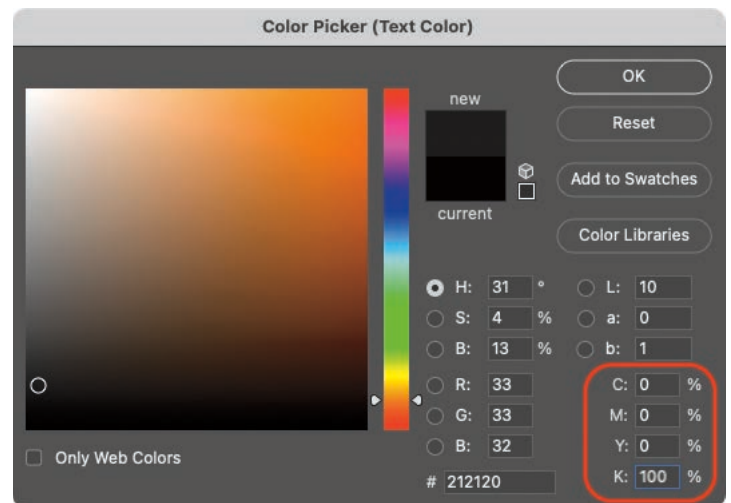
New Image Setup for 8.5 x 11 inch page with bleeds

One of the challenges when working in Photoshop for page layout is ensuring that the document prints with good quality text output. The three main concerns are keeping text as curves, keeping black text printing black only and overprint settings. Photographers that are familiar with Photoshop for working with images often prefer working in RGB. RGB is a great option when working with images but introduces problems when working with black text. Black text that is RGB will need to be converted to CMYK before printing. Converting RGB black to CMYK causes the text to print in all four colours instead of black only. As a result the text will have soft or haloed edges when printing. To avoid CMYK black type; first convert the document to CMYK. Make sure to maintain the layers so that the text is not flattened. Flattened text will have soft edges and be more difficult to change to black only. Flattening is something to avoid with both colour and black text.

After converting to CMYK, the black text will need to be changed to black only. The first step is to highlight the text using the text tool. Next click on the text colour box to open the Color Picker.

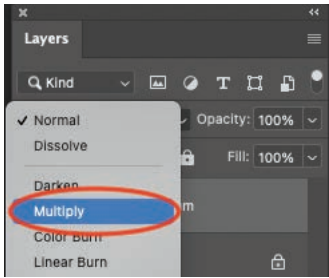


By default the text colour will be a combination of CMYK. In the Color Picker edit the CMYK values to be C:0 M:0 Y:0 K:100. This will ensure that the black text prints in black only.



Photoshop Color Picker

After setting the text to black only, there is still one additional step. By default in Photoshop black type will knock out of background colours. Text that knocks out will print with a white halo. To avoid this problem, the layers transparency setting should be adjusted. The text layer will be set to Normal by default. Change the transparency setting to Multiply. Multiply will cause the text to overprint, correcting the problem with text knocking out of the background.

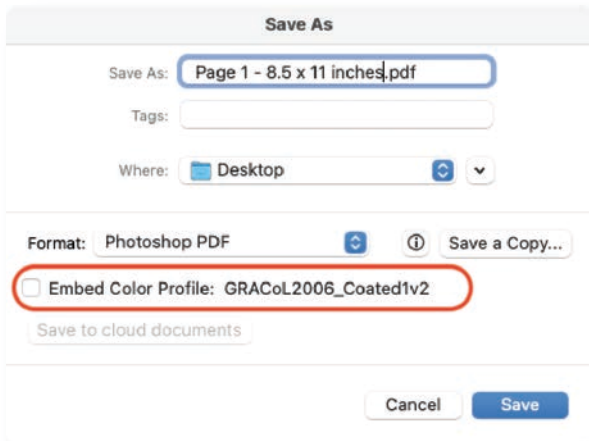


• Photoshop Layers transparency setting

These steps should be repeated for every character of black type throughout the book.

If your document is setup in spreads you will need to save the spread file into two separate pages. Use Image, Canvas Size to cut the spread in half. Use the Anchor option to select which side of the spread to keep. Open the spread again and repeat these steps to create a file for the opposite side of the spread.

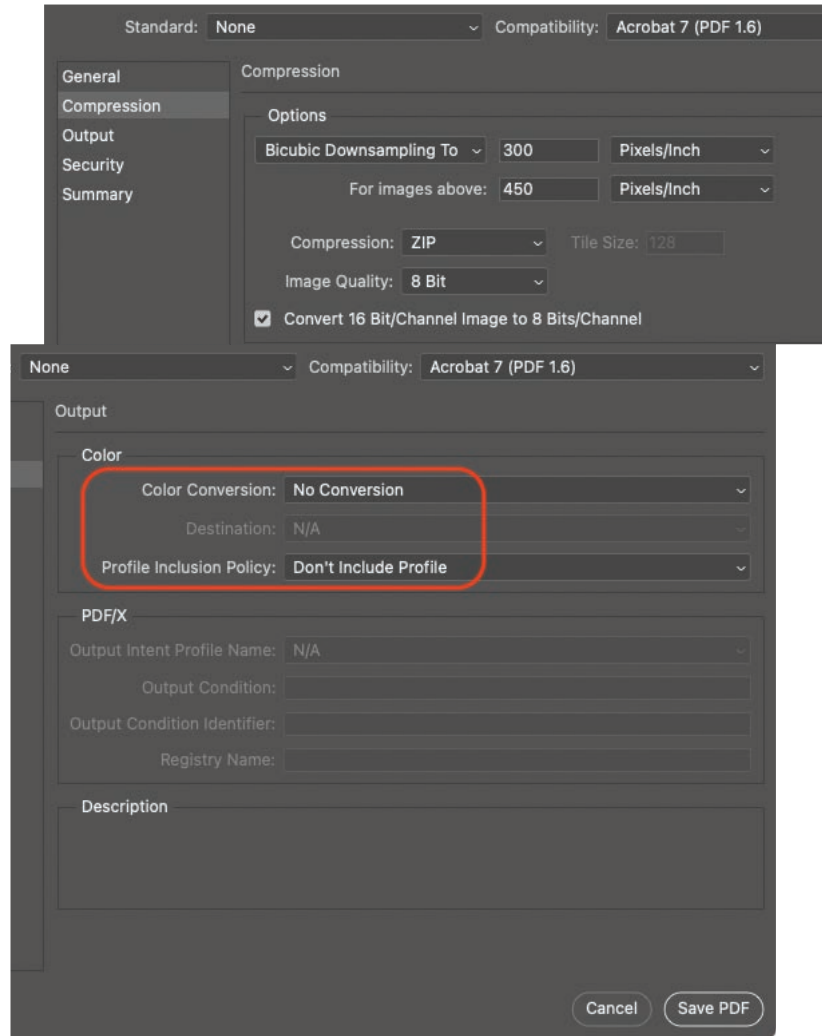
Now that you have all your pages setup and all the black text is defined correctly we are ready to save each page as a single PDF for printing. When saving as PDF it is important that we use the right settings to maintain the text setup. With the wrong settings, we could land up with a file that repeals all the hard work we did with the black text.



• Do not embed profiles for PDF

In Photoshop choose File, Save As to create the PDF for your page. Select Photoshop PDF as the format. Normally we would embed profiles but in this case to avoid problems with the black type make sure the embed profile option is unchecked.

Also when setting the PDF settings avoid all color conversion and profile inclusion to ensure that the images and text are not altered when we process the PDF files at Friesens.



• Photoshop PDF export settings

These steps will assist you in making a PDF from Photoshop that will flow smoothly through prepress. Although it is possible to create a PDF that is print ready, the steps are much simpler when using InDesign.

Tech Support
204.319.8135
bptech@friesens.com

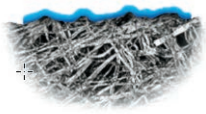
DIGITAL INKJET VS TONER

WHAT'S THE DIFFERENCE?

We are excited for the upcoming launch of our latest press acquisition, the HP PageWide T250 HT inkjet press. This new digital inkjet press comes with the latest printhead technology, which will have a positive impact for many of our customers.


Two of the biggest challenges when launching new technology and equipment are understanding how it will impact our customers, and which products will run best on this new technology. We spent a lot of time getting customer feedback, working with vendors, and analyzing our product types to ensure the investments we are making line up with the current and future needs of our customer base. As we progress through the install and start to run this press, we will share insights and information to help you better understand the benefits of using it, and with which products this press will help provide you with the best quality combined with competitive prices.

In this article, we want to give you a high-level overview of what each of these digital print technologies does to put ink on paper.



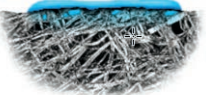
HP Indigo LEP 


Thin layer that follows the topography of the media and replicates the gloss and texture of the substrate surface.

HP Indigo Presses 

Toner—HP 50000 Indigo

- Cost—In most cases, the cost is higher versus inkjet.
- Speed—Runs slower than inkjet.
- Quality—Higher print quality than inkjet. The Electro ink sits on top of the paper, and can often give you brighter colours with increased contrast. At Friesens, the colour calibration is aligned with our offset presses. In general, the toner-based digital press print is a higher quality than inkjet. Keep in mind when you have books with black type only, there will be minimal differences.
- Substrates—Fewer options compared to offset or inkjet. At Friesens, we do stock various offset, gloss, and matte coated papers for our HP Indigo (toner) press.
- Run length—In most cases, we would run one thousand books or less (dependent on page count).



Water-based Inkjet 

Thin layer that replicates substrate topographies, but limited to optimized papers. Speed equal to drying capacity.

PWP Web Presses 

Inkjet—HP PageWide T250 HT

- Cost—In most cases, the cost is lower versus toner.
- Speed—Runs at higher speeds than toner.
- Quality—Inkjet has improved considerably, but in general the quality is not quite as good (dependent on imagery and colours). The inkjet ink is water-based, and ink absorbs into the fibres, which tends to lower the brightness and contrast. The dots on the inkjet press are not as sharp; therefore, less contrast. As mentioned earlier, in some cases where you have black type only, there would be minimal differences. If colour is less critical and more pleasing, inkjet may be the right choice for you.
- Substrates—There are more options than with toner. This is because the ink is sprayed onto the paper and you don't have drums or impression cylinders that touch the paper. We plan to run offset, gloss, and matte coated papers and may expand as we better understand the capabilities.
- Run length—If we compare run lengths to 1/1 black web press, we expect to run quantities of two thousand and less. In some 4-colour projects we may run up to a quantity of five thousand (page count does play a factor).

PAPER, PAPER, PAPER

Andrew Fennell, VP of Finance



In the last newsletter, I indicated that the paper delays and shortages that we experienced over the preceding eighteen months (and the unrelenting price increases) had abated. That has continued, and we are now in a much better position with regard to paper availability; although, there's been no relief with regard to paper prices.

According to the American Forest & Paper Association's (AF&PA) recently released January 2023 Printing-Writing Monthly report: total printing-writing paper shipments decreased 9 percent in January compared to January 2022.

That figure included three of the four printing-writing grades of paper: uncoated free sheet (UFS), coated free sheet (CFS), and coated mechanical (CM).

Uncoated mechanical papers recorded a year-over-year increase in January 2023.

The decrease on shipments is consistent with our experience at Friesens, as we were able to order paper with shorter lead times and improved paper availability. It seems clear—at least for the next month or two—that the paper supply challenges we faced in 2021 and 2022 are gone.

However, the future is less clear. There seems to be considerable uncertainty about the balance of 2023. There are some industry players who seem confident that demand will hold its own or rebound, which would result in a return to higher mill operating rates and longer lead times. Others in the industry do not predict a return to strong demand for paper or the willingness of the mills to rebuild their inventories. If the skeptical group is correct and demand wanes, the mills' operating rates could go into decline again, and that could trigger the mills competing again for relatively inadequate demand.

To complicate matters further, the return of paper imports (especially uncoated freesheet paper) could result in a course reversal, and the supply/demand imbalance would push the North American mills to lower prices. And while this may or may not happen, the conversion of paper machines away from printing-writing grades to packaging grades is marching forward, which suggests less supply for book papers and higher pricing at some point ... maybe. There's a fair bit of guessing going on right now!

Research and Markets published their forecast recently and stated, "The pulp and paper market is expected to register fluctuating growth trends in the long term, while inflation and supply chain concerns are expected to continue in 2023."

Yes, there's a good chance of that: *"fluctuating growth trends."*

Forecasting is difficult at the best of times, but at the moment, it might be best to simply call it *guessing*.

THE FACES OF FRIESENS OUR SCHEDULING EXPERT

The face of Friesens for many of you starts and ends with our account managers. They are the ones you see and communicate with the most. But there are over 600 other employee-owners working behind the scenes to make your books at Friesens. With that in mind we want to profile an individual you don't see that helps ensure your books arrive on time.

Let me introduce you to Keith Stoesz, our Expediting Manager. Keith has been involved in various production roles since he joined Friesens in 1995. He accepted his most recent role as Expediting Manager 15 years ago and this position has highlighted his expertise in all areas of the job.

Keith would describe his role as a bit of a juggling act. Why a juggling act? Well imagine this . . . we have roughly 1,000 jobs running through our plant at a given time. Each of those jobs has anywhere from two to five components that all need to come together at the end to bind and ship so your books arrive on time. If that was not hard enough add on to that number about 1,500 jobs that are waiting to arrive and need stock and various other materials ordered as well. While Keith is not alone in planning and managing these tasks, he certainly is a key cog in the wheel. . . which I would say is an impressive juggling act.

As you can imagine he has a strategist mindset. Thinking steps ahead to ensure you end up with things in the right place seems to come naturally. I guess that might explain some of his other interests.



Keith Stoesz working hard to coordinate schedules for the hundreds of book orders we have in production





During Keith's spare time he has volunteered in various community roles as past president of both our local Golf Club and Curling Club. These days he has been living at the curling rink coaching a local team for two provincial championships. An amazing accomplishment considering Altona has a population of 4,400 people. He coached the team to bring home the U18 Female Manitoba Championship and then made their way to Timmins, Ontario to compete for the Canadian National Championships. If that is not impressive enough their team also won the Manitoba Championship to represent our province at the Canadian Winter Games held in Prince Edward Island in late February.

No doubt some of that strategic mindset he uses at work helped him coach his team to victory on the curling ice as well.

Top: Keith giving some words of wisdom and guidance as they compete at the U18 Canadian Female Curling Championship in Timmins, Ontario

Left: Team Manitoba curling team and officials coached by Keith preparing to represent Manitoba at the Canada Winter Games in P.E.I.

Right: Team Manitoba, Keith Stoesz (coach), along with team members (from l. to r.) Dayna Wahl, Piper Stoesz, Anna Ginters, Gillian Hildebrand



SUSTAINABILITY STORY

AGFA ADAMAS PLATES MAKE POSITIVE IMPACT

Vincent Van Gogh said, “Great things are done by a series of small things brought together”. Using that mindset we continue in our relentless pursuit of making positive changes when it comes to reducing environmental impact and improving our sustainability journey.

As such we want to share this good news story from Agfa who has been an important supplier of our press plates. Here is a statement from Agfa regarding our new Adamas plate:

Adamas is under the ECO3 concept, which stands for Ecology, Economy, Extra Convenience. ECO3 innovation is committed to sustainable innovation that targets ecology, economy and extra convenience (ECO3), Agfa aims at developing cleaner and cost-effective solutions that are easy to operate and maintain, both for chemistry-free and conventional systems.

The Adamas Printing Plate is a prime example of this philosophy, requiring only small quantities of clean-out gum when combined with the Adamas COU clean-out series. The result? No use of water, decreased waste production, lower disposal costs and a safer work environment.

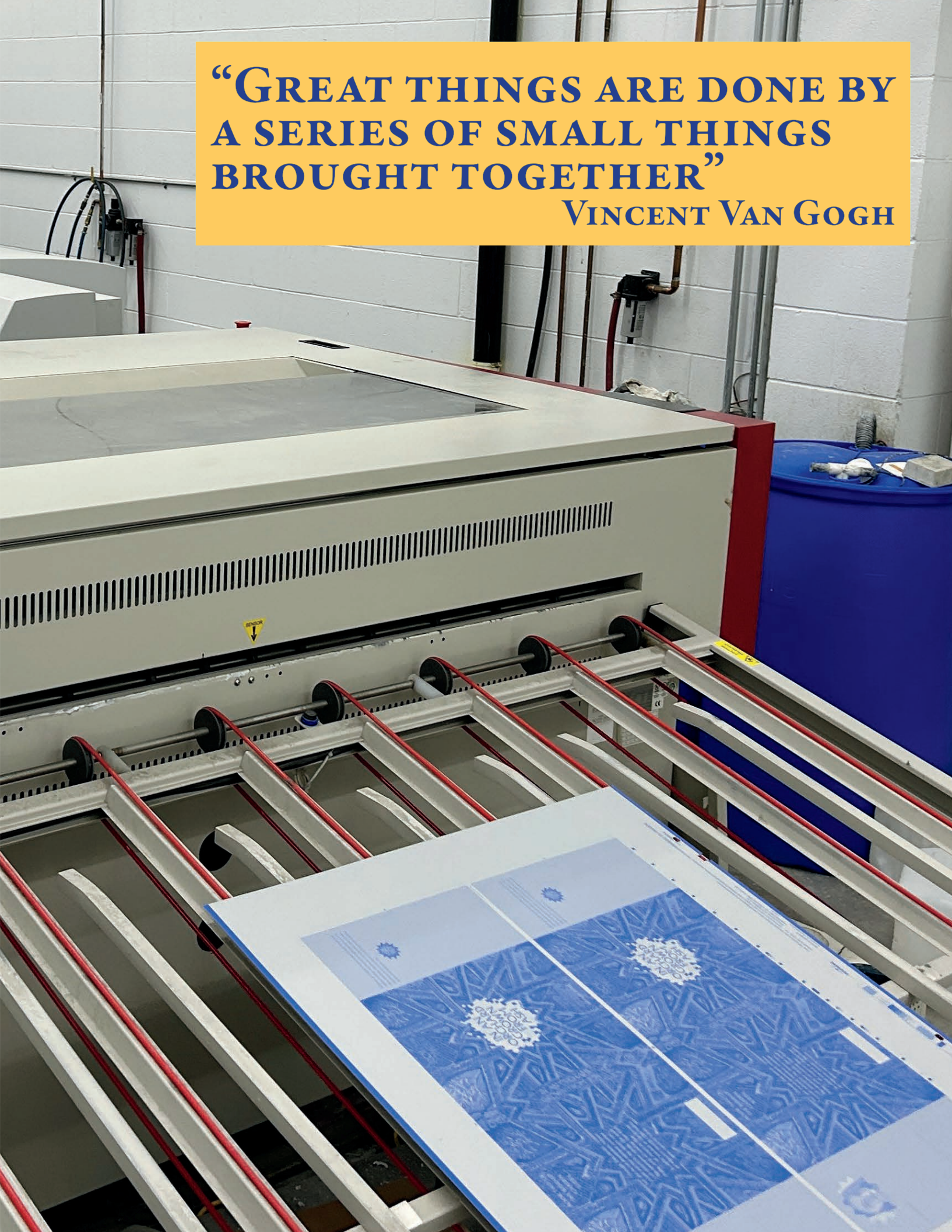
At Friesens we use around 150,000 press plates annually. We have been recycling our plates for decades. The process to develop and treat them has significantly improved during that time. However, as we partner with suppliers like Agfa it is important that we continue to work together to make positive changes. This is an example of how changes to one plate may not seem relevant, but if you add up 150,000 plates annually, it can make a big difference.

Facing page: Agfa plate processor outputting plate for our 29” Heidelberg Press
Below: Agfa plate ready to be mounted on our 73” Manroland Press.



**“GREAT THINGS ARE DONE BY
A SERIES OF SMALL THINGS
BROUGHT TOGETHER”**

VINCENT VAN GOGH



KUDOS

THE WOMEN WHO CAUGHT THE BABIES

Thank you for doing a great job with the trade paper reprint of *The Women Who Caught the Babies*. It is a beautiful book and the printing is very fine.

Joseph Gulla, GM
Alazar Press

THIS OTHER EDEN

I arrived back from vacation to find a copy of *This Other Eden* on my desk. Thank you to you and the team for a wonderful job. It fits my imagination of how it would be. We are all thrilled.

The book was just published in the US and the critics are raving. If you are looking for a beautifully written novel that explores community, intolerance, and compassion, this is the one.

Best wishes,
Julie Scriver, Goose Lane Editions

TOGETHER IN SUDDEN STRANGENESS

Just wanted to thank and commend you and everyone at Friesens for the lovely job on these books! They look amazing! Thank you so much for the wonderful work!

Best wishes,
Marisa N. Melendez, Penguin Random House

THE JIM HENSON LEGACY

The books arrived yesterday. The delivery went off without a hitch — you haven't lived until you've seen a 1700 pound pallet of books rolling down the sidewalk of 67th Street (we had to get a little downhill momentum going to get over the hump of our garage entrance. Henson Archivist Karen Falk and I gave the pallet a final boost as the driver pulled the pallet jack into the building.)

Anyway, the books are BEAUTIFUL. Even our lowest quality images printed very nicely.

Your printers and prep team did a great job. Cheryl Henson (one of Jim's daughters) saw the book today and she is thrilled with it. Please let everyone on the team know how delighted we are.

I know it was a long process — which began more than a decade ago when Jane Henson first saw your *Eudora Welty* book. The results were well worth the wait.

I hope you kept some copies — this is a great example of your work.
My thanks to the entire Friesens team.
Best, Craig

AMELUNA CLIMATE DETECTIVE AGENCY

Thanks so much for the excellent work in *Ameluna*. I finally received the box that was sent to my home and the books are beautiful. As a first timer I got a real kick out of seeing my art properly printed. Please let the entire crew know how happy I am with the results.

Frederic Du Chau

KUDOS - GRAVITY STEAM AND STEEL

We received our copies on Saturday. I would like you to know how pleased we are with the new edition. It is bright and well-bound; the paper is perfect for the text and illustrations. Please pass along our appreciation to everyone in the production line at Friesens. Thank you.

Graeme at Mountain Vision Publishing

KUDOS - AROUND WISCO..

"I'm so glad that I found Friesens and that you took on a newby client like me. Everyone I've worked with has been amazing. Even the guy on the binding machine that went far beyond what was necessary to explain how it all worked. It showed he cares about what he does. It's been a comfort knowing I'm in such good hands every step of the way. Taking the risks of creating a book and marketing it is scary enough. I'm glad I didn't have to worry about the printing process."

Thank you,
Cameron Gillie Photography

KUDOS - MY SILVER LINING

Isn't the book beautiful? You guys did such a fantastic job on this title. We could not be more thrilled with the final product; our author is equally over the moon. She was very excited to hold these in hand.

Thank you again for all your help bringing this project to fruition.
Brittany Griffiths, M Brown Books Publishings

KUDOS - EARLY CAMELLIAS IN LOUISIANA

WOWZA ! I am so pleased with the quality and service received through Friesens.

The printing, binding and finishing are all out of the park !

We made a good team and created something beautiful to share with the world. It has been a great opportunity working with yall. Too often in the rush of business life we fail to say "thanks" loud enough for you to hear it. But you can be sure that each of you is not taken for granted. Working with each of you was a real privilege, and I am deeply grateful for your good will.

A Million Thanks,
Chanler

FEATURE BOOKS



Publisher:
Boone and Crockett Club

Trim Size:
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Pages:
560



Publisher:
Rocky Mountain Books

Trim Size:
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Pages:
40



Publisher:
DC Comics

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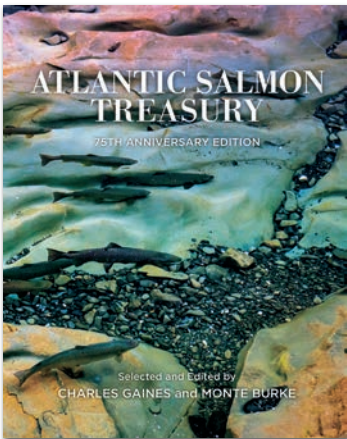
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Pages:
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Publisher:
Goose Lane Editions

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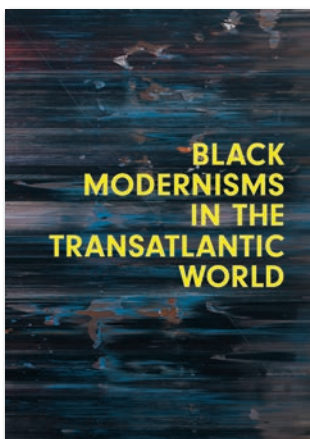
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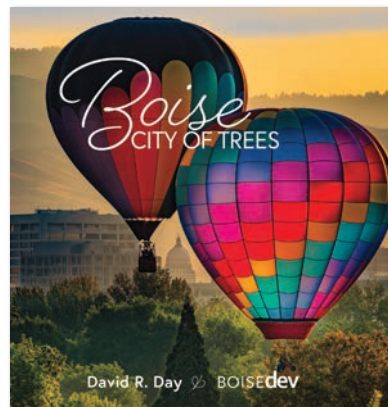
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National Gallery of Art

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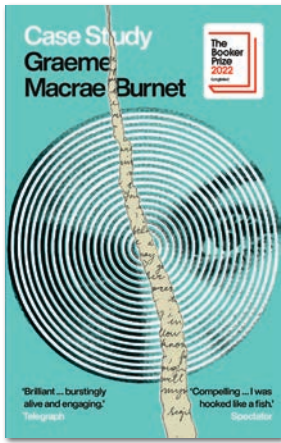
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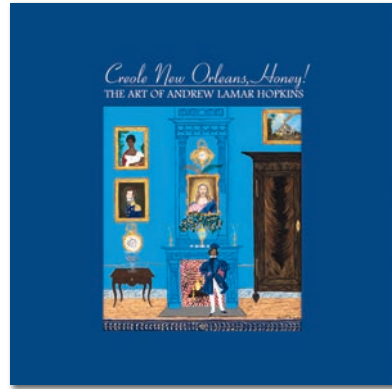
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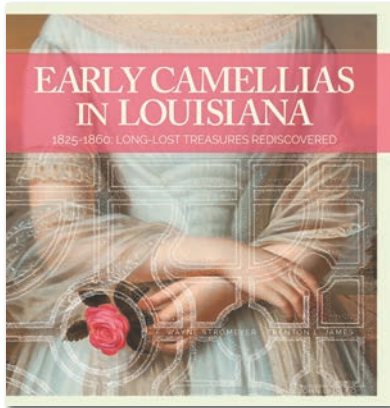
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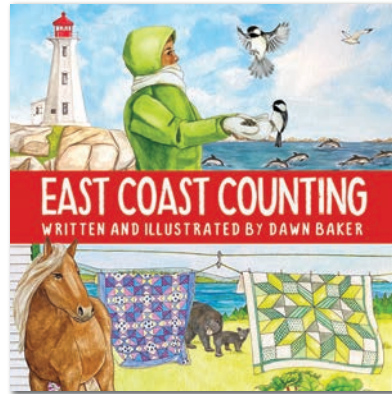
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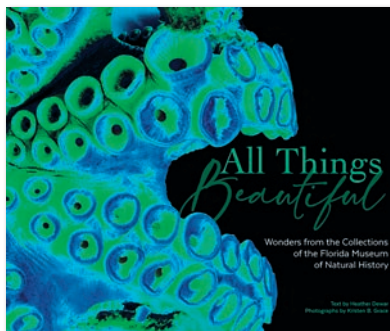
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Flanker Press

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Pages:
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University Press of Florida

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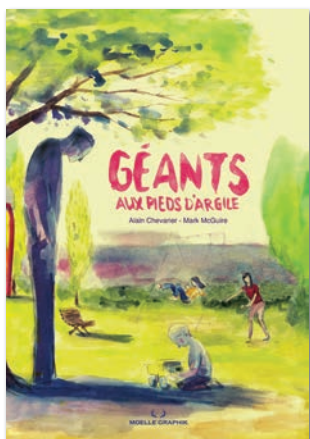
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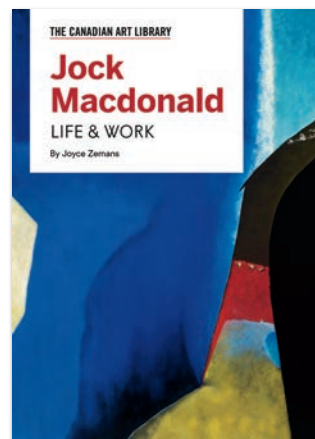
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Art Canada Institute

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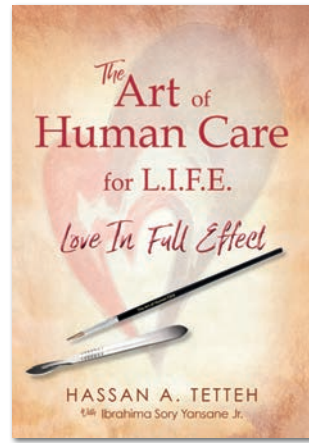
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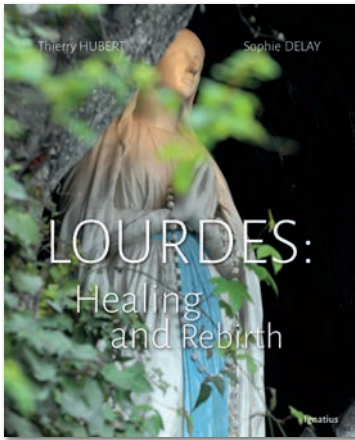
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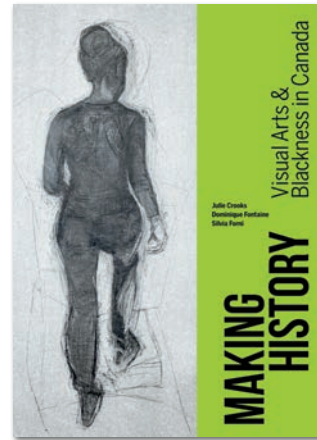
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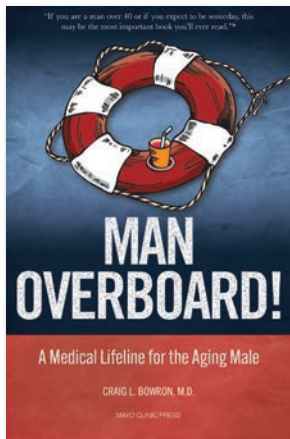
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Royal Ontario Museum

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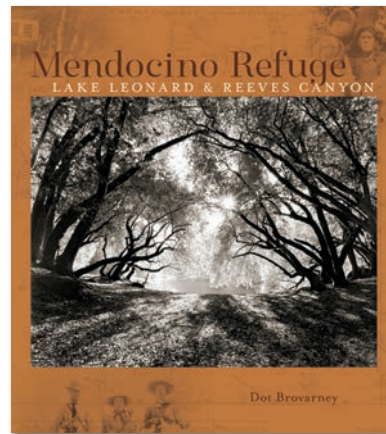
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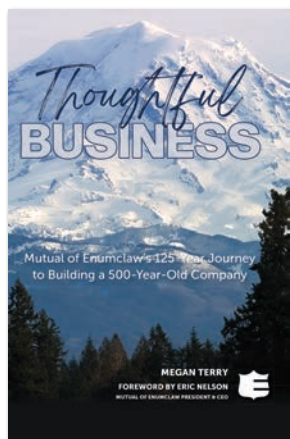
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Landcestry

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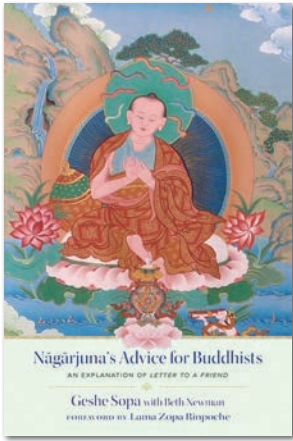
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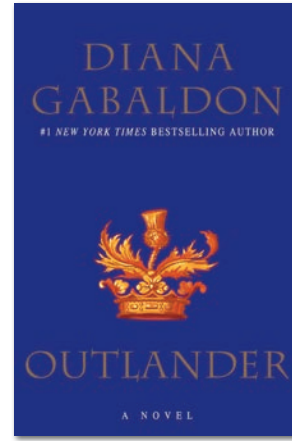
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Canada Ltd

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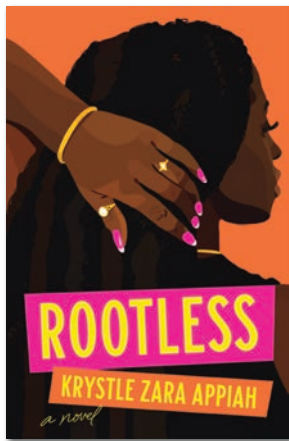
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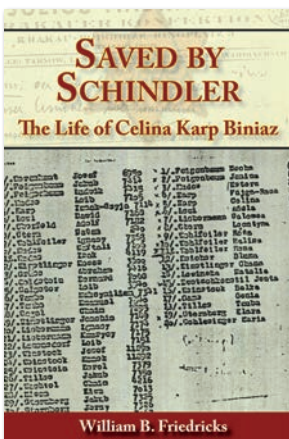
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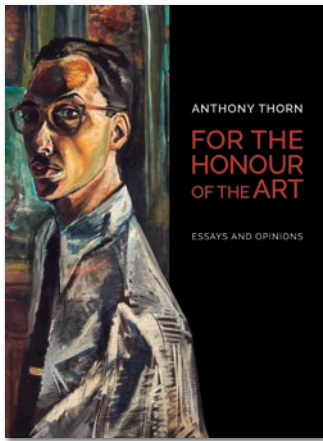
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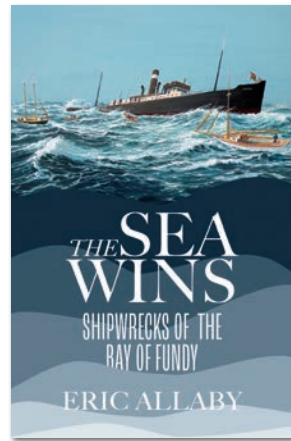
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Art Gallery of Greater Victoria

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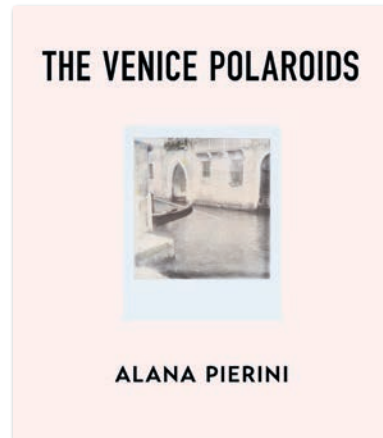
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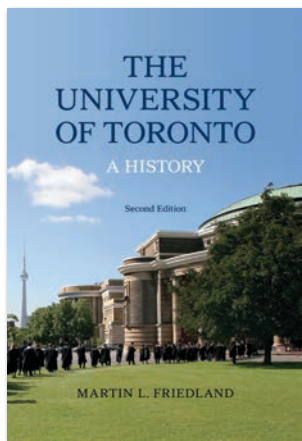
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Alana Pierini

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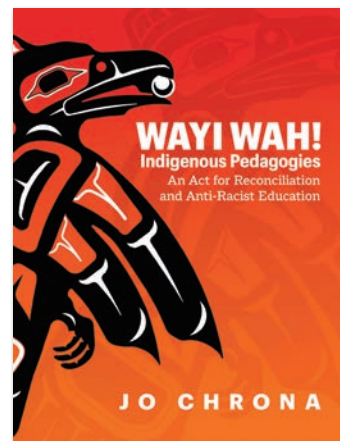
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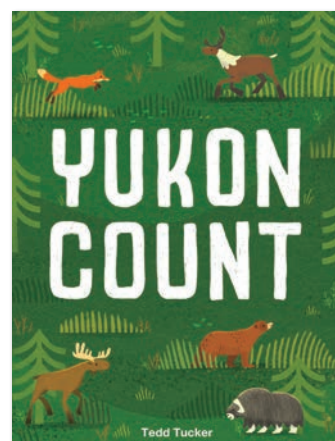
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Publisher:
One Smart Cookie

Trim Size:
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Pages:
96



Publisher:
Tedd Tucker Design

Trim Size:
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Pages:
24



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