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2025 Preview

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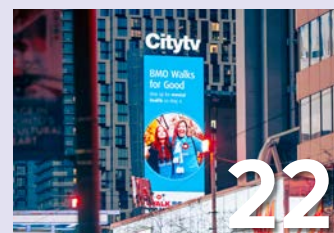
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CANADA

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ON THE COVER

This cover story shows how OOH advertising brings Toronto's streets to life—using bold billboards, transit wraps, and smart digital screens to connect brands with people daily.

Photo by Jonathan Davala



The art of the possible

As the lines between creativity, technology, and storytelling continue to blur, the sign and print industries are finding new ways to thrive—not just through innovation, but through the sheer willingness to experiment. This issue is a tribute to the possibilities unlocked when bold ideas meet technical precision. From city skylines to retail interiors, every sign tells a story, and they differ from one another. Whether you're pushing boundaries with UV inks or mapping out immersive brand experiences, the key to staying relevant is staying curious.

We begin with Media Resources and Astral on page 6, where a billboard along Toronto's Gardiner Expressway gets a green glow-up using smart tech to reduce light pollution and reshape the urban skyline. On page 8, MacLaser Printing shares a different kind of transformation—how a student loan and a love of car racing evolved into a custom UV print business with big creative energy. This issue also brings a sneak peek into PRINTING United Expo 2025 (page 12): a look at the innovations shaping the North American print industry in Orlando, Fla., this year. Page 14 dives into materials science with a guide to decoding substrates to elevate indoor signage with strategic texture and finish.

In the world of wide-format colour, page 18 explores how designers can match print with architectural and painted finishes by considering lighting, texture, and pigment dynamics. On page 22, we switch to a more observational lens, walking through Toronto with a photographer to see how out-of-home (OOH) advertisements intersect with daily life and movement. Page 28 looks deeper into how AI and automation make OOH ads more contextual, personal, and creatively sharp with insights from Vistar Media. Then on page 30, we zoom in on Float4's digital storytelling at TD Bank's Union Station location, where screens become ambient narratives that shape brand identity in real time. Finally, page 33 shows us the power of production automation—how AI and smart tools streamline print jobs, reduce errors, and enable faster, smarter workflows across the shop floor.

This issue celebrates transformation—not only of our environment but of how we think, design, and produce. If you're wondering where signage and print go from here, the answer is simple: anywhere you're willing to take them.

Until next time.

Signed, sealed, delivered, ●

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SUBSCRIPTION

To subscribe to *Sign Media Canada*, call: (800) 409-8688;
Email: circulation@signmedia.ca

RATES

Canada 1 year: \$49.00 (incl. taxes)
U.S. 1 year: \$77.00 US
Foreign 1 year: \$98.00 US

Publications Mail Agreement #40663030

Postmaster: Return undeliverable Canadian addresses to: Kenilworth Media Inc. 30 Leek Crescent, Suite 201, Richmond Hill, ON L4B 4N4
Tel: (905) 771-7333; Fax: (905) 771-7336

Sign Media Canada (ISSN 1718-3006) is published eight times a year, including an annual Buyers' Guide, by Kenilworth Media Inc., 30 Leek Crescent, Suite 201, Richmond Hill, ON L4B 4N4

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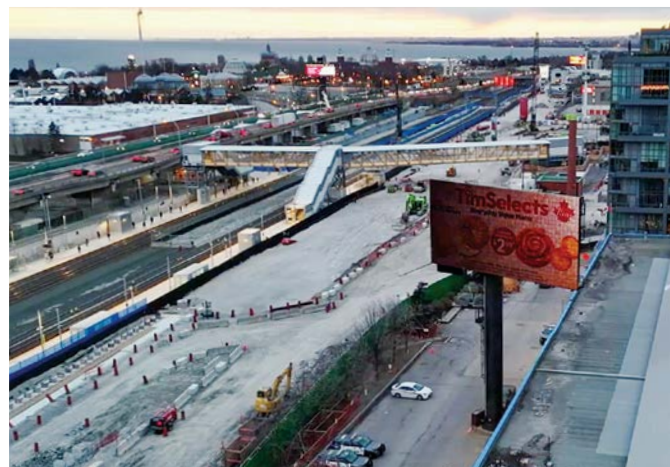
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A GREEN GLOW-UP on the Gardiner

By Tony Da Silva and Sidney Brownell

Photos courtesy Media Resources

Toronto's skyline is no stranger to digital innovation. Still, a recent installation at 9 Hanna Avenue raises the bar for visibility and brilliance, environmental responsibility, and urban integration.

In December 2024, Media Resources partnered with Astral to transform a prominent billboard along the Gardiner Expressway corridor. The existing display was removed on December 18, and by December 20, a brand-new, high-performance structure was in place, featuring two of Media Resources' proprietary technologies: eQVISION and SiteLINE.

The 8.2-m (27-ft) tall x 16.7-m (55-ft) wide digital billboard marks a shift in what outdoor advertising can represent in dense cityscapes—delivering vibrant imagery while directly addressing sustainability and light pollution concerns. Thanks to advanced engineering, the display minimizes light spillovers into nearby residential units without compromising visual impact for commuters.

Tech transformation

This upgrade utilized two of Media Resources' most advanced innovations: eQVISION is a next-generation LED system engineered to reduce environmental impact while boosting return on investment (ROI). It is perfect for urban corridors with limited power access or strict permitting. It offers more than 50 per cent reduction in power consumption, 20-40 per cent longer product lifespan, and 85 per cent less uplighting compared to most other solutions. It also offers lower infrastructure and maintenance costs.

SiteLINE, Media Resources' patented light mitigation system, prevents light from spilling into adjacent homes while maintaining full clarity for viewers on the Gardiner. With hundreds of installations across North America and a complaint rate of zero per cent post-installation, it has become a gold standard for light-sensitive areas. "This project showcases the art of the possible when you combine our patented technologies. Manufactured at our Oakville plant and installed by our in-house team of professionals, we couldn't be prouder of the Media Resources team. We're also truly honoured to collaborate with the incredible team at Astral to bring this iconic display to life," said Jeff Rushton, president and CEO of Media Resources.

Looking ahead

While 9 Hanna Avenue shines brightly today, its impact goes far beyond the screen. It is a model for how outdoor advertising can evolve with the cities it inhabits—delivering innovation without compromising community well-being.

The advancement of technology in display systems is evident with the introduction of LED-based replacements for traditional LCD systems in transit environments. These innovative displays offer numerous advantages, including increased brightness, reduced maintenance needs, and improved energy efficiency. Such developments highlight the ongoing commitment to creating more sustainable and effective solutions in visual communication, shaping a brighter future for outdoor advertising. ●

The 9 Hanna Avenue billboard serves as a model for how outdoor advertising can evolve with the cities it inhabits.

Tony Da Silva is a senior manager of marketing and demand generation, and Sidney Brownell is a marketing assistant for Media Resources Inc. Da Silva and Brownell drive Media Resources' marketing and branding initiatives with a blend of experience and creativity. With over 30 years in the signage and communications industry, Da Silva leads strategic marketing and demand generation efforts, drawing from a diverse background, including national advertising campaigns and multimillion-dollar fundraising initiatives. Brownell brings a fresh, design-forward approach to the company's digital presence, managing social media, content creation, and storytelling. Together, they align strategy with execution, amplifying Media Resources' visibility and showcasing its technological innovations across North America.



UV printing,

How UV drives MacLaser Printing forward

By Ginny Mumm

Sometimes in life, one good thing leads to another. Take, for instance, MacLaser Printing Company co-founder Sal Indovina, who, together with his brother Joe, was part of a group of neighbourhood kids racing go-karts in the '80s. They wanted to move up to open-wheel race cars. To finance their hobby, Sal got a student loan in 1985 and used it to buy a laser printer. He then applied his computer programmer analyst training from Seneca College to the newly introduced Macintosh computer, using the laser printer to output his designs.

Sal and his brother began printing resumes and flyers on the side, officially launching MacLaser Printing in 1989. Since then, Sal has grown the business to include commercial printing, wide-format printing, custom labels, engraving, embroidery, and apparel customization. Most recently, MacLaser acquired ultraviolet (UV) flatbed printing capability to print directly on sports gear, coroplast, and other products and memorabilia. "We've found that having in-house UV printing capability allows us to provide the quality we are seeking for our clients," says Sal.





unbound

We talked with Sal about how he built MacLaser Printing, how they have evolved their product mix over time, and how their production environment today reflects the changing marketplace.

Ginny Mumm (GM): What steps did you take in building MacLaser Printing?

Sal Indovino (SI): We've grown steadily since we were founded and added products over time to meet the market's needs. We started our printing business at home, but eventually my mom kicked us out because she was tired of people coming over.

We found a 148.6 m² (1,600-sf) industrial unit and put an office in the front, with our race shop in the back. We bought a photocopier and later added a printing press. Over the next few years, we bought the supporting equipment needed for commercial printing, including a cutter and a Cerlox binder.

When we got more business, we bought the industrial unit next to us. Then we added spiral binding and die-cutting capability. Eventually, the two industrial units put together just weren't offering us a great flow for production, so we looked for another, larger space.

GM: Where are you located now, and how is your facility arranged?

SI: We bought a 464-m² (5,000-sf) building in Mississauga, Ont., which is where we are today. It's in a more upscale industrial

area called the Airport Corporate Centre. There's not much foot traffic, which is fine because our business comes to us through referrals. We have a 185-m² (2,000-sf) office and production area, plus an additional 278 m² (3,000 sf) of dust- and climate-controlled production and finishing space.

Over the years, we've brought in a four-colour press, heat press, embroidery machine, digital printing equipment, a direct-to-film (DTF) printer, and larger binding and contour-cutting equipment. Our latest addition is the Roland DG VersaOBJECT CO-300-F200 30-inch UV flatbed printer. We work with high-end clients, and we like to control as many aspects of our production as possible.

We currently have three full-time employees and four part-time employees. We don't have any salespeople. I work in production and am training another employee to help with production. My wife runs the office, and my daughter handles embroidery.

Controlling the quality of the name plates it creates is one of the reasons MacLaser acquired in-house UV print capability.
Photos courtesy MacLaser Printing



With its UV flatbed printer, MacLaser can print directly on several unusual shapes.

GM: Where are most of your clients located, and what industries do you serve?

SI: We have clients located everywhere from Spokane, Wash., to Montreal, Que. Our customers include a couple of National Hockey League (NHL) teams, several Ontario Hockey League (OHL) teams, and one Western Hockey League team. We also serve companies in the automotive, medical, retail, and business sectors, as well as providing products for the Golf Canada Foundation.

GM: At what point did you decide to begin offering UV printing?

SI: We decided to add UV printing capability because we're a small shop that likes to do things in-house, and making name plates for players on the hockey teams we serve had been a huge manual task. We'd have to print each name plate on vinyl, then apply it to styrene and laminate it, then hand-cut the styrene. We typically produce 200-300 name plates per season, and we'd often get a call at 11 p.m. to make a new player's name plate—and it needed to be ready to go by 6:30 a.m. the next day.

Adding the UV flatbed printer saved me from hiring additional employees to do this job. In recent years, we've seen a reduction in printing mailers, so we sold our commercial printing press and used the money to buy our UV flatbed. Now we can print names directly on the styrene, saving many hours of labour each season.

The printer has given us the ability to do other things that we couldn't do before, and it's made my life easier. Now we can print directly on hockey sticks and pucks, and we even produce UV-DTF transfers (printed layers of ink that can be applied to hard-to-print-on surfaces) to brand one team's coffee pots.

GM: How did you decide which UV printing equipment to purchase?

SI: We were looking for a printer that offered good height clearance. Initially, we looked at GCC's offering—we have their 100-watt laser—because their UV printer can print on a suitcase, but they wouldn't bring it to North America unless we ordered 10 of them. We had heard



about Roland DG's UV printer and liked that it offered a 203.2 mm (8-in.) height allowance. The print quality is also excellent.

In addition to printing on thicker objects, we've enjoyed using the white and gloss ink to incorporate texture. For one of our clients, we produce a board that holds the pucks from every game they win each season. We added texture to it, and that feature alone helps our printing stand out from the competition. People ask the staff, "Where did you get that done?" Each team is always trying to outdo the other on and off the ice, and anything we can offer that helps to set them apart is a benefit for our business.

GM: What do you see ahead for your UV-printed production?

SI: We've been discovering other ways to use our UV printer. For example, we can print directly to Coroplast, which has allowed us to bring that production in-house for one of our clients.

Next, we are going to try printing on a football for a customer who gives away footballs every time the team reaches milestones.

GM: Why do you think your customers choose to do business with MacLaser Printing? What sets your shop apart from the competition?

SI: I think our customers appreciate that we can offer them so many different types of products. They can come here and get custom-printed t-shirts, embroidery, flyers, booklets, memorabilia, promotional products, and Coroplast signs. We have the state-of-the-art equipment and experience to deliver a wide range of high-quality products.

We've never advertised and rely exclusively on referrals. In addition to having a good reputation, clients seem to appreciate that we've been here for 30 years. In fact, we still have some of the same customers we started with. ●

Ginny Mumm is a freelance consultant for digital inkjet printer/cutter provider Roland DGA. For more information, visit www.rolanddga.com.

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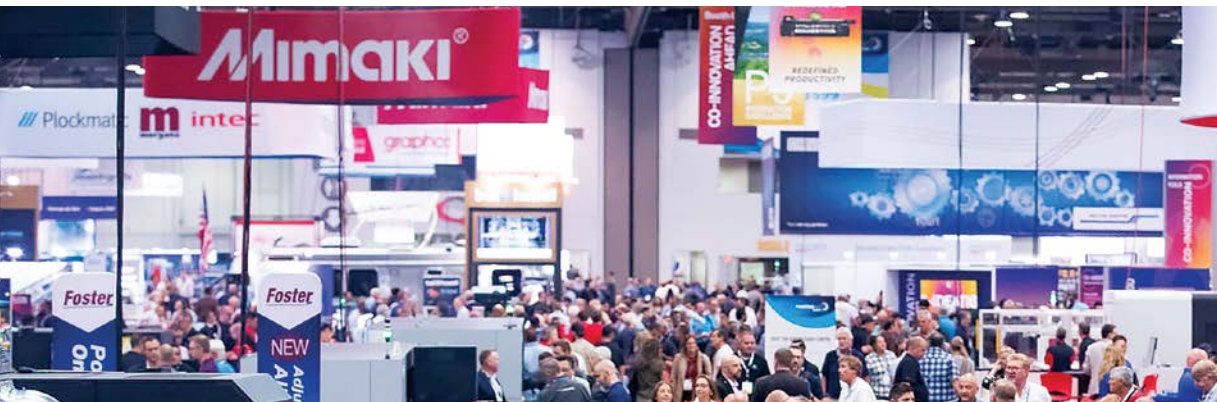
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Future-proofing print at



Cutting-edge tech, hands-on demos, and forward-thinking education at the print industry's most comprehensive industry event

More than just a trade show, PRINTING United Expo 2025 is an opportunity to learn, make insight-led business decisions, and strengthen the North American print community. This year, from October 22 to 24, the Orange County Convention Center in Orlando, Fla., will be transformed into a more than 33445 m² (360,000 sf) microcosm of the printing industry as the largest and most comprehensive North American printing event brings every printing community and every printed application together under one roof.

For visitors eager to keep up to date with the latest wide-format print equipment, the exhibitor line-up includes brands such as Agfa, Canon, Durst, EFI, Epson, FUJIFILM, HP, Konica Minolta, Kornit, Mimaki, MUTOH, Ricoh, Roland DGA, swissQprint, and more. However, for many, trade shows today are more than an equipment shopping trip, and most visitors to PRINTING United in 2025 will also be focused on enhancing their industry knowledge as they

explore new ways to reduce costs, improve output, enhance quality, and diversify.

Productivity through automation

Automation, artificial intelligence (AI), and workflow continue to dominate industry conversations, so it is no surprise that a 2024 PRINTING United survey found that seven of the 10 areas in which respondents planned to invest were related to increasing end-to-end productivity, whether through enhancements at the point of order intake, in prepress, overall workflow management, or finishing. Indeed, more than 88 per cent of respondents cited increasing productivity or efficiency as their primary motivation for capital investment planned in 2024 and 2025, while 57.1 per cent were planning investments that would enable them to automate their operations.

To those in the signage industry, this may be expected. The market segment continues to grow, but against a



PRINTING United 2025



backdrop in which profit margins are growing ever tighter and the labour market is short on skilled labour. We now also face uncertain economic conditions and questions over tariffs. Many in the industry began 2025 looking for ways to do more with less, and if anything, that search for incremental efficiencies and productivity enhancements has only accelerated.

The 2025 educational program at PRINTING United includes numerous sessions aimed at helping print businesses to tackle these real-world issues that affect them daily. Covering topics ranging from business strategy and labour challenges to workflow optimization, colour management, and automation in wide-format printing, attendees will leave the show empowered by insights they can act on.

Breaking barriers

Last year, research by PRINTING United found that more than 68 per cent of print providers are already diversifying beyond their primary print segment. Signage and graphics printers are expanding into commercial (46.5 per cent) and functional printing (21.1 per cent), commercial printers are moving into wide-format (59.7 per cent) and packaging (31.6 per cent), apparel decorators are making leaps into wide-format (31.9 per cent) and promotional print (43.3 per cent), and the list doesn't stop there. Wherever you look in the

industry, market segments are converging as providers diversify their application portfolios to offer new services to existing customers and capitalize on lucrative opportunities in adjacent segments.

It was with this convergence in mind that PRINTING United Expo was first established, to meet the industry's need for a show that brings all facets of the printing industry together in one place. For those coming to the show to explore opportunities in diversification, the educational program includes sessions on everything from how to move into promo, how to make money as a printer in a digital world, the state of the decorated apparel industry, and even a step-by-step look at diversification. Meanwhile, the Apparel Zone (Booth 886) and Professional Decal Applicators Alliance (PDAA) Zone will offer visitors hands-on demonstrations.

PRINTING United is much more than a trade show that empowers visitors and exhibitors to learn, grow, and make smarter business decisions; it's a physical manifestation of how vibrant and alive our industry is. So, whether you're exploring convergent opportunities, keeping up to date with digitalization, or looking for ways to increase productivity through automation, this October, Orlando is the place to be.

For more information and to register to attend, visit www.printingunited.com. ●

How the



Double-sided printing.

When choosing a substrate, you must consider what material best suits your needs, depending on signage location, cost, environmental standards, branding, durability, and the final look.

Photos courtesy Burke Group

By Shelbi Grove

When you think of interior signage, there is no one-size-fits-all solution. As a signmaker, your goal is to ensure the signage you produce is as unique to your client's brand as their business is to the market. It is also essential to recognize that signage is a significant investment for any business, and interior signage can play a crucial role in creating a branded environment that effectively communicates a client's unique message and enhances customer experience. This often serves as the first introduction to the company.

When thoughtfully designed, it can act as a conversation starter, amplifying the brand and providing clients' customers with a warm welcome. But where do you start? How do you help clients select the correct substrate when the potential list is endless? How do you stay within their brand's guidelines?

How can you use signage to help create the atmosphere their business is known for and that their customers have come to expect? And, perhaps most importantly, how can you help their signage stand out?

Your first step is to select the substrate. When it comes to substrates, the possibilities can seem endless and overwhelming. When advising your clients, you must consider what material best suits their needs, depending on signage location, cost, environmental standards, branding,

durability, and, of course, the final look. This article will focus on four signage substrates and how they can be customized to elevate your client's final piece.

Acrylic: Premium sophistication

Acrylic signs are made from a clear, durable plastic called polymethyl methacrylate (PMMA). You may have also heard it referred to as acrylic glass or plexiglass. If your client is looking for a high-end, professional sign that screams sophistication, acrylic is the substrate for them. Not only does it provide a sleek and polished look, but it comes in many different thicknesses, allowing you to create three-dimensional letters/pieces that will increase sign visibility.

Acrylic signs boast durability, longevity, and versatility. Acrylic is a shatter-resistant, relatively low-maintenance substrate. It is prone to fingerprinting but can be cleaned easily with mild soap and water. If you choose to print directly onto the substrate versus adhering printed vinyl to the acrylic, signage maintenance will be much easier. Direct printing will result in a longer-lasting, high-quality look, so if you can swing it, always direct-print. Although shatter-resistant, it can be extremely sharp if an acrylic sign is damaged. So, periodic inspections are recommended. Acrylic is also the most expensive substrate option on this list. However,

to crack substrate code

Signmaking with the right materials

it is more cost-effective than other materials such as wood, metal, and aluminum. The bottom line is, if your client is looking for an elegant, premium-looking sign, you cannot go wrong with acrylic.

Lamacoid: Customizable, yet basic

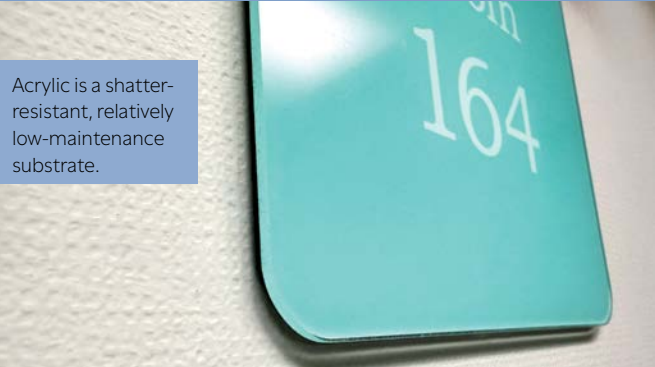
On the other end of the spectrum, we have lamacoid. Lamacoid is made from multi-ply, multi-colour plastic sheets. Essentially, there are two different coloured plastic sheets—an outer colour and a coloured core—that are adhered to each other. By engraving your design into the top layer, you reveal the coloured core beneath, adding depth by removing material. At Burke Group, we use a laser engraver to produce a crisp and clean final look. Lamacoid is most commonly used for name tags, room identifiers, and industrial labels. Lamacoid is customizable yet basic. Although more than 100 colour combinations are available, they are generally not directly printed onto and cannot be used to produce complex designs. However, it is made of a phenolic resin material, which is nonconductive. This makes it a safe material and is often used in businesses where electrical safety is a concern. Lamacoid is resistant to moisture and harsh conditions, making it an ideal choice for industrial applications.

Polystyrene: Flexible and lightweight

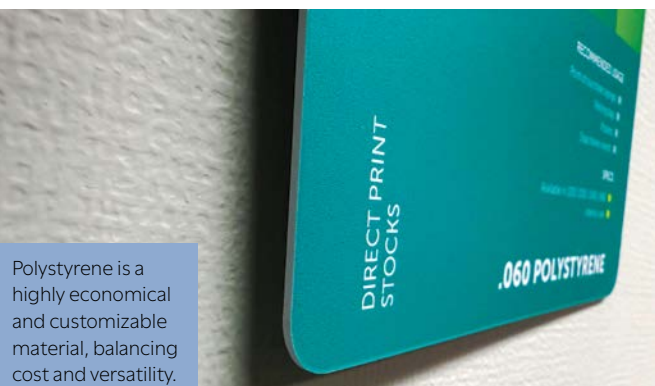
Polystyrene is a lightweight, flexible plastic material derived from petroleum. It can be used for various applications such as indoor or outdoor displays, frame inserts, hang tags, safety signage, and more. Polystyrene can be rolled, flexed, and permanently heat-bent. It comes in a bright white finish, so when colours are directly printed onto polystyrene, the sign pops and creates an eye-catching final look. Polystyrene is a highly economical and customizable material, balancing cost and versatility. However, its thin structure may not make a striking visual impact. If protecting the environment is essential to you and your clients, then you can feel good about purchasing polystyrene, as it is a recyclable material. As a bonus, thanks to polystyrene's lightweight nature, you will save on shipping costs, and installation is relatively simple compared to other, more heavy-duty substrates.

ACM: Cost-effective and durable

Aluminum composite material (ACM) comprises an aluminum composite exterior with a polyethylene interior. This substrate consists of two metal faces with a plastic core. This means your client gets the high-quality look of aluminum without the price tag. ACM also aligns



Acrylic is a shatter-resistant, relatively low-maintenance substrate.





ACM is renowned for its ability to endure harsh conditions and even bend to shape without breaking due to its high ductility.



Effect varnish, or spot varnish, selectively applies clear, transparent varnish to certain areas of a print to enhance visual and tactile effects.



3D: Precise registration ensures each layer aligns perfectly, ensuring the sign's details are perfect every time.

with sustainable business practices thanks to its energy-efficient production process and recyclable components. ACM is incredibly versatile; it is both lightweight and easy to handle while offering durability and a rugged aesthetic finish you can only capture with aluminum, at a fraction of the cost. ACM is a low-maintenance, visually appealing solution for your client's signage needs. It also comes in many unique finishes, such as brushed gold, mirror, and standard aluminum. ACM is renowned for its ability to endure harsh conditions and even bend to shape without breaking due to its high ductility. ACM is a cost-effective and environmentally friendly substrate.

Customizations

Choosing the perfect substrate to meet your client's needs is essential, and ensuring it suits their brand is equally important. Their business is unique, and their signage should be, too. Here are some compelling examples of customizations and the optimal substrates needed to enhance their effectiveness:

3D textured printing

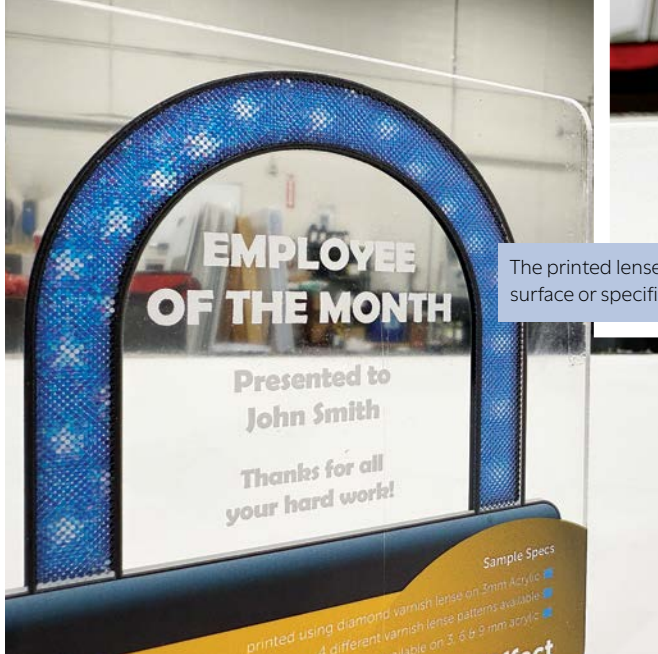
Adding 3D textured ink to your client's sign will create a significant impact. Burke Group uses a SwissQ Impala 4 Flatbed printer to create true 3D textured prints. By utilizing layered ink applications and ultraviolet (UV) curing lamps, one can create raised images, textures such as wood grain, enhanced raised design styles, and even braille. Precise registration ensures each layer aligns perfectly, ensuring the sign's details are perfect every time. If your client is looking for a visually engaging sign, this may be the right customization.

Ideal for: Acrylic, polystyrene, and ACM

Effect varnish

Effect varnish, or spot varnish, selectively applies clear, transparent varnish to certain areas of a print to enhance visual and tactile effects. This technique can highlight specific design elements, create glossy or matte finishes, and even create 3D effects. It can make your client's design stand out, add a touch of luxury, and create a unique and memorable visual experience. Using a spot varnish, you can take the sign from basic to memorable with applications that replicate effects such as leather, water, condensation, gloss, or matte finishes.

Ideal for: Acrylic, polystyrene, and ACM



The printed lenses can cover the entire surface or specific areas of the substrate.



Heat bending.

Lenticular magnification effect

A lenticular magnification effect is the process of directly printing an image on the second surface (back) of a transparent substrate and following up by printing microscopic, clear, resin-like droplets onto the substrate's front, which act as tiny magnifying glasses, creating a 3D, visual-depth effect. The printed lenses can cover the entire surface or specific areas of the substrate. Lenticular magnification creates an optical illusion and can add movement to your signage.

Ideal for: Acrylic

Flame polishing

You can enhance the final look of your high-end acrylic signage by flame polishing the edges. By applying a blow torch to the edge of your acrylic, you can melt the surface of cut marks, resulting in a glassy finish that matches the front and back of your acrylic, as opposed to the milky white effect that is created on the edge of acrylic when cut.

Ideal for: Acrylic

Heat bending

You can heat your substrate and hand-bend it to the desired angle using an induction coil. This can create a robust sign that fills the space and offers a 360-degree visual.

Ideal for: Acrylic and polystyrene

Double-sided printing

This method can be used for standard printing functions or to create impressive signage. By perfectly aligning the images on the front and back of the acrylic and making slight modifications to the images, you can create a bold and eye-catching effect.

Ideal for: Acrylic, polystyrene, and ACM

Creating a sign allows you to help your client tell a story and honour their brand. Although this is just a small window into the vast world of signage possibilities, exploring various signage styles can help you enhance your client's brand visibility and impact—especially when clients come to you with a blank slate, open to ideas and looking for guidance. Consider how different designs, materials, and placements can be utilized to ensure your client's signage aligns with their business goals and effectively communicates their message. ●

THE SIGNAGE SUBSTRATE CHEAT SHEET

COST (highest to lowest):

Acrylic	\$ \$ \$ \$ \$
Lamacoid.....	\$ \$ \$ \$ \$
ACM.....	\$ \$ \$ \$ \$
Polystyrene ..	\$ \$ \$ \$ \$

DURABILITY (highest to lowest):

ACM.....	🛡️ 🛡️ 🛡️ 🛡️ 🛡️
Acrylic	🛡️ 🛡️ 🛡️ 🛡️ 🛡️
Lamacoid.....	🛡️ 🛡️ 🛡️ 🛡️ 🛡️
Polystyrene ..	🛡️ 🛡️ 🛡️ 🛡️ 🛡️

ENVIRONMENTALLY SUSTAINABLE (highest to lowest):

ACM.....	♻️ ♻️ ♻️ ♻️ ♻️
Polystyrene ..	♻️ ♻️ ♻️ ♻️ ♻️
Lamacoid.....	♻️ ♻️ ♻️ ♻️ ♻️
Acrylic	♻️ ♻️ ♻️ ♻️ ♻️

HIGH-END FINISH (highest to lowest):

Acrylic	✨ ✨ ✨ ✨ ✨
ACM.....	✨ ✨ ✨ ✨ ✨
Polystyrene ..	✨ ✨ ✨ ✨ ✨
Lamacoid.....	✨ ✨ ✨ ✨ ✨

Shelbi Grove leads marketing at Burke Group, an Alberta-based printing and signage company that blends art, technology, and commerce to provide comprehensive communication solutions, from design to delivery.



Photo ID 285318556 © Nadzeya Haroshka | Dreamstime.com

Master the subtle art of harmonizing **COLOUR AND PRINT**

By Erik Schmitt

Let's say you've got this beautifully painted structure, maybe it's a shiny metal panel or a perfectly smooth composite material. And now, you need to match it with a wide-format digital print. Easy, right? Not quite. It's like matching socks fresh out of the laundry; they look the same, but under different light... yikes! So, let's get into the nitty-gritty of ensuring your prints and paints are singing the same tune.

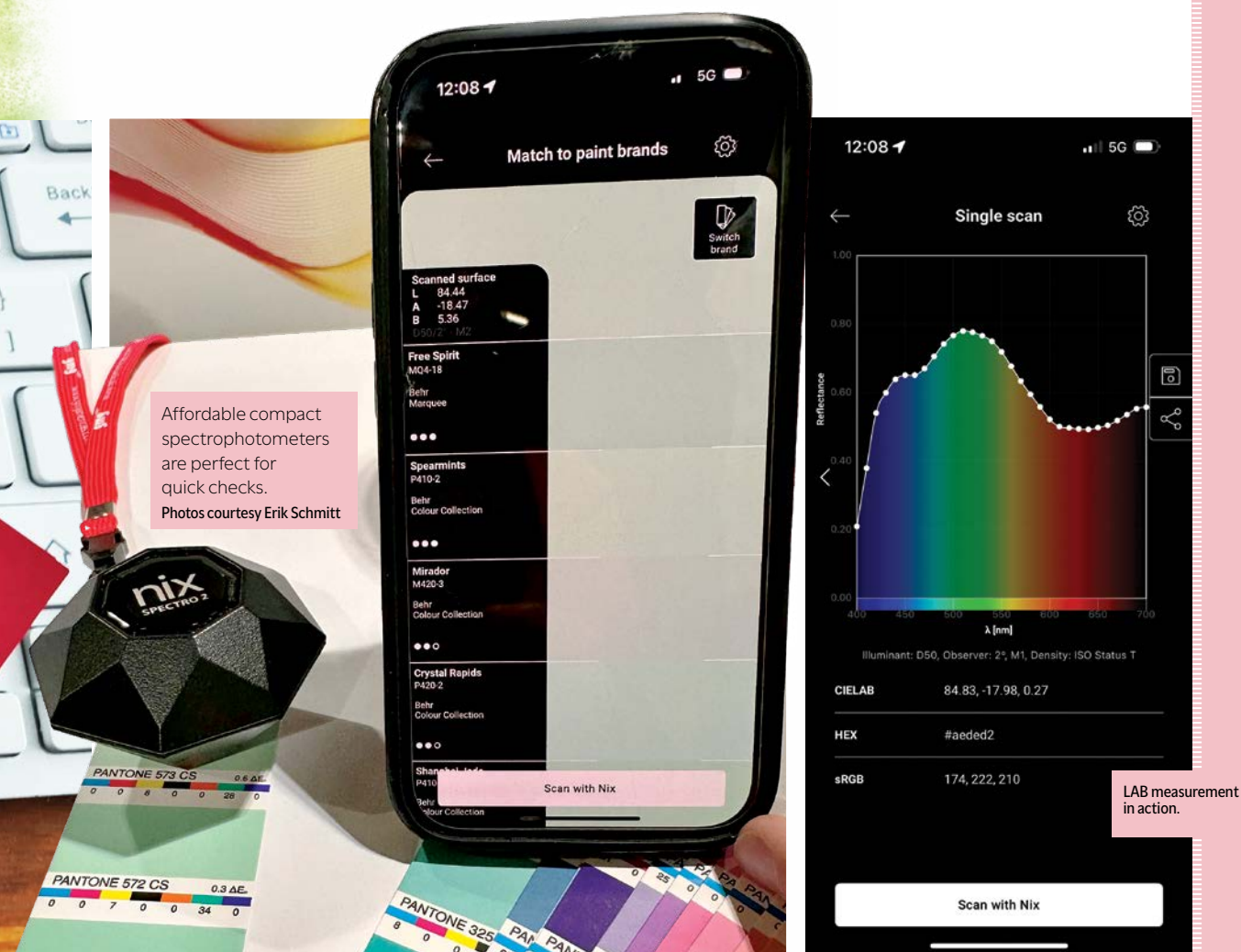
The challenge of matching prints to paint and architectural finishes

Digital inkjet prints are typically produced on vinyl, fabric, or rigid boards. On the flip side, painted structures love metal,

wood, or composites. Now, toss in fancy architectural finishes like anodized aluminum, powder-coated metals, and brushed steel, and you've got a bit of a circus of reflectivity, texture, and gloss. Imagine trying to get a disco ball and a velvet curtain to look like the same shade of red. Yeah, that's the challenge.

Quick tip: Always check your prints and painted samples under the actual lighting they will live in. What looks perfect in the shop might look like a completely different shade on a sunny Tuesday afternoon.

Paints are thick and juicy with pigment, while inkjet inks are more like a whisper of colour layered in tiny droplets. This



means that matching them perfectly isn't just about picking the right shade—it's about understanding how light bounces off them. Let's break it down.

Prerequisites for colour matching success

Before you even think about matching those gorgeous prints to your painted masterpiece, you need the right tools. Trying to match colours without them is like baking a cake without an oven. Here's what you need:

- **High-quality spectrophotometer:** This little gadget measures colour values. Think of it as the colour police—making sure everything is on point. Multi-angle or sphere models are recommended if you're dealing with fancy metallics or glass-like reflective surfaces.
- **Well-calibrated printer:** Your printer needs to be in top shape—no “well, it looks right.” It requires regular check-ups, just like your car. Linearization, ink density verifications—the whole nine yards.
- **Colour-managed Raster Image Processor (RIP) software:** This is the brain of your digital print operation. It translates your beautiful design into printer language, so what you see on screen is what you get on print. Without it, you're basically guessing.
- **Controlled viewing environment:** You wouldn't buy a car without looking at it in daylight, right? The same goes for colour matching. Make sure you're checking things under consistent light like D50 or D65 standards.

• **Pro setup tip:** Want to level up? Try the X-Rite i1Pro 3 Plus or Barbieri Spectro LFPqb for large-format jobs. Combined with a high-quality colour management engine and RIP, you will be a colour-matching ninja.

• **Spectrophotometers:** The colour detectives. If you have ever wished for a gadget to look at a colour and tell you its secrets, meet the spectrophotometer. This little device is like a bouncer for colours, checking IDs, and making sure everything is legit.

The big three products

45/0 spectrophotometers (e.g., X-Rite i1Pro3 Plus & Barbieri Spectro LFPqb)

These are the bread and butter of colour measurement. They measure colour just like your eyes do—head-on. Perfect for smooth, flat surfaces like painted panels and your digital print.

Bonus: They're widely supported by RIP software, so your digital print shop doesn't break into a sweat trying to read the data and get your printers dialed in.

Sphere and multi-angle spectrophotometers (e.g., benchtop, X-Rite Ci64)

If the surface is flashy, like metallic paint or pearlescent finishes, you need the fancy gear. These spectros catch the colour from all angles. They are handy for things that shimmer or shift in the light, like custom automotive finishes or brushed aluminum.



As part of its sign fabrication, Minoh Signmakers in Etobicoke, Ont., frequently needs to match printed to painted elements.

Photos courtesy Minoh Signmakers



Visual tuning: You might need to fine-tune the result with good old-fashioned eyeballing and swatch matching.

Pro tip: LAB values are your friend. They don't care what printer you use—they want you to get the colour right. Use them if provided, and ideally measure them with your spectro in your spot colour library.

The magic of clear coats and laminates

Here's the thing: when you slap a clear coat on paint or a laminate on a print, you're basically putting on sunglasses—everything looks deeper and more intense. But just like with sunglasses, not all clear coats are created equal.

Clear coat on paint:

Adds between **0.05 and 0.15 D (density)**. That's geek-speak for “it looks darker and richer.” High-gloss finishes turn up the volume on

The downside? They cost more than a decent vacation and aren't usually RIP-friendly.

Affordable compact spectrophotometers (e.g., NIX)

These pocket-sized wonders are perfect for quick checks. Think of them as the colour scouts before the real heavy hitters come in.

They are great for architectural touch-ups and real-time visualizations right on your phone.

Cost consideration: Want the fancy multi-angle models? Get ready to open your wallet. For most print jobs, 45/0 spectros are your best bet and essential for a colour-managed print environment.

Why CMYK values fall short

Ever get a paint supplier telling you, “Here's the CMYK breakdown!” and think, “Great, I'm all set!”? Yeah, not quite. Cyan, Magenta, Yellow, and Key (CMYK) is like getting a one-size-fits-all t-shirt—it fits, but not perfectly.

The issues:

Device dependency: Those values only work right for the press they were made for. For example, GRACoL offset printing specs. If you switch it to an inkjet? All bets are off.

Inkjet gamut advantage: Inkjet printers can hit more colours than offset. So, why settle for less? Saturated and bright colours defined with lightness, red/green value, and blue/yellow value ($L^*A^*B^*$) can get you out of the CMYK confines and get you matching spot on.

saturation. It's like your colour hit the gym. Metallics especially love a good clearcoat. They shimmer.

Laminate on print:

Laminates bump up the density by about **0.03 to 0.10 D**. Glossy laminates make colours pop like they're on steroids. Matte laminates? A bit more chill. Ultraviolet (UV)-cured liquid laminates add even more oomph than the standard thermal ones.

What makes it pop?

Material type: Gloss, satin, or matte—each changes how the light dances off it.

Thickness: More layers? More pop.

Substrate absorption: If the surface soaks up ink like a sponge, it'll look darker.

Ink and print tech: UV inks versus solvent inks... It's like diesel versus regular fuel. Both get you there, but the ride is different and leaves different visual impressions and gloss differentials.

Keeping it correct:

Environmental exposure: You wouldn't leave a snowman out in July, right? The same goes for your prints and paints. UV exposure, rain, and weather changes can fade and mess with your colours. Get some UV protection and weather-resistant coatings, or prepare to reprint or repaint sooner than you'd like.

Pro tip: Test a sample before you go full throttle. You might love it—or you might wonder why your red looks like it's blushing.

Real-world example: Matching a branded facade with wide-format prints

Let's put this into perspective with a real-world scenario. Imagine you're working with a big retail brand—let's say a major athletic company. They want their storefront to be as bold and vibrant as their digital ads, right down to the last drop of red in their logo. Let's dive into it.

The setup:

The store has a brushed aluminum facade painted in their signature red. It's got this beautiful metallic sheen that catches the sunlight.

You've been tasked with producing wide-format window graphics that need to match that exact shade of red—not just in sunlight but under evening lights as well.

The game plan

Spectrophotometer magic:

First, you break out the spectrophotometer and measure the painted aluminum facade under D50 lighting. You capture the LAB values, not just CMYK, because you want it to match regardless of the printer.

Profiling and proofing:

You use those LAB values to create a custom profile for your RIP software. Now you're talking the printer's language.

After running a proof on a glossy vinyl substrate (to mimic that reflective aluminum), you check it under different lighting—shop lights, daylight, and even LED strips.

Visual tuning:

Here's where you get picky. Using visual tuning charts, you adjust the colour slightly to account for how it will look from the street. A little tweak here, a nudge there—you're Michelangelo with a digital brush.

Lamination and coating:

You laminate the print with a high-gloss finish to push that saturation, so it matches that metallic shine on the aluminum.

Final check and install:

Before you ship it out, you do a final check side-by-side with the facade—under the same lighting it'll be displayed in. Perfect match? Nailed it.

And just like that, your window graphics and painted aluminum look like they were made for each other. The storefront is bold, vibrant, and perfectly on-brand. Cue the applause. ●

Erik Schmitt heads GMG Color in Canada from Toronto. With two decades in print, he's obsessed with software, colour management, and the visible spectrum. Off the clock, he's fixing bikes and riding with his two daughters.



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OOH in

Seen through the lens of Jonathan Davala

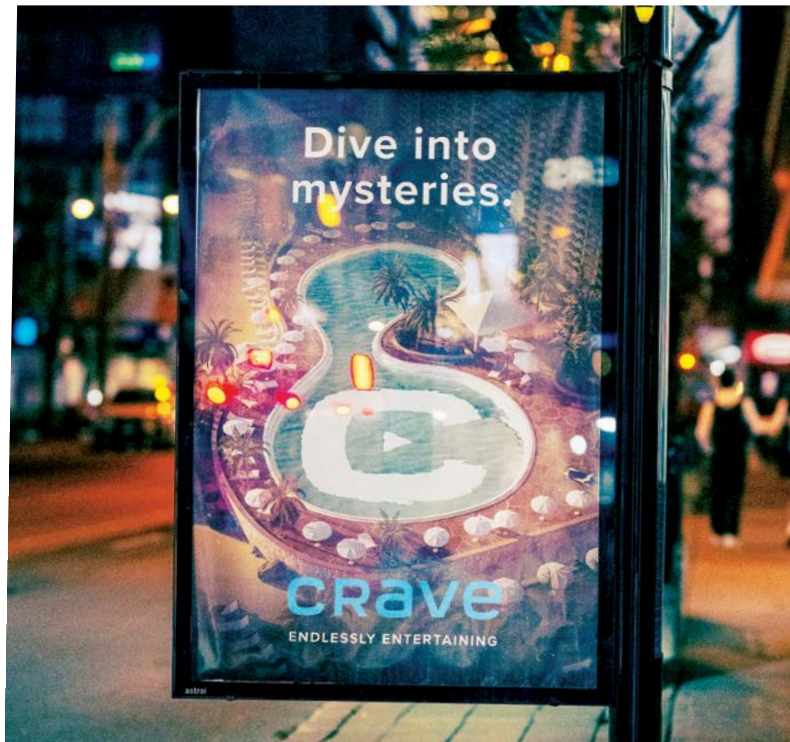
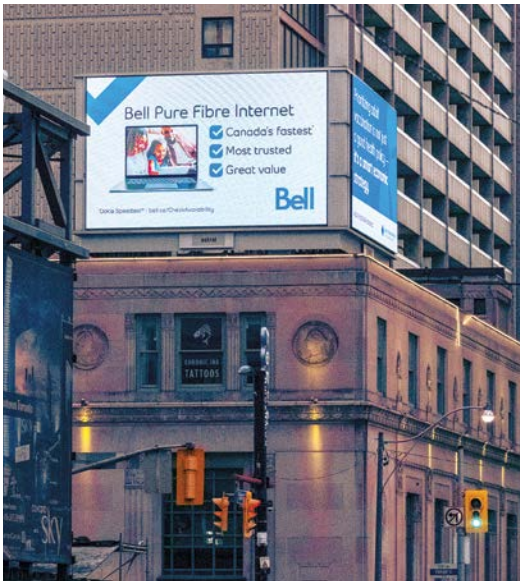
This photo essay captures the impact of out-of-home (OOH) advertising across the bustling city of Toronto through the lens of a street photographer, revealing how brands inhabit public space, shape city life, and connect with people in motion, moment by moment. These signs, both static and digital, have blended into the urban ecosystem, becoming a natural part of our surroundings, guiding movements and influencing daily experiences. ●





motion







Jonathan Davala is a Toronto-based cybersecurity professional by day and a freelance photographer by passion. Born and raised in Bangalore, India, he has travelled extensively, capturing cities across the globe and finding beauty in reflections, motion, and the everyday moments that often go unnoticed. His work aims to turn mundane street corners into poetic imagery, and he is constantly exploring new ways to frame the world we live in.

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- Workshops, Panel Discussions & Exhibit Experience
- BOCSies – Best of Canada’s Sign Industry Awards Gala

October 3 – Day Two

- Keynote Speaker: Fahd Alhattab – “Building a High Performing Culture”
- Lunch Panel - The Evolution of the Sign Industry: Past, Present, Future
- Workshops, Panel Discussions & Exhibit Experience
- CONNECT: A Speed Networking event for sign manufacturers & installers
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Guided creativity

When data and creativity are used in tandem, brands don't have to choose between automation and authenticity—they can have both.
Photos courtesy Vistar Media

Harnessing the magic of data in DOOH

By Marika Gabriel

If one thing is certain about the rise of artificial intelligence (AI) and automation, it's that they are changing how out-of-home (OOH) advertising is being planned, personalized, and delivered. *Sign Media Canada* spoke with Martine Hammink, vice-president of Creative Studio at Vistar Media, who shares how AI reshapes creative strategy in the OOH landscape.

Sign Media Canada (SMC): How can brands balance creative freedom with data-driven automation to ensure OOH ads remain impactful and authentic?

Martine Hammink (MH): Data and creatives shouldn't be at odds—in fact, the most effective digital out of home (DOOH) campaigns bring the two into an intelligent partnership. I like to think of it as “guided creativity”: using automation and data as tools to inform and enhance the creative process, not limit it. Data helps define the framework—when, where, and to whom the message is delivered—while creativity brings the nuance, emotion, and brand personality that makes it resonate.

One of DOOH's superpowers is its adaptability. You can tailor messaging by region, time of day, weather conditions, or even behavioural data, ensuring content reaches an audience and connects with them at the right moment. Picture this: It's raining outside, and you see an ad for an umbrella with a creative tagline. Or you see an ad for winter boots when the temperature drops to a specific degree. This data-led creative strategy involves weather triggers (the ability to align creative with real-time weather conditions) and can drive much higher consumer recall for brands. That's the magic of data and creativity working together.

We've also seen performance insights drive subtle but effective creative choices. For example, research shows us that in bus shelters and urban panels, placing the logo at the top of the screen, sizing it around 15 per cent, and using strong colour contrast can significantly boost brand attention. Some of the most powerful DOOH creative comes from simply showcasing a bold product with a strong brand

identity. When data and creativity are used in tandem, brands don't have to choose between automation and authenticity—they can have both.

SMC: How can AI help identify optimal visual elements that resonate with specific audiences in OOH environments?

MH: Strong creatives are a critical component of any campaign, and AI is becoming a greater tool to leverage. But, at this stage, it remains a tool that still requires a human touch. Today's AI systems not only analyze visual components, such as branding, headlines, and calls to action (CTAs), but also draw insights from large data sets of OOH campaigns (*i.e.*, brand uplift studies) to make meaningful correlations with key metrics—attention patterns, memory factors, and even emotional triggers. AI is scanning what already exists and presents data factors that have resulted in stronger campaigns, but it's not without its faults.

I've noticed that insights fall short without thoughtful consideration of context. Many users simply upload isolated creative assets for analysis, neglecting the contextual reality of how OOH media works in the real world. This is why it requires testing creative assets in their intended environmental context, as no ad exists in isolation, especially in the OOH landscape.

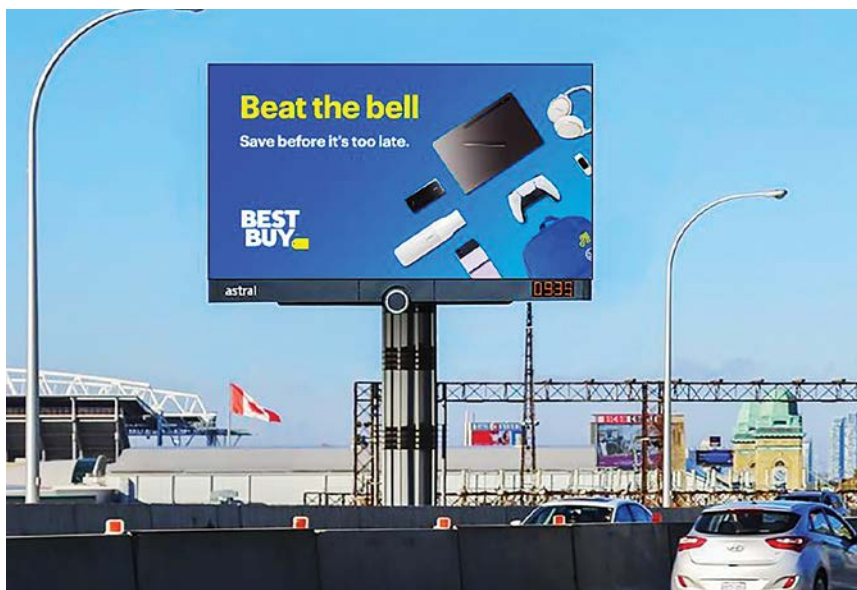
Recently, I saw this principle in action with a trade company looking to have their DOOH creative validated. Their design featured a bold, attention-grabbing headline that spoke directly to the viewer (*e.g.*, "DEAR AUDIENCE"), followed by their brand's core message in a lighter, smaller font. When analyzed in isolation, AI predicted appropriate attention scores for both elements. However, when we placed the same ad in its actual context—a highway billboard—the results revealed a crucial flaw: the core message received dramatically lower attention scores in the environment, suggesting that many viewers would miss the core information entirely. This makes sense when you think about it: on a roadside billboard, your ad is seen by drivers passing by quickly, so you need to focus their eyes on the single core message.

This case illustrates the value of partnership between predictive AI and human interpretation. Without this integrated approach, the client would have launched a campaign that fundamentally missed its communication objectives.

SMC: How can AI tools support predictive insights to inform creative decisions?

MH: AI has transformed how we approach creative evaluation, from looking back to predicting forward. Today, teams around the world, including mine, use AI to forecast campaign performance before assets even go live. These insights help us shape creatives more likely to hit the mark from day one.

In many ways, it's the digital evolution of the old-school focus group, just faster, more scalable, and fuelled by billions of real-world interactions rather than a handful of



participants. AI eliminates logistical hurdles and gives us a broader view of what will likely work.

What's most interesting to me is how human the process still is (and should be). AI can give us smart, objective recommendations, but we still filter those insights through our own beliefs, strategies, and creative instincts. Sometimes we embrace the data, and sometimes we push back, trusting a gut feeling instead.

This tension between technological objectivity and human subjectivity is both a challenge and an opportunity. AI may be able to process more data points than a creative director can capture, but it can't reproduce the intuitive leaps that make for truly groundbreaking advertising.

AI may be able to process more data points than a creative director can capture, but it can't reproduce the intuitive leaps that make for truly groundbreaking advertising.

SMC: How can smaller brands efficiently create impactful DOOH campaigns without extensive resources?

MH: You don't need a massive budget or team to run a successful DOOH campaign. Programmatic DOOH offers smaller brands the flexibility to launch, adjust, or pause campaigns in real time—perfect for reacting to changing consumer behaviour, seasonal shifts, demand spikes, or even budget updates. You can upload assets, optimize creatives, and go live in minutes, without the heavy lift.

We've also seen smaller brands make smart use of the screens they already own. For example, Stingray optimized their screens by rolling out in-store video capabilities across METRO grocery stores, helping advertisers drive foot traffic to aisles or showcase priority products.

And one of the best pieces of advice I can offer is: get out there. Step away from your screen and experience the real-world environment where your ads will appear. This mindset was inspired by a museum philosophy I love—don't just look at art, observe how people interact with it. The same applies to DOOH. Watch how people move, where they pause, and what catches their eye. It's free, it's insightful, and it's often where the best creative ideas are sparked. ●

When screens become stories

As digital experiences become more embedded in our physical world, the projects that endure are those that align with their setting, speak to their audiences, and leave emotional impressions.

Photos courtesy Float4

By Alexandra Margulescu

In the ever-evolving world of visual communication, the fusion of digital signage and experience design has emerged as a powerful medium for storytelling. This is perfectly demonstrated at TD Bank's Union Station branch in downtown Toronto. Montreal-based studio Float4 has seamlessly integrated generative art into a high-traffic environment, reimagining how signage can shape mood, movement, and brand identity in real time.

With a reputation for designing immersive multimedia installations that amplify place and evoke emotion, Float4 specializes in experiences where content, data, and architecture converge. Their latest contribution to Canada's busiest transportation hub exemplifies how digital canvases can enhance the built environment through atmosphere, responsiveness, and artistry.

At the core of this design approach lies a fundamental question: How can technology and creativity transform our experience of space—and in doing so, shape a

deeper sense of place? One possible answer is the creation of digital narratives attuned to their spatial and cultural context. Whether generative, interactive, or ambient, this work is rooted in storytelling that strengthens the connection between audiences and their environment. From media-rich architectural façades to personalized exhibits, such projects aim to transform physical space through layered visual and emotional engagement.

In this context, digital displays are not simply information carriers—they can serve as dynamic, living canvases. At large public sites like Union Station, for example, this approach creates a meditative journey through movement, place, and memory.

A portal to Ontario's landscapes

Commissioned by TD Bank to enhance their newly renovated Union Station branch, Float4 was invited to



create an experience that would resonate with passersby, reflect the station's cultural significance, and express TD's commitment to community, innovation, and care.

The site called for content that could stand alongside the architectural and historical prominence of the station, while also speaking to the daily rhythm of commuters and travellers. The design needed to offer both presence and pause.

Float4 responded with a generative digital artwork powered by a Realmotion G8 media server and displayed on a striking 3.6 x 1.8-m (12 x 6-ft) LED screen at the branch's entrance. The piece plays in a seamless parallax loop: a stylized train glides across rolling hills, downtown skylines, birch forests, and lakeside vistas—illustrative impressions of Ontario's diverse landscapes. The esthetic echoes classic travel posters and editorial illustration, bringing warmth and elegance to the scene.

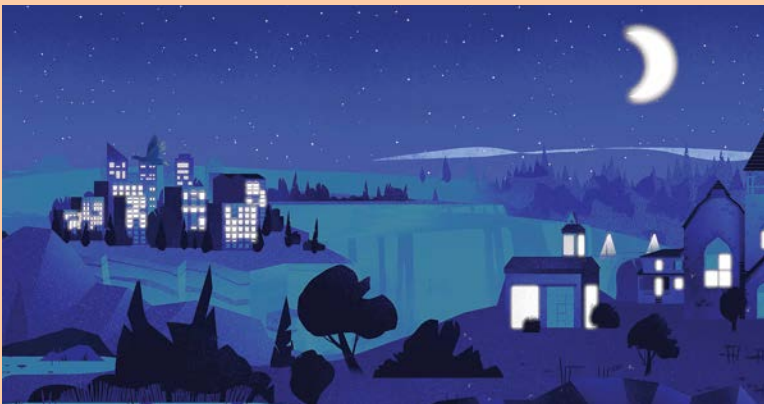
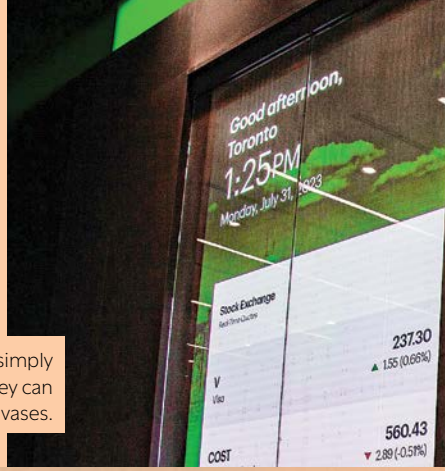
Importantly, this isn't pre-rendered video. It's real-time generative art, a dynamic system that evolves based on live environmental inputs. A weather API feeds current meteorological conditions into the animation, meaning cloudy skies outside bring muted tones to the display, snow introduces flurries into the scene, and golden-hour sunlight adjusts the palette in tune with the time of day. The result is an ambient visual journey that remains responsive and alive.

Integrating art and data creates more than visual engagement—it creates emotional resonance. In a high-traffic transit location, the piece serves as a contemplative pause, offering a moment of stillness and familiarity within the bustle.

Designed for flexibility and longevity

Behind the scenes, Float4 also developed a custom content management system (CMS) for TD, allowing the

Digital displays are not simply information carriers—they can serve as dynamic, living canvases.



Alexandra Margulescu works at Float4, an immersive design studio that pushes the boundaries of creativity with art, science, and technology to amplify physical spaces. Their work spans the globe and includes large-scale immersive installations for architecture, public spaces, and themed entertainment destinations. Learn more at www.float4.com and www.realmotion.com.

client team to adjust select elements of the experience. From seasonal content updates to promotional overlays and sequence adjustments, the system offers flexibility while preserving the integrity of the generative core.

This approach to control and scalability reflects a broader design philosophy: experiential content should evolve with its environment, rather than resist it. In this way, the installation functions as an adaptive element within the space, intended not only to endure over time but also to grow and change alongside its context.

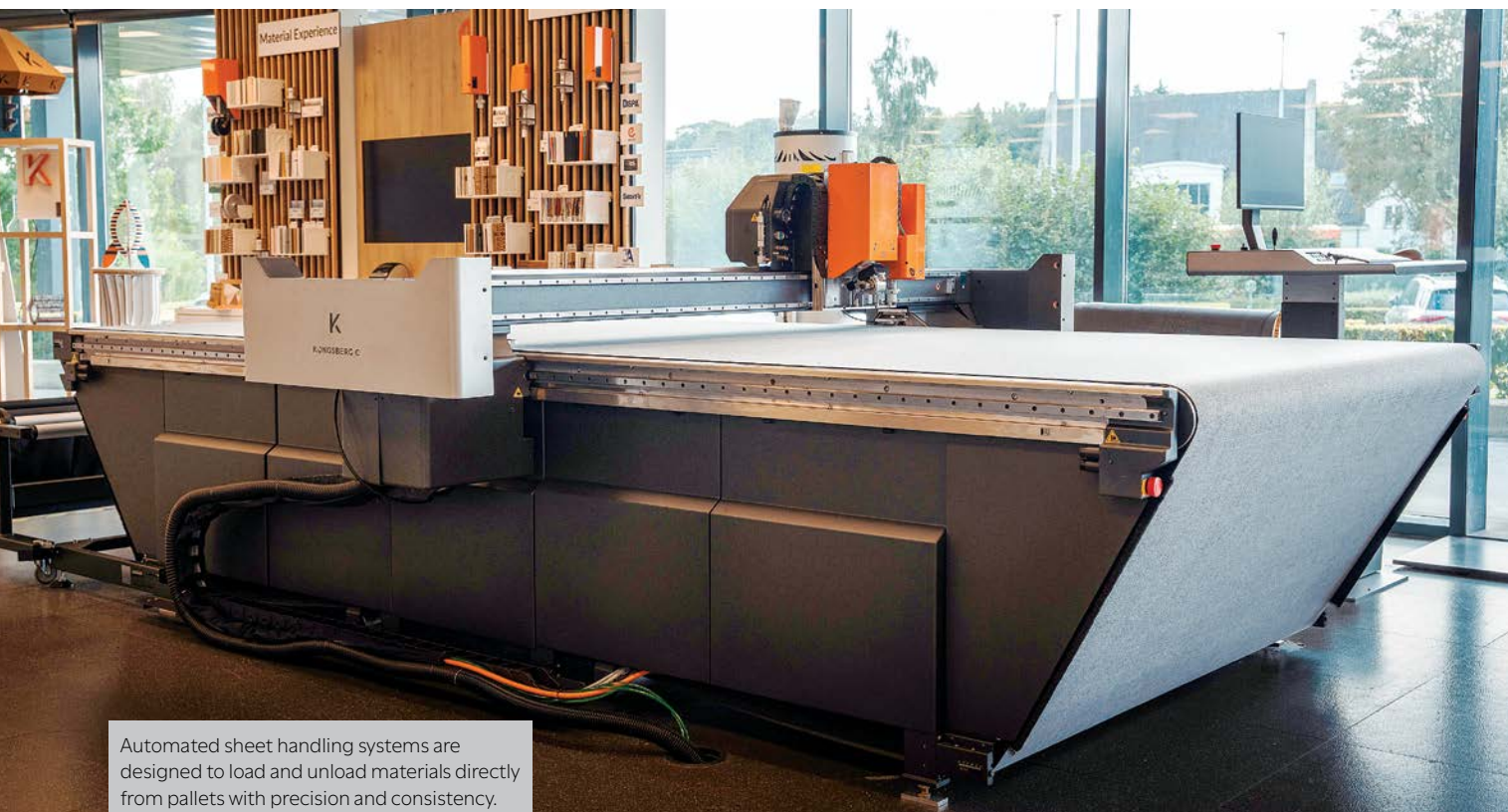
Seamless integration with architecture

Equally essential to the project's success was integrating the display into the physical environment. Float4 approached this as a piece of environmental media, considering viewing angles, ambient light, foot traffic, and architectural flow. The screen acts as a street-level visual anchor, catching the eye through rhythm and motion rather than brightness or noise.

The stylized esthetic avoids literalism and instead invites interpretation. Its editorial sensibility and abstract landscapes help the piece blend into the broader narrative of the station—a place of arrivals, departures, and evolving stories.

A Canadian benchmark

As digital experiences become more embedded in our physical world, the projects that endure are those that align with their setting, speak to their audiences, and leave emotional impressions. Float4's work at TD Union Station is a testament to what's possible when experiential storytelling meets generative design—transforming a screen into a portal, and a moment into a memory. ●



Automated sheet handling systems are designed to load and unload materials directly from pallets with precision and consistency.

Photos courtesy Kongsberg Precision Cutting Systems

Automation in action

By Stuart Fox

In today's fast-paced world, where time to market is critical, automation can no longer be seen as a luxury. Automation is essential if print businesses want to be both efficient and profitable. Whether inline, nearline, or offline digital printing, automation reduces errors, increases productivity, and lowers labour costs. Therefore, for print businesses looking to achieve a smooth workflow with minimal manual intervention, reviewing which elements across the production line can be automated should be a key priority.

This is also true regarding finishing and cutting, where automation helps avoid damage during material handling. The result is reduced errors and rework, which, with heightened sustainability and cost-saving considerations for businesses and consumers alike, cannot be overlooked. Take the back end of a cutting system, for example. Automation guarantees effective and efficient stacking, preventing bottlenecks that could slow production.

Automated production is also designed to manage more complex materials, allowing efficient feeding and

stacking without intervention. This guarantees that each sheet is processed accurately and can maintain the structural integrity necessary for trickier application requirements. All applications should be processed with the same precision, accuracy, and efficiency throughout production, and automation eliminates variations caused by human error. This is especially important in today's world, where uniformity and quality are key to delivering orders on time and meeting customer expectations.

Another consideration when thinking about the role of printing and automation in the future is artificial intelligence (AI). Like in any industry, AI can add significant value to automated finishing. AI-enhanced technologies can be used with high-resolution cameras, sensors, and machine-learning algorithms to enhance feeder, stacker, and vacuum settings. Feeder and stacker technology, for example, provides a seamless solution to increase productivity and speeds up short-run production by eliminating bottlenecks and reducing material damage and waste, without additional labour costs.



Working with valued partners, printers can access reliable long-term support and work with experts to identify ways to maximize their productivity, use their skilled workforce, and solve business problems.

Examples of automated material handling solutions

Robotic sheet handling systems:

Automated sheet handling systems are designed to load and unload materials directly from pallets with precision and consistency. Systems such as Kongsberg's further include adaptive gripping technologies that adjust to varying stack heights and material types. By integrating robotic material handlers into their workflow, print facilities can enhance production flexibility, manage a higher volume of jobs, and improve turnaround times without expanding their workforce.

Motorized roll feeders:

Motorized roll feeders feed flexible roll materials into cutting tables with controlled tension and alignment. This active feeding mechanism helps prevent common issues such as wrinkles, stretching, or misalignment, which can lead to inaccurate cuts in soft signage applications. Implementing these feeders improves cutting accuracy and material efficiency, especially when working with textiles or other delicate substrates.

Alongside the products themselves, the key to achieving a successful automated workflow lies in working with technology and software partners who understand your operational goals and can offer tailored solutions and informed guidance.

At Kongsberg Precision Cutting Systems and MultiCam, we work in partnership with businesses to imagine and unlock their full creative and commercial potential. Time is a critical resource in any operation, so when experts consult on ways to improve productivity, quality, and efficiency, it's important to recognize that these aren't just performance metrics—they are essential components that support broader business objectives.

A clear example of this support is when companies are guided on leveraging automation features to increase productivity. By adopting the right technologies, skilled operators can be freed from repetitive tasks and instead contribute their expertise to other areas of business where their impact can be even greater.

Looking to the future, print businesses will be under more pressure than ever to deliver high-quality products, while up against shrinking budgets, shorter time-to-market, more challenging media, sustainability challenges, and demanding customer expectations. Working with valued partners, printers can access reliable long-term support and work with experts to identify ways to maximize their productivity, use their skilled workforce, and solve business problems. This will enable them to access new paths to profit and, ultimately, grow their businesses. ●

Stuart Fox is the CEO of Kongsberg Precision Cutting Systems. From small to wide-format printing, Kongsberg Precision Cutting Systems are designed to handle everything with precision and speed, helping customers achieve high-quality printing results.

PRODUCT SPOTLIGHT*

JUNE 2025

SureColor G6070 35" DTFilm Printer



Step into a world brimming with endless possibilities for your apparel with the robust SureColor® G6070 DTFilm printer. Powered by PrecisionCore® Micro TFP with Nozzle Verification Technology, as well as a large-capacity sealed-ink-pack system featuring UltraChrome® DF inks, the SureColor G6070 reliably delivers stunning, vibrant colours and crisp detail with amazing clarity. A generous 35.4" print width lets you go big in your production—easily print oversized graphics, and print even more designs than you thought possible.

For additional information, visit epson.ca/direct-to-film-printer

Live at Graphics Canada Rollem-Semi-Slitter for Back Slitting



This model performs back or face-slit stocks with the highest degree of accuracy. It's most commonly used for precise partial slitting (back slitting or kiss cutting) of all pressure sensitive materials including labels, tags and automotive signs and skins. A 2.5" hardened concentric roller stabilizes and supports the width of any sheet. Positive control eliminates high and low cutting points ensuring precision and consistency. With superior stability and control, slit any material from fine paper stocks to heavy gauge plastics, with the same accuracy—sheet after sheet, with a margin of accuracy within 1/10,000" of an inch.

rollemusa.com/ss-semi-slitter

Snazzy sign hanging systems



Among Popco's extensive line up of sign hanging systems, the snazziest option is the new aluminum Snaprail® kit. This kit includes Popco's plastic Snaprail®, serving as an internal piece that grips sign stock. Once affixed to a sign, the Snaprail® is inserted into an aluminum shroud. The result is an upscale appearance, well suited for high-end retail settings, or anywhere that requires a highly finished look. Aluminum shrouds accept end caps, and banner clips that create connection points for sign hanging. Popco also offers a selection of products that connect the banner clips to overhead attachment points.

www.popco-usa.com/p/new-aluminum-snap-rail/

*Companies that appear in the Product Spotlight' Profiles section prepare and submit their own information. Kenilworth Media Inc. does not assume any responsibility for the content of the Product Spotlight.



Laird Plastics: Your source of Mesh 8oz w/ Backer

Qualitex Mesh-CX 8oz Matte with Backer is an 8oz coated, polyester scrim, mesh banner material with a PVC backing. The backer offers increased functionality of the printing process to prevent ink from penetrating during the process. The backer is easily removed after printing. Mesh with Backer 8oz is compatible with solvent, eco-solvent, screen printing, and UV inks. Airflow is well-tolerated with Qualitex mesh materials.

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CGXUSA.com

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**For additional information, visit
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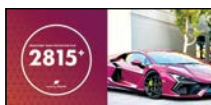
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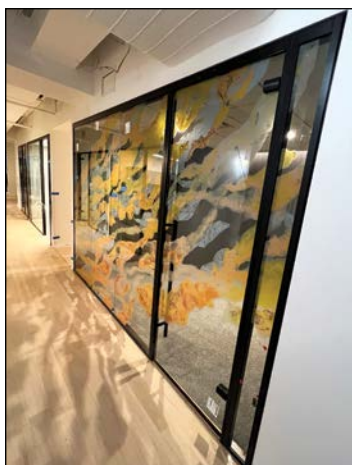
www.popco-usa.com/p/new-aluminum-snap-rail/



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With superior stability and control, slit any material from fine paper stocks to heavy gauge plastics, with the same accuracy—sheet after sheet, with a margin of accuracy within 1/10,000th of an inch.

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Crushed cup, clear message

Photos courtesy Media Resources

In Halifax, N.S., Outedge partnered with Media Resources Inc. to bring an eye-popping 3D billboard to life—proving static out-of-home (OOH) advertising formats remain powerful tools in a modern media mix. Despite the rise of digital screens and artificial intelligence (AI)-powered programmatic ad buys, this 3.04 x 1.5 x 0.9 m (10 x 5 x 3 ft) installation is a prime example that tactile, high-impact creativity still commands attention.

Crafted from hard-coated Styrofoam, the billboard's standout feature—a hyper-realistic crushed cup and straw made with polyvinyl chloride (PVC) and vinyl—extends beyond the frame, cleverly mimicking roadside litter to deliver a clear anti-littering message. It's a physical spectacle in a digital world.

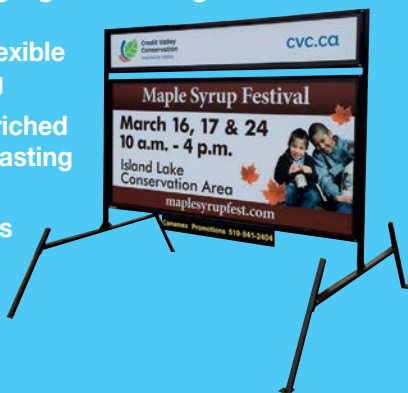
As AI and dynamic targeting drive innovation in digital OOH, static ads like this one underscore the enduring power of storytelling through design. This campaign doesn't compete with digital—it complements the broader ecosystem by reminding audiences that bold, physical storytelling remains a lasting force in public space advertising. In essence, the medium is evolving, not replacing. ●

~ Marika Gabriel

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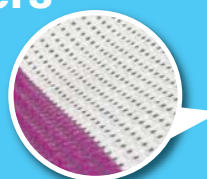


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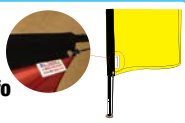
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