



**Vladimir Gendelman**

*Founder and CEO*  
**Company Folders**

## **FINISHING** *and* **COMPONENTS**

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- 2 One Folder per Sheetfed Press:  
A Revolution in Folding**
- 6 Emerging Retail Trends and Their  
Effect on the Finishing Industry**

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 301 Brush Creek Road  
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 Phone: 412-741-6860  
 Fax: 412-741-2311  
 www.printing.org

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Editor: Joe Deemer

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Send manuscripts and news for potential publication to:

Kayleigh Smith, 301 Brush Creek Rd, Warrendale, PA 15086  
 Phone: 412-259-1747  
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 Email: [editing@printing.org](mailto:editing@printing.org)  
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*Vladimir Gendelman, founder and owner of Company Folders, saw an opportunity to fill a niche market for branded folders and turned it into a thriving business. Learn more about Company Folders on page 4.*

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# One Folder per Sheetfed Press

## A Revolution in Folding

By Joerg Daehnhardt, Vice President, Postpress, Heidelberg

WHAT'S HOT



It seems so simple: a sheetfed press yields net 12–15 thousand sheets per hour, and a typical folder can process 5–7 thousand sheets per hour (all speeds based on 16-page signatures, 8.5 × 11 in., and one folder operator). Count in some longer press makereadies and extended shifts on the

folder and the ratio is about two to three folders per sheetfed press.

As presses have become faster and more efficient (typically adding 20–30% productivity every four years), the answer in the finishing department was simple: just add another folder (typically a legacy folder). The notion was that there have been no major performance enhancements in folding in many years.

But nothing could be further from the truth. The latest generation of portrait-fed buckle plate folders run at speeds beyond 16,000 sheets per hour and offer automated makereadies along the way.

So what has changed to enable this productivity jump of 300% in just 12 years?

The whole folder system has been redesigned. From the feeder and the folding stations to the delivery (and even the automation and sheet control systems), nothing has stayed the same. The ultimate peak productivity is achieved, even if the feeding direction is changed from the traditional portrait orientation to landscape (or oblong)

Consider some of the following key innovations within the folder:

### Feeder

**Round-continuous versus pallet feeders, single sheet versus stream feeding.** The traditional round-continuous feeder remains a mainstay in the industry. However, the operator has to regularly tend to the feeder in order to ensure continuous production. Similarly, the operator has to remove folded signatures at the delivery. This limits the maximum speed of the folder because the operator has to be present at both the feeder and delivery.

Pallet feeders rise above this limitation. The operator simply moves in the pallet and runs the folder from the delivery, enabling higher speeds and allowing more time for quality control. The latest generation of pallet feeders even allows you to stream-feed the folder, just like a sheetfed press. Stream-feeding has one key advantage: while the linear speed is kept constant, the throughput of the folder increases by up to 50%.

### Folding Station

**Automation, stream-feeding, slitter shafts, pressing rollers.** The first change in the folding station is automation, both for rollers (setting of paper thickness) and plates (for format and folding sequence set-up). The automation is most important to speed up makereadies, which is particularly impactful if many different folding schemes on different substrates have to be handled. If the folding schemes are similar but the substrates vary, roller automation might be enough. Front- and rear-mounted slitter shafts (even double) allow you to prepare the subsequent folds with perfining and scoring knives. A double slitter allows for a wider range of scoring, perfining, and slitting applications and provides additional sheet guidance. Stream-feeding

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for all stations is now available as well, boosting throughput by up to 50%.

### Deliveries

**Designed for high-speed operation.** The latest generation of deliveries matches with the high-speed throughput for the latest folder generation. High-pile stacks and buffer space allow the operator time for quality checks and production optimization.

### Automation

**Touch screen controlled with visualization.** Touch screen control of a modern folder supports the operator in many ways during the makeready—not only by means of an intelligent folding catalog (that shows for each imposition how the sheet is folded), but also through a smart operator interface that guides the operator through the whole makeready.

### Sheet Control and Monitoring

Last but not least, sheet control and monitoring has caught up with the latest in science. Whether it's the pulsed air at the feeder, sensor-controlled infeed, venturi air controlled sheet alignment, sensors throughout the machine, or the comprehensive presets, the sheet is monitored throughout the machine, making production more stable and reliable.

### Summary

Folding technology has caught up with modern press productivity, and output has tripled over the last 12 years. Thanks to the modular availability of different feeders, folding stations, and delivery options, the configuration of a folder can optimally match the production volume of any shop all while replacing two to three legacy folders.

*Hundreds of printing entities small and large are sued every year for using basic technology such as QR codes, computer-to-plate systems, and digital ordering platforms and software.*

*Printing Industry News, Today's Business News, February 2017*

### 2015 Costs of Defending Against Non-Practicing Entities (NPEs) or "Patent Trolls"

Amount in Controversy	End of Discovery	Through Trial
Less than \$1M	\$358K	\$500K

\*per Association of Intellectual Property Legal Administrators

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# Company Folders

## Mastering a Niche

Vladimir Gendelman, Founder and CEO, Company Folders

SPOTLIGHT



*Keego, Michigan-based Company Folders has provided presentation folders, binders, and additional printed products for 14 years. A member of Printing Industries of Michigan, they have recently embraced a new social media marketing strategy coupled with a lifetime product warranty to attract and retain clients across all of their product lines.*

### **PIA: How has your company's history affected how you do business today?**

**V.G.:** I started Company Folders in 2003 because I saw a need that wasn't being met. A client needed branded folders for his business, but when I researched similar products online, there were none. I was sorely disappointed with the lack of options and realized the issue reached beyond my client. That experience inspired me to create a new niche in the printing industry with Company Folders. To this day, we launch new products and design options each year to give our customers the most variety and largest selection of folders.

### **PIA: Can you talk a little bit about your core mission and values?**

**V.G.:** Our mission is to provide the highest quality products and widest selection of design options to empower our customers to represent their brands with custom marketing materials. We back our unparalleled quality with a lifetime product warranty, the only one of its kind in our niche. We also value trust; we strive to treat every customer and employee with respect.

### **PIA: How have you fostered relationships with your best clients?**

**V.G.:** Our goal is to meet and exceed each client's expectations. While customer rewards are nice, we've

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[prnt.in/CFCaseStudy](http://prnt.in/CFCaseStudy)

### **Company Folders Website**

[www.companyfolders.com](http://www.companyfolders.com)

### **Presentation Folders Website**

[www.companyfolders.com/presentation-folders](http://www.companyfolders.com/presentation-folders)

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found that excellent service is the best way to build loyalty. Take this example for instance: a client ordered custom folders for visiting Japanese dignitaries, but a delayed delivery meant the folders would arrive *after* the client's event. Japanese culture highly regards paper and packaging, so the client feared their event would be ruined without the folders. We reprinted the order and shipped it overnight at our own expense to make sure the folders arrived on time. That's the type of service we strive to provide to every client, which fosters great relationships by building trust (See above for more).

### **PIA: What are some key services and experiences that differentiate Company Folders from its competitors?**

**V.G.:** We offer more folder styles and design options than any other printing company. We've also created a phenomenal user experience on our website. For example, our presentation folder page makes it easy for customers to navigate to the exact style they want, and it includes important tips for choosing the right folder, accessories, and design options.

### **PIA: Can you share a challenge that Company Folders has overcome?**

**V.G.:** Our early marketing strategy revolved around SEO. We built numerous links to create organic search traffic, which came primarily from Google. But in

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*The Company Folders mission is to provide the highest quality products and widest selection of design options to empower its customers to represent their brands with custom marketing materials.*

2012, Google updated its algorithms to examine link quality—not just quantity. The new algorithm classified many of our links as “unnatural” and penalized our search rankings. Our site traffic dropped by two-thirds, nearly bankrupting the company. We switched to social media and content marketing to recover and never looked back. Social media marketing especially has produced great results; we now have tens of thousands of web followers and a reputation as a thought leader in the printing industry.

**PIA: What accomplishment(s) is Company Folders most proud of?**

**V.G.:** Since its inception, Company Folders has had the best website in the presentation folder niche. We’ve maintained this role for 13 years, all the while driving our industry’s online innovation forward. Our website has made us a trusted choice for Fortune 500 and other companies. As a result, we are now one of the fastest growing private companies in America, with rankings on the 2015 and 2016 Inc. 5,000 lists.

**PIA: What makes Company Folders a great place to work?**

**V.G.:** Each employee is an expert in their field. It’s a great environment for experienced employees to contribute without pulling someone else’s weight, while newbies can come in and learn from some of the best minds in their industry. We trust each other and work hard, but we also have fun together. We celebrate birthdays, cheer for each other’s milestones, and go on group outings to cool venues. And as an added bonus, we offer great benefits, educational resources, and flexible schedules.

**PIA: What does the future hold for Company Folders?**

**V.G.:** We plan to offer more folders and design options and to continue creating innovative, cost-effective ways to deliver our products. We have a good thing going right now, and we plan to keep it going as we transition to our new workspace. We’re very excited to move into our new headquarters in the heart of downtown Pontiac, a cool and vibrant urban center with all the amenities a booming city has to offer.

# Emerging Retail Trends

## And Their Effect on the Finishing Industry

By Valerie Price, Director of Business, Coyne Graphic Finishing



What is happening with retail, and how do finishers fit into this new landscape? We have all heard about the brick and mortar stores that have vanished already in 2017. You may wonder what exactly this means for the finishing industry. It means that things are changing, again.

cutter to complete projects within the tight deadlines of today's market.

Direct print to corrugate, styrene, PETG, and PVC materials offer a stronger, longer lasting display that can weather outside conditions as well as withstand longer periods of time in stores. The downside is it can be rather "rough" looking with flutes that show through the print. For a product that has a sleek, finished look and feel, mounting the press sheet to a substrate is still the best way to shine. Although, digital printing has advanced to the point of having striking color while being able to print to almost any substrate.

### More and More Digital

Digital short runs with "faster" turn times are the new norm, for now. Marketers are thinking up elaborate new designs to entice consumers back into the retail world. Permanent signage that is more durable with multidimensional effects and a longer lifespan has become very popular. Direct print to unique and durable substrates has been growing in the screen print and digital grand-format arena. Did I mention that they wanted it yesterday?

Digital, digital, digital... this is where it's at in 2017! Many printers are installing large digital presses and catering to an entirely "new" design and feel within the industry. Finishers like Coyne are poised to come along for the ride. We have made many strides into the digital frontier by being prepared on this new front as a leader among finishing suppliers. There are new, faster, and more advanced digital machines that are arriving on the market. Digital printing will reach 2,000 to 3,000 sheets per hour compared to the 50 to 100 per hour being seen right now. This "new" revolution in speed and performance will make some other forms of printing obsolete and inefficient within the next few years. Printers will need the expertise of a skilled die

### Cutting Costs

Sample tables are often used for production runs with great inefficiencies. Let's be honest here, anything over fifty sheets should be die cut. The cost of labor, time, and burning up a motor is just too large a risk to squabble over the cost of a die. This is especially true when you are trying to run production of a piece that is at the upper limits of the table size. The quality exchange between sample tables and traditional die cutting is really no comparison. With a sample table, the creases and cut scores are not crisp and often ineffective, and there is also the overcut from the drag knife. With traditional die cutting, the "stamping" effect allows for a crisp, clean cut as well as functional creases and cut scores.

### Durable Displays

Long lasting "durable" displays with or without multidimensional effects bring into play heavy styrenes, acrylic, PETG, and expanded PVC that can be heat bent and finished with polished edges. These can be cut on a router, die cut, or for certain materials they can be laser cut. Retailers are looking for displays that last longer with fewer changes throughout the year. Many of these




displays fall into the category of “durable”, in that they may only need one component changed instead of the entire display.

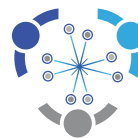
### Get on Board for Projects ASAP

As manufacturers in today’s economy, it is our priority to keep the client happy and coming back for the next project. To do this we need to be proactive in anticipating their needs as well as saving them money. This means being at the table at the time of conception to help lay out the press sheet and get the best yield during the finishing process. Expenses can often be avoided by the printer by working in partnership with the finisher. Make sure that the finisher is aware of sheet size, layout, coatings, and everything else before the job is printed. Certain projects, for example, cannot be laminated if they are coated, and the same goes for mounting to certain substrates.

Visit [www.coynefinishing.com](http://www.coynefinishing.com) to learn more about Coyne Graphic Finishing.

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# Digital Finishing

## A Powerful Catalyst for Service Differentiation

By Joe Deemer, Editor, *Printing Industries of America: The Magazine*



It's not hard to see why even some of the staunchest "big iron" holdouts started coming around to the idea of a digital press (or two) on their shop floors—or even finding them a room of their own. But the benefits of these machines are going far beyond the versioning,

variable data, short-run, and wide-format benefits that made "hybrid printing" such an attractive option. Now some of digital's most compelling value propositions feature prominently in the postpress arena.

### Metallic and Special Effects

Just three years ago, Printing Industries of America recognized an InterTech™ Award recipient for its cutting-edge use of effects on a variety of substrates. The Scodix Metallic™ process allowed printers to add gold, silver, bronze, and a myriad of additional metallic enhancements to printed products in a single pass. In addition to metallic effects, the technology allowed for embossing, the creation of various textures, and polymer effects.

Because the technology didn't require dies, plates, and additional chemicals and solvents, printers could use the technology to offer clients quality finishing options in-house at a reasonable price.

Since receiving their InterTech Award, Scodix has continued to innovate and improve their metallic effect finishing options. At the same time, other digital press manufacturers are also developing advanced finishing solutions.

The Landa Group's Metallography technology caused a stir at drupa last summer. Famous for their use of nanotechnology in inkjet presses, Metallography represented a foray into the finishing process.

Waste of valuable material has always been a top concern—or even a prohibitive factor—for metallic finishing jobs. Thanks to the company's proprietary NanoFlake™ metal, this technology boasts a zero-waste process that would cut the cost of using metal effects or embossing significantly.

While Landa developed Metallography, ALTANA recently acquired the technology and hopes to bring it to market in the next few years.

### Can Finishing Open the Door to 3-D?

Naturally, metal embossing isn't the only finishing activity that creates waste. Another recent InterTech recipient, Highcon, has decided to take full advantage of that "problem." Highcon already had a digital cutting and creasing solution available—the Beam—but they decided to take it a step further with the inclusion of a 3-D modeling module.

This optional module allows users to build 3-D models and molds of a size and scale that would be cost prohibitive if starting "from scratch." Printers can use the equipment to make models from makeready waste and molds from model waste. Long story short, none of a printer's most costly material (paper) needs to be consigned to a bin.

### Summary

These are just a few examples of how graphic arts vendors are "pushing the envelope" (sorry) in the finishing arena. As with all technology advances, the acceleration of such innovations promises incredible advances to come. Buckle up.

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# 2016 Robert F. Reed Technology Medal Winner

Buck Crowley, Buck Automation, Int.

Q&A



*Buck Crowley is the recipient of the 2016 Robert F. Reed Technology Medal, recognizing outstanding engineers, scientists, inventors, and researchers in the graphic communications industry. He has developed more than 65 commercially successful products for the print industry and has been awarded more than 75 United States patents.*

*His contributions to the field of inline finishing, waste reduction, and print automation total more than \$1 billion in sales.*

**PIA: How did you choose the printing industry for the focus of your work?**

**BC:** The fact that my father was a printer didn't hurt. I was always a tech guy but I went back to have my father teach me printing as his apprentice. From there, my ideas grew.

**PIA: Is there any particular experience that stuck with you in your father's shop?**

**BC:** My father's training taught me enough that I could then approach master-head-pressmen with useful questions. But it soon became clear that printing was a "graphic art" and craft with a touch of sorcerer's magic at that time. This realization is what has driven me to automate the process.

So about 30 years ago, I had computerized most of the web press controls, (splicer, infeed-tension, register, ink keys, ink/water balance, dryer draw, and cutoff). All these on-press computer controllers were installed with a phone modem, so we could remotely monitor and control all the important elements on many production presses from my desk. Today this is known as IIOT (industrial Internet of things). With

this technology, we could make changes remotely and see how it affected the rest of the process.

We could make measurements and adaptations that eventually allowed us to create autonomous controls. We also electronically tied in the weighing of the waste, which let us collect management status and cost information. On the splicer and log-stacker, we pioneered barcodes that allowed us to connect to roll inventory and finished goods control.

**PIA: Where do you see graphic arts finishing processes heading in the next few years?**

**BC:** I was fortunate to be involved in pioneering inline finishing on high-speed webs. This would initially require 10 to 30 people at the press gathering product. It has taken me 30 years to develop a Traying-On-Press-System (TOPS) that, in conjunction with inkjet and inline finishing, turns a large web press into an automatic mail factory with minimal manpower and maximum productivity. This has been in place with book production for many years, but direct mail is growing and is the biggest print market.

Graphic arts inline finishing processes are significant because they make printing more appealing to the media buyer, and we can increase our share of the media advertising budget. Inline finishing shortens the turn time, eliminates the touchpoints, and reduces waste—all things our customers want.

**PIA: How do you formulate your ideas?**

**BC:** My designs reflect the operator's experience. I traditionally would, and still do, stay overnight in a plant just so I can be there on second and third shift. People who have to work at night are more self-reliant and creative because they are relatively unsupervised. Also, I could not automate something I've never done myself. I was never a really good machine operator, but

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after experiencing the bumps, bruises, and torn-up shoes, I was able to see what processes in the workflow needed improvement.

**PIA: Why do you do what you do?**

**BC:** Some people may say that automation takes jobs away, but my reasoning is two-fold. We have the lowest unemployment and the highest use of automation numbers right now. With the advent of technology, we make improvements to the working conditions. A backhoe replaces dozens of people with shovels doing backbreaking work. A backhoe isn't taking away from the people. It's doing something more efficiently that people shouldn't be doing.

**PIA: What's next for you?**

**BC:** There is still much work to be done. I see a problem and go after it. Organizations like PIA that recognize the need for innovation are important to the industry. Awards like the Reed Medal and InterTech™ Star add validity and draw focus on the fact that the work of an inventor is never complete.



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# Dynamic Ratios

## A User Guide

By Tai McNaughton, Economist, Printing Industries of America



Imagine what could be accomplished if your company's yearly profit rates were 10% of your annual sales. The harsh reality is that the average printing firm struggles to turn a profit of 3% of annual sales. That means leading printing establishments are averaging profits three times greater. But why?

Enter the *Dynamic Ratios*, the premier financial benchmarking tool of the printing industry. Financial benchmarking allows for evaluation of company operations and compares them to industry standards. Analysis of a firm's bottom line is vital for pinpointing strengths and weaknesses.

### Business Application

Comparing a firm with similar companies enables informed decisions about which operations should be maintained at their current level and which should be improved upon to reach profit objectives. New this year in the *Dynamic Ratios*, section three of each volume provides a quartile graph showing markers for the median, lower quartile point, and upper quartile point. If a standard quartile graph is applied to tests scored out of 100%, the median represents a 50% score. A score of 75% means that one is doing quite well and better than 75% of peers. Anything over 75% corresponds with performing at the top of the class.

Now, let's say we want to look at income before taxes as a percent of sales. Additionally, we are going to hypothetically assume that the lower quartile point is -1%, the median is 3%, and the upper quartile point is 5%.

Our data shows that 25% of respondents stated that their income before taxes was less than -1%. That means that a large number of firms are operating at a loss. On the other hand, the average printer had income before taxes at 3%. Even better, 25% of respondents stated that their income before taxes was greater than 5%. In terms of application, the following shows a breakdown for what the results mean.

- Greater than 5%—Keep up the great work!
- Between 3% and 5%—You're doing OK, but look into how you can improve.
- Between -1% and 3%—You have a lot of room for improvement.
- Less than -1%—You need to improve or you risk losing your business.

In addition to this new section, the *Dynamic Ratios* still contains information on all firms as well as profit leaders. The industry's profit leaders are those printers performing in the top 25% of profitability. Since a firm's objective is high profits, we suggest comparing your firm's financial data with profit leaders.

### Dynamic Ratios Application

The next step is to calculate comparable numbers. It is absolutely critical to know the correct terminology for what went into a particular ratio. For example, when calculating people costs, it is important to know where a customer service rep is classified (FYI: They would be included in General Production Wages).

Printing Industries of America offers a user's guide that gives full definitions of the questions asked. The guide is incredibly helpful when determining what goes into particular people costs and material costs.

Now that information is comparable for a variable, take your own number for that variable and divide

it by your firm's sales amount. To go back to our income-before-tax example, if a company's income before taxes is \$500,000 and their annual sales were \$6,000,000, their ratio is 0.083 or 8.3%—a profit-leading company according to the example from before.

### Analysis of Ratios

Although no single ratio by itself is enough to change management policies or operating procedures, analysis and comparison to other financial indicators may point to deviations from goals or expectations.

Individual ratio results may pinpoint a problem area in your operation or even highlight a profitable cost center, but individual ratio results don't provide in-depth financial information. Each should be analyzed with other ratios and facts concerning your company.

For example, in examining your firm's income statement, you may find increases in your percentages for depreciation expense and interest expense—increases that may seem alarming at first. An analysis of the balance sheet, however, may show that such alarm is unwarranted.

Top management may have long-range profit planning goals that should be factored into the analysis. There may have been a plant expansion (increase in assets) funded through debt financing (increase in liabilities). A slow, outdated press may have been replaced by a new, more efficient one. Deeper analysis of the income statement may show the company's income taxes are lower due to increased depreciation on the new press. Do not take one ratio out of context. Make analysis broad enough to consider all results.

### Summing Up

Your firm and its operations are not static. Analyzing your ratios over a period of time may show trends and movements in your expense and profit picture that require some action. If action is taken, monitoring ratios on a regular basis will help show if the actions were effective and appropriate.

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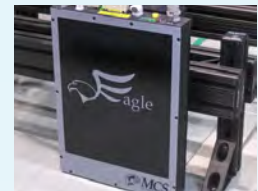


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# Fine Print

## A Career Designer's Take on Creating Award-Winning Work

Rick Brooks, CJE, Creative Design Manager, Jostens

SOLUTIONS



For the last 30 years, I've worked as a creative design manager at Jostens, a leading provider of publications, jewelry, and consumer goods serving the K-12, college, and professional sports markets.

In that time, I've seen a great deal of change in the publishing world. But through

all that change, something has remained the same: winning entries of Printing Industries of America's (PIA) Premier Print Awards have always been attractive, well-printed, and expertly bound.

Of course, it's tough to compare a book of today to one published in 1990; the quality of print is so much higher now, and multicolor presses and direct-to-plate technology have proven revolutionary in the publishing world. In many cases, the final print product is as good as or better than the original.

Jostens is proud to have a bevy of Bennys, Awards of Recognition, and Certificates of Merit. We're even prouder that many of our customers have been recognized with Premier Print Awards.

### Submissions

There is a great deal that happens prior to entries being sent to PIA. I've managed Jostens' entries for many years, and I work with each of our print facilities' customer service teams to include their best publications. Months prior to the entry deadline, nearly 300 college and high school books arrive at my door, each critiqued and evaluated for the characteristics of a perfect entry. Selecting the final entries is an arduous task. Every detail is considered, from cover to cover—the methods

of creation, visual impact, level of difficulty, precision, paper type, and press techniques. On average, Jostens submits 20–30 final entries to PIA annually.

### The Selection Process

Several factors contribute to the selection process. It's crucial to consider the look of the book—looks do matter. Anyone who has worked with graphic design or advertising knows that. Regardless of how good the content is, if it's packaged poorly, it's perceived poorly. In this case, you *can* judge a book by its cover.

It's also important to consider more than just the print quality of the piece. Eye-catching photography also plays a big part, so color correcting is key. Print quality must also remain consistent. If the first signature of a publication looks great and the third is out of register, the entire publication will fall short. Also, text should never fall off the pages, and photos should never be bitmapped. And as for the binding process with head and foot bands, spines that are rounded and backed and end sheets that are aligned perfectly make a huge difference.

### Sharing the Knowledge

I'm very fortunate to actually work with and help many of Jostens' colleges and high schools with the design portion of their projects—creating page concepts that will work with photos and text, and helping with theme and cover design. Theme is not unique to yearbook publishing but it's handled very differently, with both visual and written aspects in mind.

For most non-yearbook publications, however, theme is very visual and most often easy to grasp. Yearbooks are about students, a specific school, and a unique year. The entire design process has to always focus on creating a project that meets the needs of the students

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and school while also relaying the conceptual theme in an attractive and understandable manner.

Additionally, a cover concept is a huge part of any project. The goal is to introduce the school, the year, and the thematic process. Methods really do matter. Based on the feeling a client is trying to convey, the correct materials must be used. Traditional concepts are usually best conveyed with traditional materials, like leatherette with embossing and silkscreen ink for detail. Contemporary ideas might best be created with a lithographic approach.

### **An Artistic Process that Works**

Jostens is proud of its cover creation process. Our embossed covers use high-quality dies that are created and carved into brass. After the design process, one of our award-winning artists finalizes the design and selects the perfect method to produce a beautiful piece which is then roughed into a brass plate and hand carved. The hand creation method our die cutters use creates a remarkable product. Looking at a die is very much like looking at a low relief sculpture. When cover material is pressed into the die, a beautiful piece is created. Color can be applied to the embossing, and when they are antiqued, a unique form of art is created.

Schools like Harvard, Yale, Cornell, and the U.S. Military and Naval academies have used multicolor applications on dies with such a high level of realism and detail that they are regarded as true pieces of art. Materials can also be heat stamped with detail dies to give a beautiful look of color branding. This makes for a look that is very unique and can even represent photographic images in a way that, again, is more like fine art.

Lithography is very common in the cover world, but for yearbooks, it's sometimes difficult to classify as merely lithography. Custom dies can be embossed in perfect registration to printed images, making art or photography come to life. Printing on fabric or even flashy metallic paper brings an entirely new look to printing. Liquid spot lamination and UV gloss treatments can make specific areas jump, while thermal, glow-in-the-dark, and neon inks can add to that. Every cover type can also be laser cut with incredible precision, leaving art to appear three dimensional.

### **Parting Thoughts**

I always tell the schools that the little details might be what takes their book to the next level. Head and foot bands give the book a finished look. Gloss UV coating on book photography can give a totally different appearance. Selection of the correct paper to show the correct color can be the choice that seals the deal. Specialty techniques like gilding or edge painting, if appropriate, can add something very special to any project. In many cases, simple is better, and clean design with white or black backgrounds shows off photography so much better than random art or full-color backgrounds.

The PIA Premier Print Awards recognize outstanding publishing from start to finish. An award from PIA says a great deal about a publisher. It also recognizes greatness in a client. I believe that competition of this type makes the entire process better, and that working toward a Benny makes a publication and a publisher better—and that is a win in itself.

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# Beyond a Statue or Plaque

## Why Philipp Litho Values Award Competitions

Stacy Buening, Executive Vice President and General Counsel, Philipp Lithographing Co.



In an industry facing widespread consolidation, top-notch competition, tighter deadlines, lower margins, and advances in technology, the unique niche in large-format printing that we at Philipp Lithographing Co. once enjoyed is becoming more crowded every day.

As we strive to continue to exceed our customers' expectations and maintain our reputation for excellence, we have quickly become an "Insti-Print" shop for large-format, and we are finding ourselves working faster, harder, longer, and smarter. In the midst of lightning-fast production and busy press schedules, we get lost in the details of every job ensuring that each aspect of the job is perfect. As a result, we often lose sight of the big picture: the quality product we are producing, the team effort it's taken to achieve such quality, and the resulting satisfaction and pride of our customers and their customers as their project is rolled out into the marketplace.

When we participate in PIA's Premier Print Awards competition and our regional Great Lakes Graphics Association (GLGA) Graphic Excellence Awards competition, we slow down each spring—if only for a moment. We review and reflect on what we have produced during the year and select those projects which best capture and exhibit our commitment to quality, innovation, and technology.

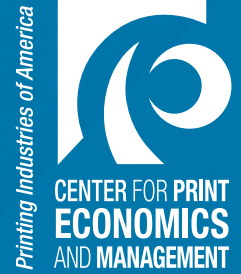
Then, in late spring and summer, when we receive the winners packets announcing our successes and industry recognition from the Premier Print Awards

and the Graphic Excellence Awards, a renewed sense of pride surfaces from both our customers and Philipp Litho. It is widely accepted that PIA and GLGA (being one of the largest local print industry associations) represent the voice of the print industry, and both the Badger Award (at the local level) and the Benny Award (at the national level) are much-coveted. They exemplify the best of the best in a particular print category. Competing against hundreds of top printing companies, we have earned both Badger and Benny Awards in the point-of-purchase and large format print categories, and it is an honor for Philipp Litho to be included in such a prestigious group of printers.

Our customers also place great value on the recognition from PIA and GLGA and are eager to display our awards in their facilities. They often ask us to provide additional awards for their customers. These awards are tangible evidence of our partnership with our customers, and they validate our customers' confidence in Philipp to produce a high-quality product.

Receiving awards from the Premier Print Awards serves not only as evidence to our customers and the industry of our capabilities and commitment to quality, but it boosts our employee morale. Our employees' excitement surrounding our award recognition is unequivocal. They feel as though they are part of a winning team; that experience and the objective recognition from the Premier Print Awards is unparalleled and invaluable in creating a sense of community within Philipp Litho.

Thus, every year as the deadline to participate in the Graphic Excellence Awards and the Premier Print Awards approaches, we anxiously review the year's projects hopeful that one of those will be worthy of a Benny.



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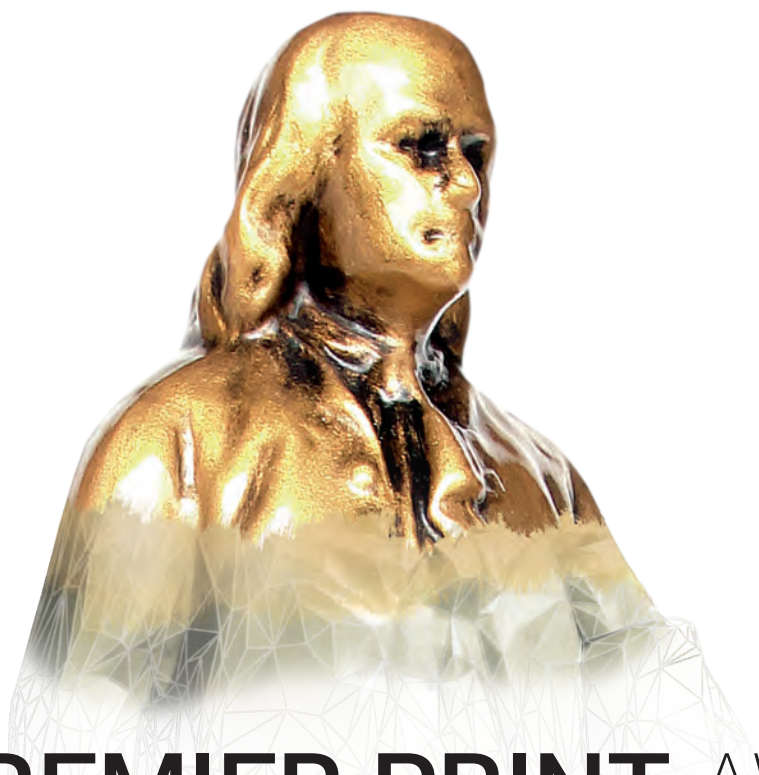
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