

# SIGNATURE

ENGAGE . EXPLORE . ENERGIZE . EXCEL



## PIA AND GAA CONSOLIDATE AS PRINT & GRAPHIC COMMUNICATIONS ASSOCIATION

Printing Industries Alliance (PIA) and the Graphic Arts Association (GAA) have announced a consolidation that forms one of the nation's largest regional trade associations for the printing industry. The combined organization will launch officially on January 1, 2023 as the Print & Graphic Communications Association (PGCA).



PIA represents printing companies and related businesses in New York State, northern New Jersey, and northwestern Pennsylvania. GAA's region spans Pennsylvania, southern New Jersey, and Delaware. Combining the two bases gives PGCA 430 members in one of the world's top markets for print and graphic services.

Several years in the making, the merger was approved this summer by the two groups' boards of directors and finalized by a vote of the members in the fall. The decision, says the leadership, creates a rich set of complementary services that PGCA can make available to every member across the quad-state region it now serves.

"Taking two regional power players and putting them together will not only maximize internal efficiencies," says Adam Avrick, President, Design Distributors, chairman of PIA's board of directors. "It also leverages two very strong groups with differing strengths. Leveraging just a few of the attractive programs of each to cross-sell to the membership is a big plus for both sets of members."

"What we're really looking at doing in very specific areas is telling a compelling story to the members," comments GAA board chairman Jim Rosenthal, President, PDC Graphics. "These are things you need. These are the things we can do for you. It allows you to do what you do best. And that's to be a good printing company."

### FEATURED ARTICLES:

#### THE INDUSTRY'S NEXT GENERATION

The plan is to home-grow the industry's next generation of talent by combining class-room study and hands-on learning in actual production environments. (see page 4)

#### COLOR ME FRUSTRATED: USERS REACT TO ADOBE, PANTONE RIFT OVER PMS LIBRARIES

Designers and others who were accustomed to hearing Adobe's creative software natively speaking Pantone's language of color are now listening to a dialog that comes with an unanticipated price tag. (see page 8)



November 2022 | In this issue

Cover Continued	3
The Industry's Next Generation	4-6
Mark Your Calendar	6
Color Me Frustrated: Adobe/Pantone Rift	8-11
PIT Hazard Evaluation	12-13
69th Annual Franklin Event	13
OSHA's "Catch All" to Hazards	14
Safety Training Webinars	16

*Serving Graphic Communications Firms in New York State, Northern New Jersey and Northwestern Pennsylvania*

*The Signature is published monthly by Printing Industries Alliance. Contact Kim Tuzzo for ad rates at (716) 691-3211.*

### PLATINUM SPONSORS



## Fall is Here

Remittance Envelopes  
are in Demand

Order Now  
Before  
The Rush



**1-, 2-, 3- or 4-Color Printing**

— [printing@shipmanprint.com](mailto:printing@shipmanprint.com) —

800-462-2114

## COVER CONTINUED

For example, GAA members now can access PIA's extensive range of services in insurance, employee benefits, and human resources management. PIA members can tap GAA's expertise in environmental safety and health. Both groups already cooperate in GAA's Neographics competition, the leading showcase for high-quality printed products in the Northeast.

PGCA's headquarters will be located at PIA's present office in Amherst, NY, a suburb of Buffalo. The group will be led by co-presidents Timothy Freeman, currently president of PIA, and Melissa Jones, president of GAA. Both say the response from their members to the idea of a merger was favorable from the start, given the trend toward consolidation that has been reshaping the industry as a whole.

"Everybody seems to feel it's a good idea," says Jones. "They see it in the industry themselves, with their own companies. These are smart people. They understand what pressures we are up against, and they also know Tim and myself and our respective talents. So they were very pleased."

The plan got "zero no votes" from the members of PIA, according to Freeman. "I think everyone just really felt that it made a lot of sense. They're all probably thinking about it in their own businesses, so it wasn't like a new concept for the industry."

Jones says she expects the integration of the two groups to be "pretty seamless" because of the joint efforts they have made in the past. "The major things that we do are already in place," Freeman concurs. "Now, we'll be picking the best of the best and going forward with that."

PGCA's debut as a combined organization will be the 2023 Franklin Event on Thursday, March 30, 2023 in New York City. It will feature the presentation of the 2023 Franklin Award for Distinguished Service – the highest honor bestowed upon an individual by the graphic communications industry – to Mariano Rivera, baseball great, community leader, and philanthropist. Plan to join us at this exciting event! Visit [pialliance.org/2023-franklin-event](http://pialliance.org/2023-franklin-event).

**Looking ahead to serving you as Print & Graphic Communications Association! *Until January, please contact PIA and GAA staff at their current emails and phone numbers.***

- **Tim Freeman**, PIA President,  
(716) 983-3826, [tfreeman@PIAlliance.org](mailto:tfreeman@PIAlliance.org)
- **Kim Tuzzo**, Marketing & Programs Director,  
(716) 691-3211, [ktuzzo@PIAlliance.org](mailto:ktuzzo@PIAlliance.org)
- **Caroline Wawrzyniec**, Office Support Manager,  
(716) 691-3211, [cwawrzyniec@PIAlliance.org](mailto:cwawrzyniec@PIAlliance.org)
- **Melissa Jones**, GAA President,  
(856) 308-2851, [mjones@gaaonline.org](mailto:mjones@gaaonline.org)
- **Steve Stankavage**, GAA EHS Director,  
(570) 579-6497, [sstankavage@gaaonline.org](mailto:sstankavage@gaaonline.org)

Lindenmeyr Munroe

# EXPERIENCE BRILLIANCE

Power, precision, and productivity.  
Your source for **wide format** printing and finishing equipment.

20 Hemlock Street, Latham, NY 12110  
518-471-5111

[LindenmeyrMunroe.com](http://LindenmeyrMunroe.com)

211 Commerce Drive, Rochester, NY 14623  
800-587-6223



## PIA HEADQUARTERS

636 North French Road, Suite 1  
Amherst, NY 14228  
tel: (716) 691-3211 or (800) 777-4742  
fax: (716) 691-4249

## ADAM G. AVRICK

Chairman  
adam@designdistributors.com

## TIMOTHY FREEMAN

President  
tfreeman@PIAlliance.org

## KIM TUZZO

Marketing/Programs Director  
ktuzzo@PIAlliance.org

## CAROLINE WAWRZYNIEC

Office Support Manager  
cwawrzyniec@PIAlliance.org

## ASSOCIATION COUNSEL

Ferrara Fiorenza PC  
5010 Campuswood Drive  
East Syracuse, NY 13057  
tel: (315) 437-7600  
www.ferrarafirm.com

## NICHOLAS J. FIORENZA

Partner  
njfiorenza@ferrarafirm.com

## MICHAEL L. DODD

Partner  
mldodd@ferrarafirm.com

## INSURANCE PARTNER

Gilroy Kernan & Gilroy  
210 Clinton Road  
New Hartford, NY 13413

## ANDY BIERNAT

VP Strategic Risk Advisor  
tel: (315) 624-7819  
andrewb@gkgrisk.com

## ROSS KRAFT

VP Strategic Risk Advisor  
tel: (315) 624-2969  
rossk@gkgrisk.com

## SARAH ARMSTRONG

Strategic Risk Advisor  
tel: (315) 624-2964  
saraha@gkgrisk.com

## THE INDUSTRY'S NEXT GENERATION

**The plan is to home-grow the industry's next generation of talent by combining classroom study and hands-on learning in actual production environments.**

## AREA COMPANIES PLAY BALL AS MARIANO RIVERA FOUNDATION EXPANDS ITS EMPLOYEE DEVELOPMENT PROGRAM FOR PRINT

By Patrick Henry, Liberty or Death Communications

Printers in PIA's region are stepping up to the plate in support of a Baseball Hall-of-Famer's project to train the next generation of their industry's workforce.

In Carlstadt, NJ, Premium Color Group is about to open a training facility that will enable young protégés of the Mariano Rivera Foundation to gain certified credentials in a variety of prepress, press, and project management skills. Sandy Alexander, a Clifton, NJ, commercial printer, is setting up a study program along the same lines.

Other printers in New York and New Jersey have expressed interest in interviewing program graduates for jobs at their companies.

All of this is taking place as the foundation, a philanthropy established by legendary former New York Yankees relief pitcher Mariano Rivera, proceeds with plans to build a 40,000-sq.-ft. career training center in New Rochelle, NY.

Cheering on the work with material assistance are industry suppliers such as Atlantic Tomorrow's Office, EFI, Ricoh, Konica Minolta, and Sun Chemical, which have also supported the foundation's print training programs at its national headquarters in Gainesville, FL.

### A League of Their Own

The partnerships represent one of the printing industry's most meaningful attempts to address what may be its most serious long-term challenge: the difficulty of recruiting and retaining employees with the technical skills it depends on.

For the foundation, the industry offers a new and promising opportunity to fulfill its mission of preparing underprivileged young people for careers in high-demand fields through mentorships and hands-on vocational training.

With the industry's help, "it only made sense" to establish a program that could train and certify students in the area for job opportunities that might not otherwise be available to them, according to Lisa Vega, the foundation's executive director.

This is what the foundation believed it could accomplish by working with Premium Color Group, she says. "What we saw as beneficial is that the students would have direct access to the equipment and the staff as they're going through their modules and getting their certifications. They would have the opportunity to gain hands-on experience."

The relationship began earlier this year when the program's two primary creators, Larry Weiss and Luis A. Villa of Atlantic Tomorrow's Office, approached Premium Color Group with a request to donate signage for the training center at foundation headquarters in Gainesville, FL. Premium Color also sponsored the signage at a fundraising golf event that brought in \$1.2 million for the foundation, established by Rivera and his wife, Clara, in 1998.



The managing partners of Premium Color Group hosted an open house for the training facility they have created within their plant for the Mariano Rivera Foundation's Print - Design - Packaging Development Program. From left: John Watson, Mark Fitzgerald, and Andy Griffin.

Rivera – who holds the all-time Major League record for most games saved – then came to the plant to see for himself the potential of printing as a career path for the kinds of students the foundation exists to help. From that visit arose a plan to bring a chapter of the print training program to New Jersey.

“That’s how we made our friendship,” says Andy Griffin, managing partner at Premium Color. “We realized our involvement could be more. We seemed to be the perfect candidate. The idea just sounded phenomenal, so we pushed for it.”

### Relevant and Real

The classroom portion will take place in a dedicated space inside Premium Color’s 82,000-sq.-ft. plant in Carlstadt, which is owned by Sun Chemical. Students also will train in the plant’s production area, where they will apply what they’ve learned in live jobs on various types of equipment.

Villa, vice president of the print production group at Atlantic Tomorrow’s Office, says the idea behind the intensive course of study is to impart practical knowledge in a learning experience that includes recognized certification in high-demand skills.

He and Weiss, president of Atlantic, a provider of office printing systems, wide-format printers, and managed print services, get credit for making the initial contact with the Rivera foundation and conceiving the training program inaugurated in Gainesville.

“We want to make sure that each participant from the foundation is getting their certifications,” Villa says. This is because the employees that printers are most eager to hire are those who understand how the process works from one end of the machine to the other.

In too many cases, according to Villa, “people can come in and look at a digital press and they’ll fix it, but they can’t fix the color. They have to wait for somebody else to come. We think the opposite of that. You have to know the front end. You can’t just know the engine.”

The curriculum, dubbed the Print - Design - Packaging Development Program, aims to give students this broad spectrum of skills in up to 360 lecture and lab hours spread over five “semesters” that cover design for wide-format; workflow and print; finishing; products; and business management. Students can choose the areas in which they’d like to specialize, Villa says.

### Marks of Distinction

Along the way, they also can select the professional credentials they will earn: EFI’s Fiery Professional and Expert Certifications; Color Management Professional certification from IDEAlliance; product-related and other certified training from Konica Minolta; Ricoh’s Digital Literacy curriculum, designed by CalPoly; and certification in the industry’s most widely used Adobe applications.

Those who complete all five semesters also will be trained in Lean Six Sigma Project Management by Six Sigma Black Belt instructors.

When students aren’t in the classroom in Carlstadt, they’ll be getting real-world exposure to print production on the floor where it happens. According to Villa, Premium Color Group is an ideal environment for this phase of the program.

“Premium has a full-fledged commercial print facility. They have it all here,” he says, noting the company’s extensive capabilities in digital print, offset, and wide-format output. After students absorb the lesson of the day, “they just go across the hall and apply it.”

“That’s the beauty of having it at Premium Color Group,” agrees Griffin. “They can step outside the classroom and get an education in real-world situations and operate the machinery that they’re training for, two steps outside their door.”

Griffin and his partners, John Watson and Mark Fitzgerald, staged an open house for the training center in October. Their goal is to recruit six to 10 students for the program from local high schools and commence the training in January. A similar plan is under way at Sandy Alexander in Clifton, NJ, which Rivera also visited on a fact-finding tour.

### ‘We Jumped at It’

“Once we heard about what they were doing right in our backyard, we jumped at it,” says Matt Flippen, president and chief operating officer. “We raised our hand and volunteered our services, equipment, and facilities as much as possible.”

Sandy Alexander hopes to have its training center in full operation in the first quarter of 2023 with students from the area. As at Premium Color, the emphasis will be on practical knowledge and essential job skills.

“We already have a culture that supports employees and trainees being around the equipment,” Flippen says. “The foundation’s going to provide the lab room training, and this is going to be the real-world training complement to what they’re learning.”

*Continued on page 6*

## MARK YOUR CALENDAR! Visit [PIAlliance.org/events/](https://PIAlliance.org/events/)

- **PIA Christmas Party**  
December 8, 2022  
Terrace at Delaware Park, Buffalo, NY



Sponsored by  
Quality Bindery

- **69<sup>th</sup> Annual Franklin Event**  
March 30, 2023 | 6 pm  
Current, Pier 59, New York, NY

- **PIA HR Conference**  
May 4 & 5, 2023  
Turning Stone Resort & Casino,  
Verona, NY

## WEBINARS

- **Building the Sales and Marketing Powerhouse Team of the Future**  
December 6, 2023 | 11:00 am
- **Short Attention Span Webinar: How to Sell in a Recession**  
December 8, 2022 | 11:30 am
- **PIA Safety Training Webinars**  
Available on demand, 24/7, mobile ready training. Access from any internet connection on a desktop computer, tablet or mobile device to get the training you need, anytime, anywhere. [PIAlliance.org/safety-webinars](https://PIAlliance.org/safety-webinars)



## FOLLOW US ON SOCIALS!



## THE INDUSTRY'S NEXT GENERATION CONTINUED

Vega says that within the same time frame, the Foundation expects to break ground for the centerpiece of its efforts: a 40,000-sq. ft. learning center in New Rochelle, NY that will offer, besides vocational training in print and other job skills, STEM learning opportunities, college preparatory services, and one-on-one mentorships. She adds that the training center in Gainesville has produced its first crop of print program graduates and has begun educating the next class.

Villa predicts that students who emerge from these programs will not lack for job offers from an industry that so urgently needs the skills they will have acquired. He notes that a number of Atlantic Tomorrow's Office customers have said they are willing to meet with graduates to explore employment possibilities.

"It's great to go to a printer and say, hey, I have someone who already knows the business, has been using the equipment, has been producing the jobs. Now it's even a stronger program, because what you're offering is somebody who's not entry-level." He adds that students can be "customized" as potential employees by sending them to printing companies for regular hands-on training in what the companies need while they complete their coursework.

### 'Makes Our Doctors Better'

Flippen uses a "teaching hospital" analogy to illustrate what the industry gains by participating in professional education in this way. "It makes us a better organization for training and developing individuals," he says. "It just makes our doctors better."

There is also the all-around benefit of paying it forward, Flippen adds. "At some point in our career, everyone has given us a break. Our ability to give somebody else a chance is impactful for our organization. If we can play a small role in changing someone's life by giving them a career, then that is worth it for Sandy Alexander."

The same sentiments prevail at Premium Color Group, Griffin affirms.

"The kids matter," he says. "The future of the industry matters, and it's all about giving back. I think we're all born and raised, at some point in our lives, to give back to the community. When it surfaces like this to us, it's an opportunity to jump on it. It's helping out the kids, and it's helping out the industry."



Just a few steps from the classroom at Premium Color Group is the plant's production department, where students can apply what they've learned to live jobs in digital print, offset, and wide-format output.

The Mariano Rivera Foundation is happy to have printers as committed as these warming up in its bullpen. "We're just really excited that the printing industry has welcomed us with open arms," Vega declares. "Every single person and company that we've come in contact with in the industry has really expressed their desire to come alongside of us and to make these programs successful!"

The feeling is mutual, and the industry will demonstrate it when the Print & Graphic Communications Association (PGCA) presents Rivera with the 2023 Franklin Award for Distinguished Service – the highest honor bestowed upon an individual by the graphic communications industry – at its 2023 Franklin Event on Thursday, March 30, 2023 in New York City. For further information, visit [www.pialliance.org/Franklin-Event-2023/](https://www.pialliance.org/Franklin-Event-2023/).

## CONSIDER LPI FOR YOUR NEXT IMPORTANT ENVELOPE CONVERTING PROJECT

LPI has been working with printers for the past 18 years. During these years, the corner stone of our relationship was based on a simple premise...

### “YOU PRINT AND WE CONVERT”

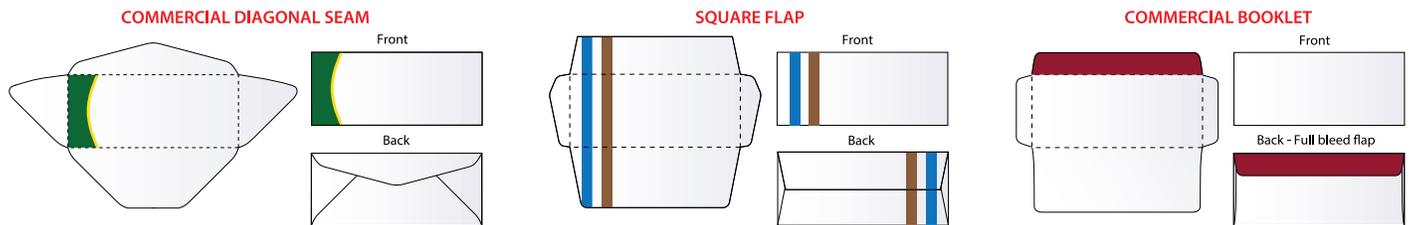
As a fellow member of the PIA, we wanted to make sure you are aware of this revenue opportunity... from our supplied electronic templates, you print flat sheets and LPI Envelope will convert your sheets into quality finished envelopes.

Our niche has, and continues to be, high-end envelopes of all shapes and sizes. We have incorporated all the die cutting methods which enables our converting to be as precise and consistent as possible.

*Here are some of the services we provide:*

- Converting of heavy stock...large envelopes up to 14 pt.
- Application of Peel & Seal, Latex Glue, Tear tape
- Shrink Wrap and Paper or Plastic Band
- Card Key, Coin and X-Ray Envelopes
- Booklet Envelopes up to 15” wide and as narrow as 3”
- Security (seed) Envelopes with Safety Seal Corners and a resealable flap.

*Some samples of our specialty die cutting and folding on envelopes with the highest degree of registration:*



### Your Customer Envelope Converter From 200 to 2,000,000 Envelopes

**At LPI, we work hard at providing the best in envelope manufacturing and the very best in personal service.**

1460 N. Clinton Avenue, Unit I-9,  
Bay Shore, NY 11706  
Phone: 631-647-2694

**LPI ENVELOPE**

[service@lpienvelope.com](mailto:service@lpienvelope.com)  
[www.lpienvelope.com](http://www.lpienvelope.com)

## NEED QUALITY

## BOOKBINDING & BOOK REPAIRS

- ❖ FAMILY BIBLE IN NEED OF REPAIR?
- ❖ WANT TO REBIND AN OLD BOOK?
- ❖ NEED YOUR THESIS BOUND?

**FOIL IMPRINTING, NEW COVERS, REBINDING, RESEWING, AND MORE!**

**CALL (716) 883-5185**

**QUALITY BINDERY SERVICES**

501 AMHERST ST. BUFFALO, NY 14207

[WWW.QUALITYBINDERY.COM](http://WWW.QUALITYBINDERY.COM)



## COLOR ME FRUSTRATED: ADOBE/PANTONE RIFT

**Designers and others who were accustomed to hearing Adobe's creative software natively speaking Pantone's language of color are now listening to a dialog that comes with an unanticipated price tag. As a service to its members and to the industry in general, Printing Industries Alliance presents this overview of the situation and its consequences for end-users.**

### COLOR ME FRUSTRATED: USERS REACT TO ADOBE, PANTONE RIFT OVER PMS LIBRARIES

By Patrick Henry, Liberty or Death Communications

As far as graphics professionals are concerned, there probably never was a more inspired pairing of technologies than Adobe's Creative Cloud software and the Pantone Matching System (PMS) for color specification.

When designers, prepress specialists, and printers use these industry-standard tools synergistically, they know they can count on getting predictable color output and consistently acceptable results in whatever combinations of inks and substrates they choose to work with.

The Adobe/Pantone synergy still exists, but achieving it has become more complicated – and more costly. Changes set in motion by the two companies earlier in the year are in full effect now, obliging many users to make hard choices about how they will handle their design and color quality management workflows going forward.

This has happened because most of the PMS color libraries – the digital equivalents of Pantone's universally used printed color swatch books – are no longer built directly into the newest versions of the Adobe Creative Cloud applications InDesign, Illustrator, and Photoshop. Users who want to go on working with the libraries must now access them through a Pantone plug-in that adds a subscription charge over and above the licensing fee paid to Adobe.

#### Welcome to the Dark Side

Nobody is being forced to install the plug-in. But from now on, users who try to open files in updated Adobe software without the extension may start to see, instead of the Pantone color tools in their usual place, a blacked-out box with a message that advises, "This file has Pantone colors that have been removed and replaced with black due to changes in Pantone's licensing with Adobe. To resolve, click 'Learn more.'"

The click leads to a Pantone page where the plug-in, called Pantone Connect, can be downloaded. Users who would prefer to resolve the problem in a different way have two choices. They can hold off making the Adobe updates, or they can opt for workarounds

that will let them recover or simulate Pantone colors they have previously used. Neither is a fully satisfactory solution.

At Macmillan, says Amybeth Menendez, the publisher's assistant manager of print workflow, "we had to stop our deployment of Adobe Creative Cloud at 23.3, which is not the latest version of Photoshop, InDesign, or Illustrator. If you turn back the clock and you don't update your Adobe software applications, that version of Creative Cloud still supports all of the Pantone libraries, and they're all there."

But, updating can't be put off indefinitely. "That's basically just putting a Band-Aid on for next year until we can figure out what exactly we're going to do," Menendez acknowledges.

Others never had the option of waiting, such as the printer friend of Menendez's whom she says the change took completely by surprise: "All of his applications just automatically updated, and all his Pantone libraries were gone."

---

**One difficulty with relying on older versions is that their color libraries are, in Pantone's words, "significantly out of date and missing hundreds of new Pantone Colors."**

---

#### 'We've Got to Play It Straight'

There's no debate about updating the Adobe software and installing the Pantone plug-in at OTTO Brand Lab, according to David Kohler, principal of the brand consultancy.

"We've got to play it straight because sometimes our files are used with many different printers, and there's no room for delays or problems with anything we do with our clients," he says. "We're going to have to pay for it and do it the straight way because we've got all kinds of brand libraries. We work for a lot of our clients on a long-term basis. We've got legacy work that comes back, so there's just no room to mess around."

The bind that users find themselves in stems from the phasing out of pre-loaded Pantone color libraries from Illustrator, InDesign, and Photoshop in software updates released after August 16, 2022. These include Pantone's basic spot color matching system, Pantone + Solid, as well as the libraries for metallic, pastel, and neon colors.

As of November, the only libraries remaining are Pantone + CMYK Coated, Pantone + CMYK Uncoated, and Pantone + Metallic Coated. According to Adobe, all versions before August 2022 will continue to have all previous Pantone Color books pre-loaded and available.

## Gaps in the Shelves

One difficulty with relying on older versions is that their color libraries are, in Pantone's words, "significantly out of date and missing hundreds of new Pantone Colors." Users who want up-to-date libraries can access them through the Pantone Connect plug-in – but only in post-August updates to Illustrator, InDesign, and Photoshop.

Subscriptions to Pantone Connect will cost consumers \$14.99 monthly or \$89.99 annually; businesses pay \$89.99 or \$149.99 per user per year, depending on the number of seats. These prices, which represent a significant increase over what Pantone originally announced in January, could add up to serious money in some environments.

"Now that it's going to be subscription-based, the customer who has one or two computers might be looking at \$30 per month," says Richard Rossi, manager of prepress and premedia for the Zenger Group, a commercial printer in Tonawanda, NY. "But a company this size has a dozen licenses or more, and we could be looking at \$150 or \$200 per month just to have access to these things."

He adds that although Zenger keeps its Adobe applications fully up-to-date, the Pantone plug-in has not been universally installed across the copies. Partial adoption has not led to issues so far, but Rossi concedes that over time, adjustments may have to be made.

"Any software change like this does eventually affect us throughout our departments because as they further get implemented, it's something we have to deal with," he says. "We get work from a lot of different sources, and some people aren't using it. Some people are. We have to be ready for it and learn how to use it as we go – not just with this software, but with all software."

### Now You See it...

Some good news for users waiting to see how the situation plays out is that the change should not put them at risk of losing legacy colors and files, says Dov Isaacs, who was a Principal Scientist at Adobe for more than 30 years.

"If you have an existing PDF file that was created with Pantone colors in the past, that keeps on working, because those definitions have been embedded into the PDF," he explains. "If you have a PostScript file that had those Pantone definitions in it, likewise, if you distill the PostScript into PDF, no trouble there."

"If you haven't upgraded to the latest versions of Illustrator, InDesign, and Photoshop, it's the status quo from before, because they're not taking things out unless you update," Isaacs says. "If you still have the earlier version of the Adobe applications, nothing's going to happen to take away those Pantone colors."

The same applies to Illustrator and InDesign source files that don't have links to Photoshop images that reference Pantone colors, and to files that contain Photoshop images saved as PDF in earlier versions of Photoshop (i.e., not in JPEG, JPEG2000, TIFF, PSD, etc., formats). Templates with Pantone inks as corporate colors can be



used to make new documents as long as there's no attempt to access new or different Pantone colors.

Isaacs adds, however, that the Pantone colors that were provided by the Adobe applications are "ancient." What's more, "if you're doing something in InDesign or Illustrator, and you have a mandate that you're supposed to use a certain Pantone color that isn't one of those still provided, you're out of luck."

### Designers on the Spot

This indicates that projects making heavy use of spot colors will be more seriously impacted by the absence of the color libraries than those limited to CMYK.

"A lot of our jackets and covers are built with spot-color channels," says Menendez. "When you open them up in Photoshop to make edits or revisions, the spot channel appears black. For designers who aren't as tech-savvy as workflow people, it could be very intimidating."

The Adobe applications will continue to provide third-party color libraries such as Focoltone, Toyo, and Trumatch without plug-ins or licenses. But, these alternatives probably will be of limited use to creatives raised on Pantone.

As Kohler explains, "we work across many different substrates, all the way into vinyls, plastic, and lighting. The colors have to work all the way across. The Pantone standards work in theatrical lighting gels, LED lighting, plastics, and fabrics. You can use it across the board, and you can't do that with any other system."

As word about changes to the Adobe/Pantone relationship began to spread, participants in online forums for design and prepress started sharing ideas for workarounds to be used in lieu of updating the Adobe applications and installing the Pantone plug-in.

*Continued on page 10*

**Stand tall  
WITH REDI  
EASELS**

**Durable,  
Convenient  
& Versatile!**

Don't settle for flimsy lightweights when you can get harder-working finishing products including:

- REDI-Signs
- REDI-Holders
- REDI-Hook n Loop
- Plus glue-dots, self-stick pockets, CD hubs & more!

**Put us to the test!**  
Over a quarter million easels in stock. Call now to receive free shipping and handling on your first order of REDI-Products.

**O.L.P.**  
Print Finishing

**1.800.767.8989**  
giraffe@redi-products.com  
www.olpfinishers.com

## ADOBE/PANTONE RIFT CONTINUED

The two principal approaches are saving existing color libraries for importing into the Adobe updates; and creating project-specific color libraries that can be used as substitutes for the Pantone-standard colors.

### Save and Have

Saving libraries consists of opening them in the Adobe applications, selecting the desired swatches, and exporting them as ASE (Adobe Swatch Exchange) files that can be brought into the updates and shared for projects with other users. According to Isaacs, it "absolutely" will be possible to work with saved libraries in the latest versions of the Creative Cloud applications. (Pantone says users can also save their palettes in Pantone Connect.)

The other approach, creating non-Pantone-branded substitute colors, involves scanning, measuring, defining, and saving colors in the exportable ASE format, typically with the help of software created for the purpose. According to developers of these solutions, the process lets users create alternative color specification systems with the exact device, ink, and substrate combinations their projects require.

Pantone's hold on the market for color definitions is so long-standing and secure that employing workarounds like these may never have occurred to some users. But Isaacs notes that nothing prevents anyone from defining a color with colorimetric L\*a\*b values and then working with it under a name that doesn't include "Pantone."

"If I were a company with corporate colors, I'd get the L\*a\*b numbers, create swatches corresponding to those, distribute them to anyone who works for me as a contractor or an employee, and I'd say, these are what you're going to use. Install these on your system," he declares.

### 'Dark Gray Area' to Avoid

However, Isaacs also urges caution in using any workaround that Pantone might regard as violating the legal protections with which it has always surrounded its products. He calls this aspect of the situation "a really dark gray area, and not Pantone-calibrated dark grey, either."

Nervousness about the legalities isn't the only reason why people in the industry might hesitate to go against the new rules of use that Pantone and Adobe have imposed.

As Menendez points out, Pantone continually introduces new colors that enterprises like hers will be called upon to provide. "When Pantone does roll out its new swatches, and designers start using the new different colors, we will have to figure out how we're going to get those colors," she says. "Somehow the files need to be able to talk to each other when they get handed off."

Kohler notes that although OTTO Brand Lab understands workarounds such as importing saved color libraries and creating libraries of its own, it won't try to use them as a way to avoid upgrading its Adobe software and accepting the new terms from Pantone.

"I don't see it, because it's not worth the risk," he says. "So I don't really have a choice."

Another, more fundamental question is whether devising one-off alternatives to the Adobe/Pantone synergy defeats the purpose that the technologies were developed to serve in the first place: creating device-independent workflows in which digital data and a common language of color replaced craft-based guesswork and subjective judgment calls about print quality.

As Menendez expresses it, "People can develop alternate swatches, but are you going to have swatch books? What kind of ink are you going to be using? There need to be standards in the printing industry. People just can't make swatch books on different types of paper, with different white points and different ink philosophies. That's just too many variants."

### 'It's Not About the User'

Isaacs sees some inevitability in how Pantone and Adobe came to a parting of the ways over the color libraries.

"Their business models and goals are totally opposite directions," he says. "I honestly don't know what they could do beyond what they did." The only other way around it, he speculates, would have been for Adobe to purchase the rights to all the libraries at a great cost that the company then would have had to pass through to Creative Cloud users.

In either scenario, the pain points belong to end-users. Pantone has said that the removal of its libraries from the Adobe Creative Cloud will have minimal impact on a designer's workflow. But, there will be misgivings even among those willing to go along with the new scheme for accessing them.

"It's just upsetting, because it's not about the user," Kohler says. "It's passing the cost onto the user. Even though we're paying a subscription, even though we have to update continuously, we get less value for it. It's kind of frustrating."

**About the author:** Patrick Henry, the director of Liberty or Death Communications, has covered the printing and graphic arts industry as a journalist for nearly 40 years. He holds numerous awards for his industry service and support of professional education. Contact him at [pathenry@libordeath.com](mailto:pathenry@libordeath.com).

## WHAT NOW? AND HOW? FYI FOR USERS

The issues raised by the Adobe / Pantone situation are complex. Users of Creative Cloud applications and Pantone color tools should get all the information they can before deciding how to proceed. Following are some of the sources consulted for the writing of this article.

### ADVISORIES FROM ADOBE AND PANTONE

**"It's passing the cost onto the user. Even though we're paying a subscription, even though we have to update continuously, we get less value for it. ..."**

#### ❑ Changes to the Pantone Color books

<https://helpx.adobe.com/creative-cloud/adobe-color.html>

#### ❑ Find answers to commonly asked questions about the Pantone Color books

<https://helpx.adobe.com/illustrator/kb/pantone-color-books-illustrator.html>

#### ❑ Pantone Connect X Adobe FAQ

<https://www.pantone.com/articles/faq/pantone-connect-adobe-faq>

### WHAT PROFESSIONALS SAY THE CHANGES MEAN

#### ❑ Pantone Color Libraries Are Leaving the Adobe Apps

<https://creativepro.com/pantone-color-libraries-are-leaving-the-adobe-apps/>

#### ❑ Pantone wants \$15/month for the privilege of using its colors in Photoshop

<https://arstechnica.com/gadgets/2022/11/pantone-wants-15-month-for-the-privilege-of-using-its-colors-in-photoshop/>

#### ❑ Online forum: LinkedIn

[bit.ly/linkedin-adobe-pantone](https://bit.ly/linkedin-adobe-pantone)

#### ❑ Online forum: PrintPlanet: Adobe to remove Pantone books from Creative Cloud

<https://printplanet.com/threads/adobe-to-remove-pantone-books-from-creative-cloud.291832/>

#### ❑ Online forum: PrintPlanet: Pantone Color Libraries will be removed from future Adobe updates

<https://printplanet.com/threads/pantone-color-libraries-will-be-removed-from-future-adobe-updates.291824/>

#### ❑ Creative Techniques #21: Adobe/Pantone Issues in 2022 (video)

<https://www.youtube.com/watch?v=OBs2-2KcN-w>

### STEPS FOR USERS TO CONSIDER

#### ❑ Discussions: Changes to Pantone Color Books

<https://community.adobe.com/t5/illustrator-discussions/changes-to-pantone-color-books/td-p/13076187>

#### ❑ Adobe and Pantone to Part Ways; What You Gonna Do?

<https://whattheythink.com/articles/109501-adobe-pantone-part-ways-what-you-gonna-do/>

#### ❑ The Adobe and Pantone Color Apocalypse: Frequently Asked Questions

<https://www.userlandia.com/home/2022/11/adobe-pantone-faq>

#### ❑ The Adobe – Pantone Breakup: How Brand Owners, Designers Should Deal with It

<https://www.insights4print.ceo/2022/01/the-adobe-pantone-breakup-how-brand-owners-designers-should-deal-with-it/>

#### ❑ Explaining and Resolving the Adobe/Pantone Color Quarrel

<https://tidbits.com/2022/11/02/explaining-and-resolving-the-adobe-pantone-color-quarrel/>

#### ❑ Colour Confusion

<https://www.printweek.com/features/article/colour-confusion>

## PIT HAZARD EVALUATION

## POWERED INDUSTRIAL TRUCK HAZARD EVALUATION

By Stephen S. Stankavage, MS, Director of Environmental, Health and Safety, Graphic Arts Association

Greetings Safety fans! As many of you know, the purpose of a safety program is to prevent worker injury and illness from occurring in the workplace – by stopping accidents. Much of these prevention techniques are easily identified and detailed in your written safety programs themselves. For example; How do you make sure all your chemicals are labeled properly and on your hazardous chemical list? You do a chemical inventory. How do you know if your machine specific procedures are accurate for a piece of equipment? You lock it out following the procedure and then try to start it. How do you know your employees know what to do in the event of a fire? Have a fire drill.

So, my question now is, how do you make sure your powered industrial truck operators are safe? If you said, “I evaluate them while driving” you’re doing the company a large disservice and only covering about 20% of all PIT accident causes.

The fact is PIT hazard evaluation should include five areas. The driver is one, but there are also, the truck, the load, the environment (both physical and work) and pedestrians. However, many companies just focus on the driver and call it good. So, this month, I thought I would describe what you should look for to complete your hazard evaluation of your PIT program.

### ■ The Driver

We have already mentioned the Driver so let’s start there. The things you should be looking for during a driver evaluation are:

- Improper backing techniques – not looking, backing too fast, not tilting the load
- Improper turning – turning too fast with large loads
- Improper use of warnings – horn usage in high pedestrian areas, not stopping or horn usages for aisle crossings. Leaving aisles at high rates of speed
- Giving rides on the lift or the load to other employees
- Improper parking techniques and driving towards immovable objects too quickly
- Horseplay or stunt driving
- Inadequate servicing of the lift

### ■ The Truck

- The age of your lifts – are they still adequate for your operation
- The physical condition – are they beat up?
- Proper attachments and additions
- Maximum weight needs
- The maintenance program – up to date and adequate?

- The inspection program – are your employees actually noticing any deficiencies?
- Operational controls labeling and layout – are the lifts designed properly for what you need?
- Excessive blind spots

### ■ The Load

- Loads you are required to move – weight, stable, level, volume
- Pallets in proper repair and not damaged or overloaded
- Overloaded loads blocking vision
- Will your drivers break down a large load into smaller loads or just try to move the whole thing?

### ■ The Environment – Physical

- Width of your aisles
- Crowded or cluttered aisles
- Traffic patterns and volume particularly in pedestrian and warehouse areas
- Pedestrian traffic patterns
- Lighting, noise, dust, ventilation
- Surface types and conditions
- Dock plates
- Inclines and declines
- Blind corners, hidden doorways
- Protruding obstacles – fire extinguishers, stairs, signs, guards, eye wash stations, flags, lights



### ■ The Environment – Work related

- Proper and complete training of drivers
- Production stress – load timers and deadlines
- Management buy in – will a manager leave a lift in non-operation status even if he needs a lift to meet deadlines?
- Monetary requirements – Do PITs get fixed to standard or to budget?

### ■ Pedestrian workforce

- Make the driver aware they are in the area – eye contact, hand wave
- Only travel in pedestrian lanes and doors
- Maintain safe distances from lifts
- Never walk up the back of a lift while in operation
- Look before stepping out from blind corners, intersections, doorways
- Do not walk under raised loads
- Avoid standing next to immovable objects waiting for lifts to pass or turn
- Continue to walk down tight aisles while a lift is moving up the aisle

### ■ And lastly

- Overloading pallets to be oversized or unbalanced for PITs to move

As you can see, there's a little more to my list than just the driver and this is just an example of some of the things you should be evaluating. Like I said, it's a long list, but it's absolutely necessary to evaluate all of them if you are going to prevent injuries and accidents from occurring with PITs. Remember, PIT operation is probably the most dangerous operation printers use. Wouldn't it make sense to make sure you cover all the bases? Something to think about. Until next month, friends, keep them safe and remember help is only a phone call away!

**About the Author:** Steve Stankavage is Director of EHS for the Graphic Arts Association. He has 25 years' experience in Environmental Health and Safety with 17 years in the Printing industry. Steve came to GAA from the defense contracting industry but has EHS experience in heavy construction, wind energy, waste management and academia. Steve achieved his Bachelors of Science from Penn State University in Environmental Resource Management and his Masters of Science in Safety Sciences from Indiana University of Pennsylvania.

PIA members may contact Steve at (570) 579-6497 or [sstankavage@gaaonline.org](mailto:sstankavage@gaaonline.org) with your safety questions and concerns.

## 69th Annual Franklin Event

Printing Industries Alliance (PIA) has selected Mariano Rivera, baseball great, community leader, and philanthropist, as the recipient of its 2023 Franklin Award for Distinguished Service – the highest honor given to an individual by the graphic communications industry.



Sponsored by PIA and the Print Drives America Foundation, the 2023 Franklin Event will take place on Thursday, March 30, 2023 from 6 p.m. to 10 p.m. at Current, Pier 59, Chelsea Piers, New York, NY. The gala includes cocktails and hors d'oeuvres followed by a sit-down dinner, the awards ceremony, and dessert and coffee stations.

### SPONSORSHIP OPPORTUNITIES

- **PLATINUM** sponsorship includes a full table of 10 - \$6,500
- **GOLD** sponsorship includes a half table of 5 - \$3,250
- **SINGLE** tickets are \$475 per seat



To sponsor contact Kim Tuzzo at Printing Industries Alliance at (716) 691-3211 or [ktuzzo@PIAlliance.org](mailto:ktuzzo@PIAlliance.org) or visit [piaalliance.org/2023-franklin-event](http://piaalliance.org/2023-franklin-event). Proceeds from the event will support The Mariano Rivera Foundation and The Mariano Rivera Learning Center.

# Digital printing pops. Versafire EV.

Make your print products stand out with the Versafire EV 5th color option for digital printing.

➔ [heidelberg.com/versafire-ev](http://heidelberg.com/versafire-ev)



**Heidelberg USA, Inc.**  
1000 Gutenberg Drive, Kennesaw, Georgia 30144  
Phone 800 437 7388, Email [info@heidelberg.com](mailto:info@heidelberg.com)  
[news.heidelbergusa.com](http://news.heidelbergusa.com)



## OSHA'S "CATCH ALL" TO HAZARDS

## WHAT'S IN YOUR KITCHEN? AND IS IT GOING TO MAKE YOUR EMPLOYEES SICK?

By Stephen S. Stankavage, MS, Director of Environmental, Health and Safety, Graphic Arts Association

Greetings Safety Fans! Well, it's December and what I like to call, the beginning of the "left over" season, with Christmas/Hanukkah fast approaching. That means many of your employees who pack their lunches every day are going to be munching on ham and other holiday goodies for at least the next 30 days. If they are anything like my Mother, it would be the next six months, but that's another story. Anyway, when employees bring in foodstuffs for lunch and general snacking, many companies have break rooms complete with refrigerators, microwaves, coffee makers and other household appliances for the employees to store and heat up said lunches. Now, aside from making you hungry and staring at the clock wondering if it's lunch time yet, what's this mean to you? Simple: OSHA's General Duty clause. Yeah; allow me to explain.

OSHA's General Duty clause simply states that the employer shall provide a workplace free and safe from hazards... it's a very broad and grey definition. It's supposed to be; it's OSHA's "catch all" to categorize hazards that have no set standard and break rooms fall under this category. In simple terms, employers who provide break rooms for their employees are also responsible to ensure they are free of known hazards.

Now, aside from the hazards I'm sure that are popping in your mind that can occur in the break room like slip hazards, faulty electrical equipment, unstable chairs and tables, have you considered the appliances you're providing for your employees; specifically, the cleanliness? Open the refrigerator and the microwave next time you're in there, what do they look like? Does the fridge have food stored in it from last Christmas? Any spilled food or liquids at the bottom? Any mold? How about the microwave? When was it last cleaned to remove the splattered food? How about the general cleanliness of the countertops?

Believe or not, these are citable hazards under the general duty clause because of food-borne bacteria and molds and they can get you fined. Let's face it; we've all seen break rooms (including our own) with a less than stellar sanitation levels. Heck I've seen some break rooms that make a frat house look like something out of Better Homes and Gardens.

The reason many companies have a problem with this is we never really put anyone in charge of policing break room areas. We expect the employees to clean up after themselves. Which as we all know, doesn't really happen because no one is holding them accountable.



You need to include this area on your daily and monthly walkthroughs and include checking for mold around the rubber seal on the fridge door. As for the benefits of doing so and ensuring you don't give OSHA added ammunition on an inspection, you also avoid poisoning your employees. Moreover, it's a morale booster. No one likes eating or taking a break in a pig sty, and it doesn't help recharge them for the second half of their shift. Employees want a chance to unwind and recharge; if you give them a clean serene place to do that, you'll see the benefits in their quality of work.

The second area you may want to address is those "undesignated" break areas employees set up close to their work stations. You'll see the coffee pot cranking full-bore next to the press, or the stack of pallets that three or four friends may have set up where they eat lunch. These are probably more hazardous than the actual break room, mainly because they are now introducing workplace chemicals into their food and drinks. You should try to discourage these informal areas as much as possible for just that reason. Ingestion is one of the major entry ways for chemicals to enter the body, and the second most dangerous route of exposure.

Moreover, if your company has a large quantity of these little areas, I'd be curious as to why? Is the distance to the break room too far? Does it have all the facilities they want or need? Or is it a wreck? Why don't they value the services you provided? Something to think about for this month.

Keeping your employees safe can lead you to some really strange thought processes. When I first started in this field I wouldn't have given the break room a single thought. Nor the impact it can make on an employer's culture and morale indicators. It's the little things that add up to the biggest impacts.

As always, PIA, GAA and myself are here to help (which I hope we do) with whatever you need. Happy Holiday's to you and your families. Friends, may it be safe and joyous. Ha! Lunch time!

NEXFINITY DIGITAL PRESS



OFFSET CTP



PRINERGY WORKFLOW



PROSPER ULTRA 520 PRESS



# Print That Pays

Kodak is excited to announce an exclusive rebate program available for print affiliate members. Qualifying solutions include:

- Kodak Offset Solutions: TRENDSETTER, ACHIEVE, and MAGNUS (4-up, 8-up, VLF)
- KODAK PRINERGY On Demand Software Solutions
- KODAK NEXFINITY Digital Presses
- KODAK PROSPER Inkjet Presses
- Consumables: Proprietary water-based inks
- Kodak Service and Support

Learn more about Kodak solutions at [kodak.com/go/affiliaterebate](https://kodak.com/go/affiliaterebate)

**For more information contact:**

Tim Freeman  
 President  
 Printing Industries Alliance  
[tfreeman@PIAlliance.org](mailto:tfreeman@PIAlliance.org)  
 (716) 691-3211



Kodak reserves the right to modify, change, or discontinue promotion at any time. Certain terms and conditions apply.  
 © Kodak, 2022. Kodak, Nexfinity, PrinerGY, Prosper, and the Kodak logo are trademarks.

[www.PIAAlliance.org](http://www.PIAAlliance.org)

NEWSLETTER CREDITS

**Mailing Services**  
Mark Roth  
The Copy Store  
mark@buffalocopy.com  
(716) 847-6400



**Paper Donation**  
Verso Blazer Digital 100# Text  
Charlie Launsbach  
Lindenmeyr Munroe  
claunsbach@lindenmeyr.com  
(518) 471-5111 ext. 5142



PLATINUM SPONSORS



SAFETY TRAINING WEBINARS

LOG IN. GET TRAINED!

**Mobile-Ready Training:** Access PIA safety training webinars from any internet connection on a desktop computer, tablet or mobile device to get the training you need, anytime, anywhere.

PIA Safety Training Webinars are available “on demand” on [www.PIAAlliance.org](http://www.PIAAlliance.org) and are free to Printing Industries Alliance members. The “on-demand” webinars make getting your company’s training completed more convenient.

Webinars on the Most Frequently Cited OSHA Standards

**Lift Truck (Powered Industrial Truck Safety) (English and Spanish)** – Covers the practices and procedures necessary to protect employees during the maintenance, training and use of powered fork trucks, lift trucks, and motorized hand trucks. Employees that operate forklifts or other industrial-powered vehicles such as pallet jacks must be initially trained, certified, and reevaluated every three years. Safety violations include improper vehicle use, lack of training and failing to recertify operators every three years.

**Hazard Communication (English and Spanish)** – Covers the requirements employers must implement in order to effectively communicate hazard information to employees when handling and using chemicals in the workplace. Common OSHA citations include not having a written

program, not having safety data sheets for all chemicals, inadequate employee training and missing secondary container labels.

**Control of Hazardous Energy (Lockout/Tagout) (English and Spanish)** – Covers the practices and procedures necessary to protect employees while performing servicing and maintenance tasks on equipment in which unexpected start-up of the equipment or release of stored energy could cause injury. Failing to lockout equipment, have a written program and conducting annual inspections of machine-specific procedures are the most common violations cited by OSHA.

**Emergency Action Plan (EAP) and Fire Protection (English and Spanish)** – Covers emergency action plan procedures an employer must implement as required by OSHA to ensure employee safety during evacuations caused by fires, severe weather, and other emergencies. Companies must have a written fire prevention plan listing all major fire hazards, proper handling and storage procedures for hazardous materials, potential ignition sources and their control, the type of fire protection equipment necessary to control each major hazard and employee training on these matters.

Access all 17 PIA safety training webinars from any internet connection on a desktop computer, tablet or mobile device to get the training you need, anytime, anywhere. Visit [piaalliance.org/safety-webinars](http://piaalliance.org/safety-webinars) to get started.

Save the Date: PIA HR Conference | May 4 & 5, 2023  
Turning Stone Resort & Casino, Verona, NY