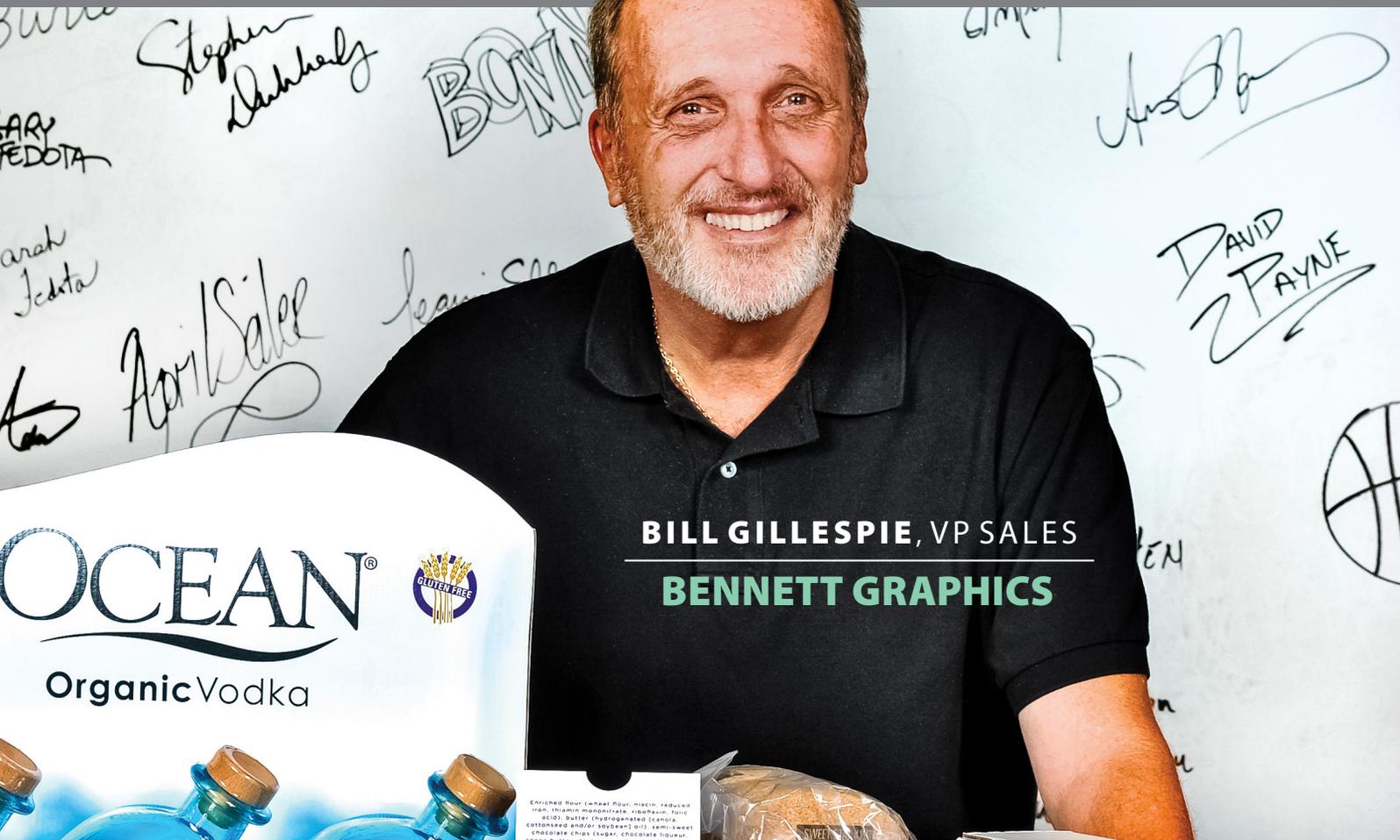


# MAG THE MAGAZINE

TECHNOLOGY • S • RESOURCES



**BILL GILLESPIE, VP SALES**

**BENNETT GRAPHICS**



Enriched Flour (wheat flour, niacin, reduced iron, thiamin mononitrate, riboflavin, folic acid), Butter (hydrogenated [contains trans fat and/or soybean oil], semi-sweet chocolate chips, sugar, chocolate liquor, cocoa butter, dextrose, milk fat, soy lecithin, natural flavor, vanilla), allulose (low-calorie sugar\*\*), sugar, brown sugar, eggs, rolled oats and less than 2% of the following: vanilla extract, leavening (baking soda), salt, corn starch and soy lecithin.

Produced on equipment that may also process soy, wheat, eggs, milk, fish, shellfish, nuts and tree nuts.

Nutrition Facts	
Serving Size 230g	
Amount Per Serving	
	% Daily Value*
Total Fat 1g	2%
Saturated Fat 0g	0%
Cholesterol 0mg	0%
Sodium 10mg	20%
Total Carbohydrate 15g	3%
Dietary Fiber 1g	2%
Sugar 10g	20%
<b>% Daily Value are based on a diet of all things sweet.</b>	
allulose 2g	4%
Calcium 2%	4%

\*Allulose is a low-calorie sugar that has no impact on blood sugar levels. Allulose adds a gram of sugar per serving.



july 2016 | vol 8 issue 6 | \$15

**EXPANDED GAMUT PRINTING FOR EVERYDAY USE**

**BENNETT GRAPHICS: DON'T JUDGE A PRINTER BY ITS COVER**

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# MAG THE MAGAZINE

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Tips and tricks on how to effectively facilitate a brainstorming session.



# EXPANDED GAMUT PRINTING

## FOR EVERYDAY USE

*Abhay Sharma, Professor in the School of Graphic Communications Management, Ryerson University*

The Printing Industries of America (PIA) Color Conference in Phoenix in December of 2015 was a buffet of expanded gamut software, tools, and technologies. In sunny Arizona, there were solutions for expanded gamut printing from Heidelberg, Esko, Xerox, GMG, CGS, and PANTONE. Here is an explanation of this new revolution in expanded gamut printing and an update of the latest developments in this area.

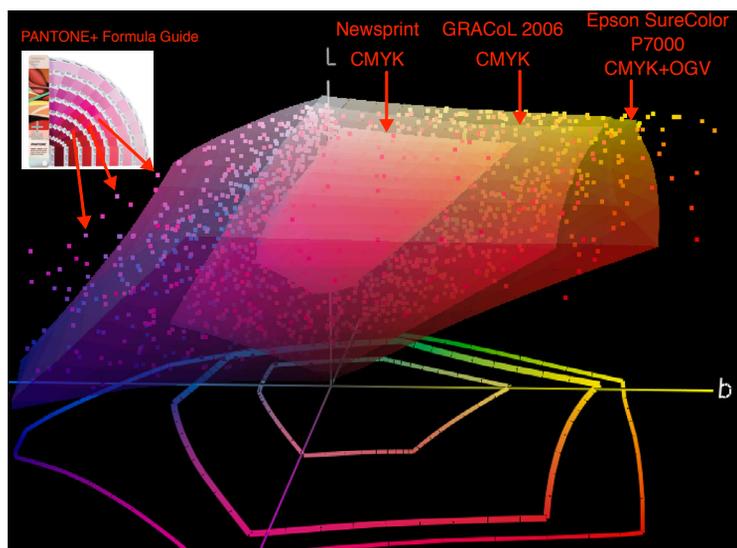
In general, we have printed for a long time using four process colors—CMYK—and when a customer needed something more colorful, we created a separate spot channel plate and ordered ink or requisitioned it from the in-house mixing lab. This is the way we have worked for many years in offset and flexography. In this type of usage, the spot color channels did not expand the overall gamut per se; they just sent some colors to separate plates or printing units.

Expanded or extended gamut printing is a paradigm shift in terms of color and color gamut. In expanded gamut printing, we move from four-color printing to five-, six-, or seven-color printing. For example, the new PANTONE+ EXTENDED GAMUT swatch book is printed using CMYK plus orange, green, and violet (OGV). The Xerox iGen5 has a fifth toner station and can extend the color gamut with CMYK plus orange, green, or blue (OGB). (See Pazazz Adds Xerox iGen 5 First—<http://www.printaction.com/installations/pazazz-igen-3436>).

We can create an ICC color profile for this extended gamut process and analyze the extent of the expanded gamut using color management tools. One indicator of the increase in gamut size and volume is to assess how many more spot colors can now be accurately reproduced by the mix of the CMYK+OGV ink set. The big advantage is that we can reproduce many more spot colors without using separate spot color printing! In other words, we do not need to make spot color plates and order spot color inks to accurately reproduce many spot colors. Expanded gamut printing is especially applicable to printing processes like digital presses (xerographic) and production inkjet that traditionally have not been able to use custom spot colors. Cary Sherburne at WhatTheyThink likes to call this “fixed color palette printing.” Only the most colorful of spot colors used by the most exacting and high-paying client would now warrant the traditional treatment of making a separate plate and ordering a spot color ink.

In an extended gamut printing process, many more spot colors will now be in gamut of a seven-color process. An important new requirement is that software tools need to give you an indication of the accuracy with which the process can reproduce any given spot color. Every color management vendor at the PIA Color Conference was showing new software tools that enabled users to gauge the ability of their seven-color workflow.

The new world of expanded gamut printing also needs to consider proofing. We may need to create inkjet proofs for the customer. The inkjet proofer must be able to accurately proof the CMYK+OGV press sheet. An inkjet proofer does not need to have exactly the same OGV colorants as a press, but it does need to have the ability to print the increased gamut. For example, the Epson Stylus Pro 7900 has CMYK+OG, while the new Epson SureColor P7000 has CMYK+OGV to try and keep up with a CMYK+OGV press. It may be non-intuitive, but there is no requirement for the inkjet proofer to have cartridges that match the units on the press it is trying to simulate. An inkjet proofer can use any inks as long as it can create a sufficient color gamut to proof the press colors. Remember, we have never insisted that the CMYK press ink matches the CMYK inkjet ink! Color management is perfectly able to take care of the color matching process across



**Figure:** The small squares are the 1800 PANTONE+ spot colors. Different print gamuts are shown by the larger and smaller volumes in this  $L^*a^*b^*$  diagram. It is clear that nearly 90 percent of spot colors are within the gamut of a CMYK+OGV process. The vast majority of spot color jobs would never need a separate spot color plate if we are using a CMYK+OGV print process.

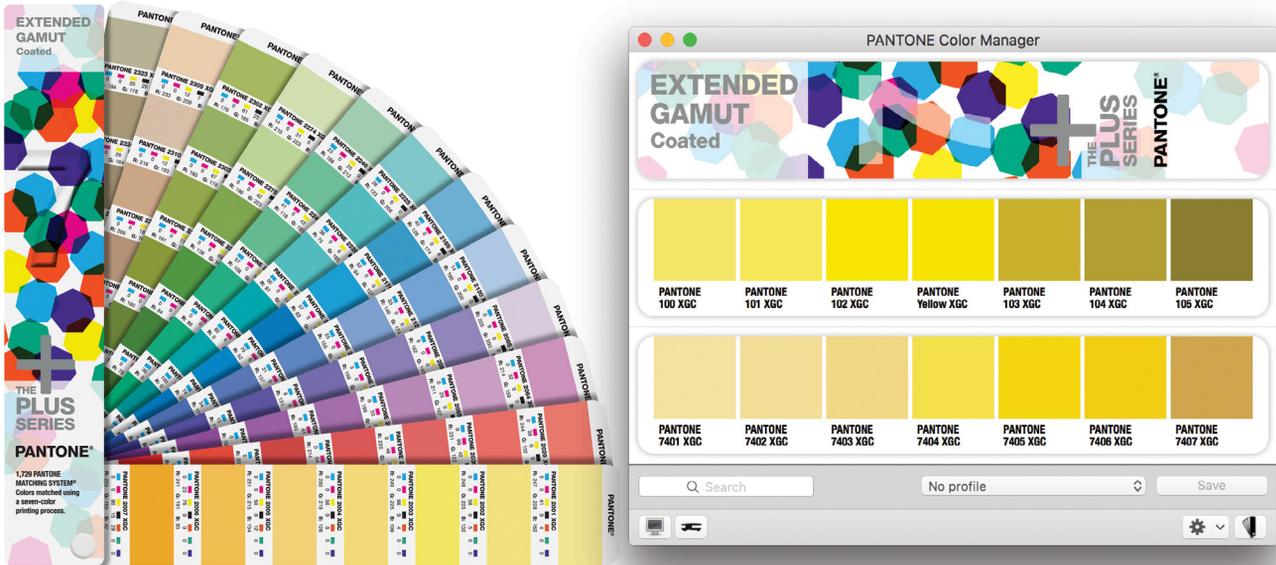


Figure: The PANTONE+ EXTENDED GAMUT swatch book shows what spot colors would look like if reproduced in seven colors (CMYK+OGV). The very useful \$49 PANTONE Color Manager software (right) comes free with purchase of the swatch book.



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Gamut Extension Tool

Pantone selector
About the tool
Feedback

Enter the Pantone Plus color you want to match. PANTONE 109 C

	Greater visible difference will be seen between print and Pantone Plus switch; acceptability will vary by job and client.	Visible difference will be seen between print and Pantone Plus switch; acceptability will vary by job and client.	Visible difference may be seen between print and Pantone Plus switch; acceptability will vary by job and client.	Accurate match; differences are generally minor and acceptable.	Very accurate match; generally accepted by industry professionals with color experience.
Orange	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Green	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Blue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
CMYK	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Figure: Ryerson University recently rebranded with a new logo (lower graphic). The branding czars stipulated the new cleaner yellow to be PANTONE 109 C. Using the Xerox iGen5 with CMYK plus added orange, we could create a “very accurate match” as predicted by the free online Xerox tool—xerox.com/gamut. Try out your spot colors to see how they would benefit from expanded gamut treatment.

printing systems with different colorants - as long as the proofer has a gamut that is bigger than the press it is trying to simulate.

There are dual pressures on commercial printing today—to improve (increase) color gamut and reduce costs. Using an expanded gamut set meets both of these requirements. It is more economical to use an expanded gamut ink set rather than performing a washup of spot colors for individual jobs. We are likely to see increased use of expanded gamut tools and printing in all areas of commercial offset and flexo package printing. We have already seen installations of

digital presses with an expanded gamut toner ability. Based on the tools and technologies coming to market from all the major companies, expanded gamut printing is here today and will be growing tomorrow.

### About the Author

**Abhay Sharma** is a Professor in the School of Graphic Communications Management, Ryerson University. Sharma is currently on sabbatical from teaching duties while he works on his latest book—*Understanding Color Management, 2nd Edition*, Wiley, 2017.

# BENNETT GRAPHICS

## DON'T JUDGE A PRINTER BY ITS COVER

Kayleigh Smith, Manager, Marketing, Printing Industries of America

As the adage goes, don't judge a book by its cover. Bennett Graphics from Tucker, Georgia knows this very well.

"If you weren't looking closely, you'd think we're just a 50-year-old commercial printer," said Bill Gillespie, VP of Sales at Bennett Graphics. "But if you open the hood, you'll see that our company culture is an extension of everything we create."

In 1967, Bennett Graphics started as a small family-owned print shop in a garage. In the 1990s, a move to Tucker, a relationship with Hewlett Packard, and a push from their customers transformed the company into the innovative, four-color process printing plant it is now.

Today, Bennett Graphics' digital department boasts one of the first

production model HP Indigo 10000 in the world and performs variable data, variable imaging, large-sheet printing, and special effects work for clients all over the world. An expansion in 2013 made room for wide-format printing and robotic table cutting capabilities, which opened many doors for Bennett Graphics and their customers.

### Exceeding Expectations

While Bennett Graphics is happy to provide traditional printing services (if that's what their customers prefer), the company really relishes the opportunity to get involved in the creative process and help their clients find the most innovative way to display their products.

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“Our inspiration comes from our clients themselves a lot of the time,” said Gillespie. “When you sit with a creative person, you get caught up in the product the customer is trying to sell and you inspire each other. We all leave the table excited about what we’re going to see next.”

For example, one client who makes vodka out of sugar cane from Hawaii was having trouble getting their message across. Winning shelf-space in the highly competitive world of alcohol is extremely difficult—regardless of the story. After a few brainstorming sessions, it was found that the problem wasn’t with the story; it was how the story was being told.

The client then changed their container to a rounder, more representative bottle. Bennett Graphics was tasked to create and produce natural material packaging. The client had decided on a “survivor or castaway” theme so the external container was simple. Structural design worked to develop a series of decks and spacers from heavy corrugate to hold a sample of the product, a coconut, a volleyball, and a survival guide. The finished kits were sent to journalists. Now, sales of the product have been off the charts, and the unique packaging is being viewed and lauded all over the world.

## The Time to Be Creative

Gillespie mentioned that right now is a great time to be involved in print. He’s been in the business since 1975 and he’s never seen a more exciting time in the industry than this. “Today’s technologies and tools make ideas possible that never have been conceivable before. In the past, you had to achieve 75 percent of your vision and be happy with it, but today, you can give a client exactly what they want in a couple of hours and have them be extremely satisfied,” said Gillespie. Because of technology, Gillespie explains, you can say yes to clients rather than saying no—and that gives a big boost to the creative juices.

Sometimes, however, it can be hard to convince clients to take more risks creatively, but Gillespie has a strategy for working with these people. He doesn’t argue with customers but rather tries to explain what other options they can use to be just as, if not more, effective with their projects. He uses case studies, images, and testimonials to show clients all of their options.

“You don’t motivate anyone by arguing. Just share what you’ve done for someone else and provide options,” said Gillespie.

For those struggling to find their creative side, Gillespie stresses that print professionals should see themselves as an extension of the artistic process. “You should try to make your process fit their idea, design, and concept. Because if you don’t, you will always feel frustrated, and both parties will be disappointed in the outcome.”

“You’re not an adversary; you’re part of the process. If you can help their idea come to life, you both can sell more,” said Gillespie.

## Collaboration with Peers

As a member of Printing Industries of America (PIA) and his local affiliate, Gillespie and everyone at Bennett Graphics has access to many valuable tools and resources. Gillespie believes one of the most beneficial parts of being a PIA member is the collaboration with like-minded individuals. Whether it is through a conference or a peer group, he can always find someone willing to share ideas.

“Today, I see a lot more sharing. I hear a lot more questions like, ‘What led you to this technology? Would you work with that vendor? What kind of surprises did you encounter? What are you willing to share with me?’ Because I’m trying to make those decisions now, that’s where the association brings the most value—the collaboration that’s possible,” said Gillespie.

The printing business is very competitive nowadays, but there’s a lot of teamwork in the industry as well. “If you view the opportunity to work with creative people as enjoyable rather than as a problem, you’ll sell more and have more fun,” said Gillespie.

For more information on Bennett Graphics, visit [www.bennettgraphics.com](http://www.bennettgraphics.com) or email [info@bennettgraphics.com](mailto:info@bennettgraphics.com).

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# SUN SOLUTIONS

## STRIVING FOR THE BEST

Staff, Printing Industries of America

The 2016 Premier Print Awards judging is complete, and the winners have been selected! At Printing Industries of America, the office is buzzing as we notify the winners and get ready for our annual Premier Print Awards Gala. It was a fierce competition this year, and many of our categories gave the judges a run for their money—including in the hardcover trade books, journals, and other books category. However, this year, the Best of Category award in this section couldn't have gone to a more deserving company.

Sun Solutions submitted their piece, *Boy Scout Book Extreme*, in hopes of winning the coveted "Benny" statue. Often referred to as the "Oscar of the Industry," the Benny statue is given to companies who surpass all others in a specific category in terms of quality and craftsmanship. For this month's Q and A, we spoke with **Vickie Smith, Graphic Media Consultant** at **Sun Solutions**, to find out what winning this distinguished award means to her and her company.

**Q:** Congratulations once again on the prestigious honor! Could you tell us a little bit about the *Boy Scout Book Extreme*?

**VS:** This book is one of a set of books that have evolved to represent the many areas and venues available in scouting. Right now, there are five different books and a sixth is being developed. The books are used as thank you gifts and acknowledgments to those people who make significant contributions to scouting. Each of the books is specific to the person or people that it will be presented to and usually represents an interest that person might have.

**Q:** Sounds like a lot of work! The piece submitted to the Premier Print Awards was beautiful nonetheless! What aspect of this project are you most proud of and why?

**VS:** It is very easy to be proud of the books in this project. Each one is a unique work of art and represents something different from your average mass-produced book. We are proud that our clients have the confidence in Sun Solutions to include us in the designs and concepts so we can showcase some of our talents. Their confidence means the world to us!

**Q:** It's always nice to have great clients that trust in your skills and allow you to show off your abilities as a printer. What made you decide to enter this piece into the 2016 Premier Print Awards?

**VS:** After performing very well in our local affiliate's award program, the PICA Awards, we were excited to enter this project into the 2016 national Premier Print Awards competition.

**Q:** We love to hear from printers who are involved heavily with their local affiliate organization! So, what does winning a Benny in the hardcover trade books, journals, and other books category mean to you?

**VS:** We are honored and extremely pleased to have been selected. This award allows us to share our talents in a much more credible way to new and prospective clients. We are also excited to return this award back to the employees of Sun Solutions who are the true secret to our success.

**Q:** Most great successes are a team effort. Are any of you planning to attend the Premier Print Awards Gala in Orlando, FL? What are you most excited for at this event?

**VS:** Yes, we plan to attend this event and we're really excited about winning the Benny! We are most excited for the opportunity to be recognized by and with our peers. This is an event we cannot miss!

**Q:** We are excited to see you there! Do you have any advice for other companies thinking about entering award competitions?

**VS:** Take a chance and submit a piece! There is always a chance that your entry can be chosen as one of the award winners. Make sure you have an example that is representative of what you are most proud of and go for it!

You can join Vickie Smith from Sun Solutions and all the other Best of Category winners at this year's Premier Print Awards Gala at the Orlando Hilton Hotel in Orlando, FL on September 25, 2016. Use the links below to register for your spot at the Premier Print Awards Gala.

**Purchase a Premier Print Awards Gala ticket:**

<http://prnt.in/2016PPAGalaTicket>

**Purchase a Premier Print Awards Gala table:**

<http://prnt.in/2016PPAGalaTable>

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# GRAPH EXPO 16

## CREATING THE NEW FUTURE OF PRINT

Debbie Vieder, Director of Marketing and Communications, NPES/GASC

**GRAPH EXPO 16**, coming **September 25–28, 2016** to Orlando's Orange County Convention Center-North, is turning up the heat to offer the most exciting and innovative graphic communications exhibition and conference held in the Americas this year.

True to the show's "Refresh" theme, over four action-packed days, new and returning show visitors alike will discover a problem solving adventure with a keen focus on business growth strategies.

When the print community from across the Americas and beyond convenes in Orlando, they will find the answers they need, among hundreds of new product introductions—many seen here for the first time in the Americas—and in consultation with the innovation and adaptation experts—GRAPH EXPO exhibitors. Amid the latest software, equipment, products, and services, progressive print pros will discover how to streamline their operations and trim costs, expand their service offerings, and adapt their businesses to venture into new markets that offer exciting new profit opportunities.

Creativity, sparked by the latest technology, ignites this year's lineup of 40-plus education sessions that kick off on the show's opening day with the hot technology and marketing trends update event of the year, the EXECUTIVE OUTLOOK Conference. The seminar program continues with a variety of eye-opening sessions that range from executive level to hands-on computer labs. The attendee experience will be further enhanced by the continuous peer networking among this year's 40-plus co-located industry events.

Demonstrating the expanding creative scope of print, GRAPH EXPO 16 show visitors will be the first to experience this year's newest attraction—**The House That Print Built**. It's not just ink on paper here—it's *ink on everything* inside this timely show floor destination—

where today's hottest new print applications will "hit home" for eager buyer-attendees seeking to explore an exciting new world of print profit opportunities.

Inside The House That Print Built, every surface—from the floor, to the walls and window coverings, even the furniture—will demonstrate today's latest applications for print pros who will be here to see and touch today's myriad of exciting new profit opportunities. Their "house tour" will conclude as they seek out the vendors, technology/equipment used, and substrate sources via the handy "realtors' summary" listing the feature's participating suppliers and their booth numbers.

Elsewhere on the show floor, the **Software: Workflow & Design/Prepress** area will provide the latest equipment, software, and supplies for document layout/graphic design, computer-to-plate, drawing/illustration, color management, fonts and font management, scanning, digital proofing, and workflow.

**The Inkjet Candy Store** will offer marketers, designers, and print buyers alike a chance to explore the capabilities and possibilities of today's cutting edge wide-format inkjet technologies. With live demonstrations and hands-on opportunities, show attendees will feel like "kids in a candy store" as they experience the very latest technology inside this innovative and easy-to-compare show feature.

**Deliver—The Mailing & Fulfillment Center** is an unprecedented one-stop opportunity for print, mailing, and marketing service providers to see and explore the latest in equipment, software, market data, best practices, and solutions for connecting print to the full spectrum of marketing opportunities.

**Materials Matter** is the popular show floor hub that celebrates the essential role materials play in the print ecosystem. The singular "edge"

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## CONFERENCES



that print delivers is driven by its tactile qualities and the ability to convey a message with impact. Inside this specialty showcase, multiple substrate manufacturers will demonstrate the powerful role that their paper and non-paper substrates play in every print job.

Other featured GRAPH EXPO 16 show floor sections will include:

- **Press/Finishing**, the “cornerstone” of the show featuring cutting-edge innovations in inkjet, digital, offset, flexo, hybrid, and gravure print technologies, as well as the complete array of binding and finishing equipment and supplies;
- **The In-Plant Place**, the dedicated networking hub exclusively for in-plant pros from every industry segment—government, corporate, and education—to meet, unwind, learn, share, and more;
- **News Print—The Newspaper Pavilion**, a dual marketplace and networking hub for newspaper production pros and increasingly commercial printers that features unique new applications and workflow solutions designed to help attendees cut costs, boost profits, and make informed buying decisions;
- **The PRINTERVERSE**, welcoming all attendees as the place to network, share, and learn about the latest innovations and applications that are driving our industry forward in exciting new directions. Daily hot-topic learning sessions will explore the latest trends, tactics, and more; and,
- **Education Main Street**, where representatives from colleges, universities, and educational organizations provide information on curriculum offerings, scholarships—and talented, skilled students seeking internships.

With more show news coming in the weeks ahead, the “buzz” is building for GRAPH EXPO 16 as it rotates to Orlando for 2016. In addition to this year’s “must see” technologies, popular show floor features and attractions, host of industry-specific co-located events, all-new conference program, and more, Orlando offers:

- **An airport with international appeal**—in fact, the number one gateway city for Latin America, ideal for the show’s expanded focus on international markets and also the Southeastern U.S.;

- **A world-class venue**—this state-of-the-art facility, beyond the exhibit space, offers all of the business services, meeting space, and guest amenities to ensure an optimum experience for exhibitors and attendees alike; and, it’s only 15–20 minutes from the airport;
- **World-class hotels**—with a wide selection of price points—and a tremendous variety of very affordable options;
- **Phenomenal restaurants and entertainment**—with excellent options for special events, many located in a new area called Pointe Orlando, within easy walking distance from the convention center, plus;
- **Preferred show dates**—in the fall that do not overlap religious holidays, marathons, or any other intervening events.

The relocation of GRAPH EXPO in 2016 offers exhibitors and attendees alike the ideal benefits of an affordable destination during a business-focused time of year in Orlando.

There is even more for show visitors to look forward to as this year when NPES-The Association for Suppliers of Printing, Publishing, and Converting Technologies celebrates the print community convened at GRAPH EXPO 16 by hosting “**TANGO! A GRAPH EXPO Party**” on Monday, September 26, 2016. This upbeat mix and mingle event, with an intercontinental flair, will be held at Mango’s Tropical Café on International Drive in Orlando. The party is scheduled from 5:30–7:00 p.m., and is open to all GRAPH EXPO 16 attendees and exhibitors. For a video preview of Mango’s visit: <http://tinyurl.com/hrluvlx>.

### About GRAPH EXPO 16

Recognized as the most innovative and comprehensive exhibition in the Americas of inkjet, digital, offset, flexo, gravure and hybrid technologies, products, and services for the commercial, transactional, converting and package printing, signage and display, publishing, mailing, in-plant, digital imaging, marketing, and industrial printing industries, this year’s “Refresh” themed GRAPH EXPO 16 offers an exciting show-going experience for a diverse spectrum of attendees. The industry event presents the latest graphic communications technologies in live equipment demonstrations across the exhibition floor, plus education on the most in-demand products and newest profit-making opportunities. GRAPH EXPO 16 offers more than 70 interactive learning sessions and 40-plus co-located events for attendees across 12 key market segments. For additional information about **GRAPH EXPO 16**, visit: [www.GraphExpo.com](http://www.GraphExpo.com).

### Contact Debbie Vieder

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# THREE TIPS TO HELP GRAPHIC DESIGNERS OPTIMIZE THEIR PRINTED LABEL BUSINESS

## NEW SUBSTRATE OPTIONS AND TOOLS ENHANCE GRAPHIC APPEAL AND STREAMLINE THE PROCESS

By Del Williams, Freelance Technical Writer

While graphic designers work with a variety of visual media, designing printed labels for sheet-fed HP Indigo and dry toner digital presses, ideally on a print-on-demand basis, is becoming a vital part of their business and can be crucial to the bottom line.

Labels can improve a brand's image, help a product to stand out in a crowded marketplace, and determine shelf appeal. In retail, labels are the critical last link in the sales chain that conveys important product information and creates an emotional connection that gets the customer to buy. Labels can also be essential in branding an event, whether sports, civic, corporate, educational, or celebration related.

However, in a "me too" arena like labels, typical materials like white matte or semi-gloss paper will not differentiate graphic designers from the competition. Instead, the ability to offer unique, premium, attention-getting materials can help win them new business and make their customers look good. Functionally, such labels must also facilitate the printing process, as well as be easy for customers to apply.

Now, new label substrate options and tools can not only enhance graphic appeal, but also streamline the design, printing, and application process while increasing quality and reducing cost. For graphic designers and digital design firms, here are three tips to help optimize their printed label business.

### Start with a Quality Substrate

The label substrate is as important to the quality of the label as the artist's canvas is to a painting—even more so actually because labels must look great despite transport, storage, and handling in rough settings that paintings never have to endure.

"For maximum visual appeal, graphic designers require high quality label stocks that provide excellent print density and ink anchorage to produce full bleed labels that print bold colors and sharp, clear text to the edge of the label," says Alan Jameson, senior manager of the design and prototyping team at Avery Products Corporation, a leading national label brand. "The labels must also stick securely in potentially extreme temperatures experienced in transport, refrigeration, freezers, microwaves, or outdoor events with sun exposure, as the application demands."

To ease the printing process, such labels should also work seamlessly and reliably with digital printers, with superior lay flat properties. In order to facilitate this, according to Jameson, it is a good idea to work with a label provider with a product that is tested by the OEMs and certified or verified to run in digital presses.

### Get Attention with Eye-catching Substrates

With limited shelf space in the market, however, graphic designers must get attention for their clients' products and services. To this end, there are a number of unique premium substrates available today that will help labels stand out from the competition.

For example, to give any item a metalized look without the use of metallic ink, Jameson suggests a unique Silver Matte label by AveryPRO™, Avery's commercial printing label division. Such a metalized look, he says, often works well for high-end food, wine, beer, drink mixer, or even spa products, where the graphic designer wants to lend a feeling of opulence.

"To convey a premium feel, designers can try a full metallic finish with minimal text," says Jameson. "Or to create emphasis, they might print heavy blocks of black or a solid color, leaving specific portions unprinted so the metallic area shines through, say for a knife logo design on a deli product label."

When high-end health, beauty, and skin products need to stand out, Jameson suggests considering labels that have a special coating that gives them a velvety texture without requiring a post print coating which reduces cost and speeds the label printing process.

This type of finish has been available for magazine and book covers as well as packaging, but there is nothing like it in the pre-die cut pressure-sensitive label market. "Such a coating can serve as more than just a touch point to affect the feel of the label; it can be used to shape the customers' perception of the product on which the label appears," says Jameson.

"Designers can also create some interesting tactile 3D effects using soft touch," adds Jameson. "For example, leaving the area within a feather shape unprinted so the consumer feels the softness of the feather, or printing a photo of moss that actually feels like moss."

When a raw, handmade, or authentic look is desired, graphic designers can add it to products, packages, boxes, bottles, and bags with a natural, organic looking, Kraft Brown pressure-sensitive label. The label, which harkens back to traditional, unbleached, natural materials, uses an FDA-compliant permanent adhesive so it is safe for indirect food contact.

Occasionally, graphic designers want to place a bright white label on a dark object like a wine bottle or box. The challenge, however, occurs when the dark object shows through the label, making it appear gray or off-white instead of bright white. In such cases, graphic designers have the option of using a True-Block® label, which has a blocking layer built into it behind the bright white face stock. Unlike typical labels which have a blue backing, this allows the white to maintain a cleaner look.

## Streamline the Process

With commercial printers using sheet-fed digital printers that can produce high-quality short run labels on par with traditional long-run custom jobs, graphic designers now have a number of tools and options to streamline the label printing process, improve quality, and cut costs.

Another way to significantly cut time and cost from the label printing process is to work with a label provider that offers quality pre-die cut stock of the most common label shapes and sizes. This eliminates the expense of dies and extra handling, allowing more of the budget to go into graphic design and effects.

“While label printing has usually taken from three to five working days, requiring considerable prepress coordination including ordering dies and choosing stocks, turnaround time can be cut to as little as same day if press time is available,” says Jameson. “If graphic designers provide the printer with a fully laid out press sheet, all they have to do is drop it in the print queue and wait for press time.”

To save valuable prepress time and accurately align products, graphic designers and printers can use free digital press tools and design templates. They find such templates intuitive and easy-to-use since they are similar to those used on more common office labels.

“With such design templates, there is no guesswork,” says Jameson. “The graphic designer knows the label’s dieline, can create a design or multiple designs on the press sheet, and not worry about alignment or if it is the correct die. Just download the template, lay out your design, and you are done.”

To streamline the process, it is best to use design templates that provide seamless integration, such as Adobe Illustrator extensions, with existing imposition software programs. Using design templates with correct dimensions and safe zones can also help to minimize waste and increase efficiency.

While graphic designers can optimize their label business with such digital efficiencies, Jameson suggests easing the label application process for their clients as well. For instance, with Easy Peel labels, users simply bend the sheet to pop up the label edge and peel. The sheet lies flat when finished without damaging the remaining labels.

“When graphic designers take advantage of digital printing as well as the new label substrates, tools, and options available, the result is a more eye-catching design, in less time, at lower cost with fewer revisions,” concludes Jameson.

Label materials are typically available from fine paper merchants or direct from the manufacturer.

For more info or to request a free AveryPRO sample pack, visit [www.avery.com/averypro](http://www.avery.com/averypro) or call 800-554-8789.

### About the Author:

*Del Williams is a technical writer based in Torrance, California.*



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# PRINTING COMPANY LEADERS

## ARE THE PIA RATIOS STUDIES WORTH YOUR TIME?

*Dr. Ralph I. Williams Jr., Assistant Professor of Management, Management Department, Jennings A. Jones College of Business, Middle Tennessee State University*

As typical printing company leaders, most of you have one thing in common: your workday is dynamic, changing dramatically every hour and sometimes every minute. A printing company leader may simultaneously face the following critical encounters: a new prospect needing a quick price and delivery commitment; a major customer who is not happy with the quality of a recent job which was delivered late; a valuable employee who just can't work nights anymore; a vendor who needs your time because he/she has an idea on how to save the company money. . . and the list goes on. In this dynamic environment you must constantly ask, "In what should I invest my time to produce the best results for my firm?" Because time spent is gone forever and time invested in ineffective leadership tasks may hinder business results, the choice of what business activities to engage in is vital. In addition, the typical printing company leader has a personal connection to his/her firm's financial results, as those

results affect the leader's compensation and ownership value. Below are three reasons that justify investing your time in analyzing your financial results and comparing those results to the PIA *Ratios* studies. The first two reasons are derived from our preliminary assessment of the 2016 PIA Management Survey results. The third reason stems from my personal experience with the PIA *Ratios* studies.

Those who participated in the 2016 PIA Management Survey can attest to its length—190 questions covering a range of topics. Thanks to all who participated! We are in the final stages of analyzing the survey's data, and a final comprehensive report is forthcoming. However, two findings from our study relate to the PIA *Ratios* studies, and given the current push for participation in the *Ratios*, we felt it important to share that information before releasing the complete report.

An aim of the management survey was to identify strategic management practices that positively correlate with performance.

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Strategic management practices we considered in the management survey include the following: strategic planning, goal setting, entrepreneurial orientation, social capital (involvement in groups outside the business), operations focus, and financial ratios analysis. We will provide a final report detailing our findings related to relationships between each of these strategic management practices and performance. But at this point, we can say with reasonable statistical confidence that a positive relationship exists between analyzing financial ratios and printing business performance; printing companies with leaders who analyze their financial ratios tend to out-perform printing companies whose leaders do not analyze their financial ratios. Hopefully, at this point, you are nodding and saying, "Yes, that makes sense." In the context of the maze of tasks that consume our day though, these findings may cause you to reconsider the priority you place on your monthly review of financial ratios. Analyzing financial ratios helps a leader form strategic and tactical decisions, and a good place to start is benchmarking your results against others in our industry using the PIA *Ratios* studies.

Related to a second finding, about 35 percent of the 200-plus survey participants contribute to and/or use the PIA *Ratios* studies. Typically, about ten percent of PIA member firms participate in the *Ratios*, thus the proportion of PIA *Ratios* studies users in our survey is high. Interestingly, we found the participants in our survey experienced an average of over four percent annual revenue growth rate over the last four years, while increasing their number of employees

by an average of just over two percent per year. Growing revenue faster than growing the number of employees, most would agree, reflects efficiency. Can we say with statistical confidence that a relationship exists between the use of the PIA *Ratios* studies and efficiency? No. Making that statement requires more analysis, and that analysis may require more data. Given the above information, however, if you benchmark performance to the PIA *Ratios* studies is there a good chance your company's efficiency might improve? I'll let you chew on that question, but I'll bet there is a connection.

As a third rationalization for investing time in comparing your results to those reported in the *Ratios* studies, I provide the following personal experience. In 1989 I attended the PIA Executive Development Program (EDP). At the EDP, I heard the late Harris Margolis speak, and his presentation prompted me to study how our printing firm's financial numbers compared to the PIA *Ratios* studies. After attending the EDP for ten days and being pretty disconnected from the office (there were no emails or cell phones then), I immediately gathered our management team together and showed them the comparison between our results and those of the PIA profit leaders from the PIA *Ratios* studies. After sharing the numbers, I sat down and said, "What do we do?" In a matter of minutes, my team developed a plan that vaulted us from average performance to very good performance. My next question was, "When do we do this?" And my team's response was, "Today!" You see, with knowledge of the numbers, my team could effectively develop a strategic plan that they had the confidence to execute. In addition, my team spoke well of the changes to the other 50 people in the building, garnering organizational support. I am blessed to have served as president of three printing companies, ranging from a firm with a battery of small sheet-fed presses to a firm operating multiple heat-set webs. Without hesitation, I point to using the PIA *Ratios* studies as a significant factor in the success we enjoyed.

In closing, the aim of this article is to provide justification for investing your time in analyzing your firm's financial numbers and benchmarking those results to the PIA *Ratios* studies. We hope the two findings from our recent survey and my personal experience rationalizes our case that using the PIA *Ratios* studies would improve your firm's performance. However, for our industry to benefit from this valuable tool, we desperately need printing company leaders to participate by reporting their numbers to those who assemble and produce the studies. Below, you will find information regarding how to acquire and participate in PIA *Ratios* Studies.

I would really enjoy hearing any related thoughts or comments. You can email me at [ralph.williams@mtsu.edu](mailto:ralph.williams@mtsu.edu).

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# OSHA IS INCREASING PENALTIES

Gary A. Jones, Assistant Vice President, EHS Affairs; Kaitlin Mackey, EHS Associate; and Matthew Crownover, EHS Associate; Printing Industries of America

On July 1, 2016, the U.S. Department of Labor (DOL) released its interim final rule increasing the civil penalties for violations of its standards. The increase was required due to the passage of the two-year bipartisan budget President Obama signed on November 2, 2015.

This is the first time in 25 years that OSHA has increased its penalties. Since 1990, OSHA has been one of only three federal agencies that were specifically exempt from a law that required federal agencies to raise their fines to keep pace with inflation. The bill allows OSHA to have a one-time adjustment this year to catch up from the last time the agency's civil penalties were modified. In addition, the law allows the penalties to be increased each year.

## OSHA's New Penalties

The required initial penalty "catch-up adjustment" was tied to the percentage difference between the October 2015 Consumer Price Index (CPI) and the October 1990 CPI. The inflation adjustment factor for this period worked out to be 78.16 percent.

The new penalties will become effective on August 1, 2016, and the maximum penalties for workplace safety violations issued by OSHA will be as follows:

NEW OSHA PENALTIES		
Violation Type	Existing Penalty	New Penalty
Other-than-Serious	\$7,000	\$12,471
Serious	\$7,000	\$12,471
Failure-to-Abate	\$7,000	\$12,471
Willful	\$70,000	\$124,709
Repeat	\$70,000	\$124,709
Violation of a Posting Requirement	\$7,000	\$12,471
Violation of a Reporting Requirement	\$7,000	\$12,471

Due to the new law, the rounding down to the nearest \$1,000 has been eliminated. The new law eliminated the rounding rules so penalties are now rounded to the nearest dollar.

## New Penalties and Existing Inspections

The interim final rule mentions how OSHA is going to apply the new penalty structure to inspections that began before August 1, 2016. The rule states that the adjustment will apply to any penalty assessed after August 1, 2016, "including those whose associated violation predated such increase." The adjusted penalties apply to any citations issued after August 1, 2016 whose associated violations occurred after November 2, 2016.

This means that any inspection that has not been closed on or before July 31, 2016 may be subject to the higher penalty amounts. OSHA could wait to issue a citation until after August 1, 2016 so they can use the new higher penalties. It is not clear if OSHA will intentionally delay issuing a citation. It remains to be seen how OSHA is going to address the penalties for these inspections.

## States With OSHA Approved Programs

According to the rule, states that operate their own Occupational Safety and Health Plans must also increase their penalties. This is because state approved programs must have requirements that are at least as effective as those issued by federal OSHA. The penalties are an important part of enforcement for state plans and they need to be consistent with the new ones.

There are 22 states that have their own program and they now will have to revise their penalties to be consistent with this new rule. The rule did not provide a deadline for when states had to revise their penalties. In some instances, the states will simply incorporate new rules by reference so the increase will have the same effective date as federal OSHA. In other instances states have to go through

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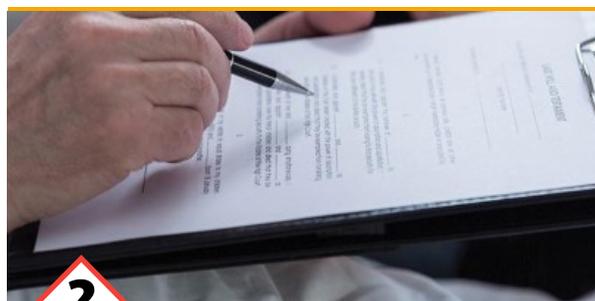
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their own rulemaking process, and it can take between 6 to 12 months for this to occur. This means that until such time that the state plan increases its penalties, a printing operation cited by their state will not pay the increased penalty.

**Annual Increases**

The budget law requires OSHA to now implement annual cost-of-living increases. The increases are tied to the increase in the CPI. Adjustments must be made by January 15 each subsequent year. In order to keep up with federal OSHA, states with their own plans need to do the same.

**Summary and Conclusion**

After 25 years of no increase in penalties, OSHA now has reversed course and dramatically increased them. Since the rule is an interim one, there is a remote possibility that some aspects might change. However, it is highly unlikely that OSHA will not increase their penalties to the maximum extent allowed by the law.

Another factor, which will be evident once OSHA starts using the new penalty structure, is that the maximum penalty for each alleged violation will be applied. Under the current penalty policy that was put in place in 2010, OSHA typically issues citations with penalties at or near the maximum and itemizes each violation with its own penalty so that the total amount is much higher than how the penalties

were calculated prior to 2010. They also changed their negotiation approach. They now are only willing to reduce the proposed penalties by one-third as compared to one-half, which was the policy that was in place prior to 2010. OSHA has not issued any information that provides insight into how they may revise the current penalty policy in light of the increased penalties. This means they may continue to use the same approach as was instituted in 2010 so the total proposed penalties will be even greater than what they are if a citation were issued today.

The penalty increase means now more than ever Printing Industries of America members need to assess their compliance status. In order to avoid injuries, violations, and penalties that are now 78 percent greater than before, it's crucial to understand exactly what OSHA regulates and what inspectors look for when they arrive to conduct an inspection. An excellent resource that is free to members is the *OSHA Primer* publication. The *OSHA Primer* serves as a simple resource that provides an overview of federal OSHA regulations applicable to the printing industry. You can download your free copy of the *OSHA Primer* from our online store at <http://prnt.in/OSHAPrimer>.

If you have any questions or need further information, please contact any member of the Printing Industries of America EHS team at [ehs@printing.org](mailto:ehs@printing.org) or (800) 910-4283.



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## MARKETING MINUTE



One might say the backbone to any great, creative idea is a strong brainstorming session. Without the one “aha” moment, there would be nothing to create. However, sometimes a good brainstorming session is much easier said than done. Sometimes it’s hard to jumpstart the creative juices. Other

times, making sense of all of the ideas flying around can be difficult—especially when you have lots of decision makers in the room.

In this month’s exercise, we are going to give you some tips and tricks on how to effectively facilitate a brainstorming session.

Visit this page to begin: <http://prnt.in/MM1607>.

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