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August 2025

# SIGNmedia

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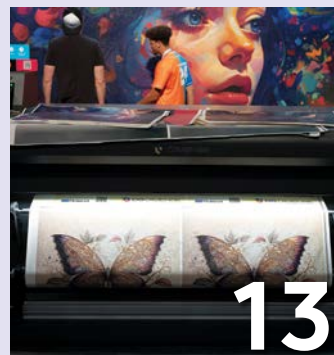
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### ON THE COVER

This cover story highlights the several works of the Montréal Signs Project—a powerful celebration of Montréal's urban identity, preserving the rich history and spirit reflected in its iconic signage.

Photos courtesy Montréal Signs Project



# The signs that help shape us

Every sign holds a kind of power—whether it's in its ability to catch the eye, guide us through a space, or reflect the richness of the culture around us. This issue is about discovering that power in its many forms. We start by sharing exciting news about the industry—cool innovations, fresh ideas, and the reveal of *Sign Media Canada's* 2024 cover contest winner—a creative celebration that shines a light on the talent and passion driving this industry forward. You can read all about these developments on page 5. Then on page 8, Sleek Signs and Cedarglen Living show how thoughtful design and practical signage brighten Calgary's Blackfoot Trail and welcome visitors to the new Mintoft Place sales centre. There's something about the warm, earthy tones and rich contrasts in this project that I find especially appealing. On page 13, we journey to Florida for PRINTING United Expo 2025, where Canadian sign professionals can connect with innovations and fresh opportunities shaping the future of the industry. We'll be there cheering on the sector. So, if you're going, we'd love to see you.

Ever feel like brands know exactly when to grab your attention? On page 17, Matt Fitzgerald of Vistar Media breaks down how digital POP displays are making that moment more precise—and more powerful—right in the aisle. On page 21, Jeremy Panda takes you into the craft of textile printing at Peace and Cotton, where care and technique come together to create something special. Panda shares the story behind this Toronto store, where screenprinting and colour expertise are at the heart of what they do.

An atypical feature awaits you in this issue—a project I've been excited for you to see. Montreal's visual history is celebrated on page 25 through the Montréal Signs Project, which preserves signage that carries stories from the past into today's busy signscape. This Matt Soar feature is not just for signmakers, but for city-dwellers, history buffs, and anyone curious about the spaces we inhabit. Last, on page 29, we explore retail signage's quiet but critical role, working nonstop as the first welcoming handshake between businesses and customers. Nicole Van Bostel of Select Signs knows exactly what she's talking about, and I took plenty of notes!

Another issue packed with insights, deepening my pride in this quiet but powerful industry. Signs aren't just background—they shape how we experience the world. I hope this issue inspires you to notice these stories and possibilities. It's already making me more aware of the smaller details that shape our communities.

Until next time.

Signed, sealed, delivered, ●

Marika Gabriel  
EDITOR



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## Vancouver greenlights \$1M sign ahead of 2026 World Cup



Photo courtesy Councillor Peter Meiszner via X

Vancouver city council approved funding to build a permanent “Vancouver” sign along the Coal Harbour waterfront, in preparation for the city’s role as a host during the 2026 FIFA World Cup.

Earlier this year, councillors voted 10–1 to contribute up to \$300,000 in capital costs and \$50,000 in annual operating costs. Other partners will cover the remainder of the project’s estimated total of \$1 million. According to *CBC News*, Destination Vancouver and the Vancouver Hotel Destination Association have each committed \$200,000.

The city plans to install the sign between the Vancouver Convention Centre and Canada Place. As per *CBC*, the structure will measure 44.2 ft (13.5 m) wide, 5.9 ft (1.8 m) tall, and 3.2 ft (1 m) deep. It will include lighting features and may incorporate art or designs from local artists and Indigenous communities. ●

## Breaking barriers: 3D Braille signage aims to redefine accessibility in kitchens



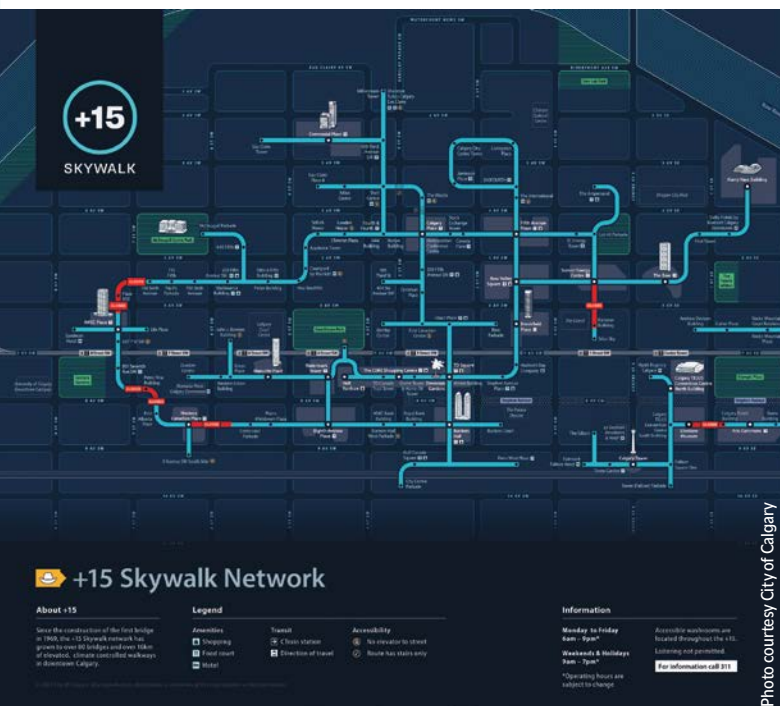
Photo courtesy Confederation College via confederationcollege.ca/news-events/

An innovative 3D-printed Braille signage solution, designed for individuals with vision loss, will improve accessibility within a kitchen setting while also providing a long-term use case. Confederation College’s Applied Research and Innovation team developed this project in partnership with the Canadian National Institute for the Blind (CNIB) and Vision Loss Rehabilitation Canada (VLRC).

CNIB’s practice kitchen in Thunder Bay, Ont., where individuals with vision loss can learn or relearn to navigate cooking environments, previously relied on paper Braille signage. This was not durable for long-term use, and improved signage was needed. The Confederation College’s Advanced Manufacturing team, led by Research Supervisor Greg Gagnon, began its efforts to provide an effective and lasting solution.

According to the university’s website, the team’s main challenge was developing “tactile and readable” signage. Signs made with traditional 3D printing methods are unsuitable for Braille users because they produce sharp edges. So, the team used a dual-process 3D printing method that created smooth, raised, large print text alongside Braille.

The signage has 3D-printed squares that combine raised text and Braille, designed to be readable by touch while remaining easy to install and maintain. They selected low-cost materials and methods, ensuring affordability. CNIB verified the effectiveness of the signage, with a Braille reader assessing the prototypes before installation. ●



## New signs, clear paths: Calgary's massive skywalk gets an overhaul

Calgary is overhauling the signage in its extensive Plus-15 skywalk system to improve navigation and accessibility, according to a *CityNews Calgary* report.

The elevated network stretches over 16 kilometres and includes more than 86 weather-protected bridges, linking key downtown destinations. Since launching in 1969 with a single bridge, the system has relied on signage designed decades ago by a graphic designer.

According to *CityNews*, the city has rolled out updated signs featuring icons that highlight nearby amenities such as food courts and shopping areas. “We are replacing the signs so that it makes wayfinding easier for Calgarians to better understand where they are going around the network,” said Steve Wyton, the city’s manager of asset planning. “As well to ensure accessibility throughout our network.”

In addition to the signage refresh, the city has launched a study to explore creative upgrades to the system, including new public art. To carry out the upgrades, the city will temporarily close several bridges throughout the network as work progresses. ●

Send your news to  
mgabriel@signmedia.ca

## DOOH gets easier: Broadsign launches automated DOOH buying tool

Broadsign has launched Broadsign In-Advance, a new platform feature that automates digital out-of-home (DOOH) transactions and aims to reduce the manual steps involved in campaign planning and buying.

With Broadsign In-Advance, programmatic media buyers can now secure guaranteed DOOH inventory months before campaign delivery using existing automated trading tools. The feature also helps direct buyers streamline the traditionally time-consuming process of finding, curating, and reserving inventory. Broadsign plans to add support for static OOH transactions in a future update.

Since most OOH and DOOH transactions still happen manually, Broadsign designed this tool to help both programmatic and traditional buyers shift to automated workflows. The company says the tool reduces the need for back-and-forth communications with media owners, improves planning flexibility, and simplifies campaign changes. It also gives traditional buyers access to data-driven targeting tools

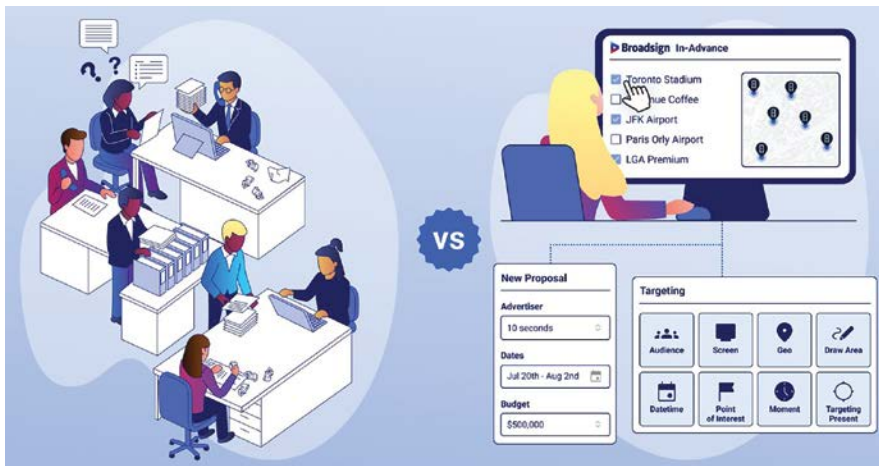


Photo courtesy Broadsign

used in programmatic buying, enabling more informed decision-making.

DOOH media owners can use Broadsign In-Advance to automate bookings for selected inventory based on business rules they define. This approach allows them to reach new buyers and expand their revenue opportunities. Demand partners who activate the tool through Broadsign's Supply

Side Platform (SSP) can access previously unavailable inventory and support new campaign types.

Broadsign has made the tool available for early adoption through its latest platform update. SSP users and demand partners can now activate the capability by contacting a Broadsign representative or consulting with their preferred demand partner. ●

## Guinness World Record set by Edmonton's solar panel mural

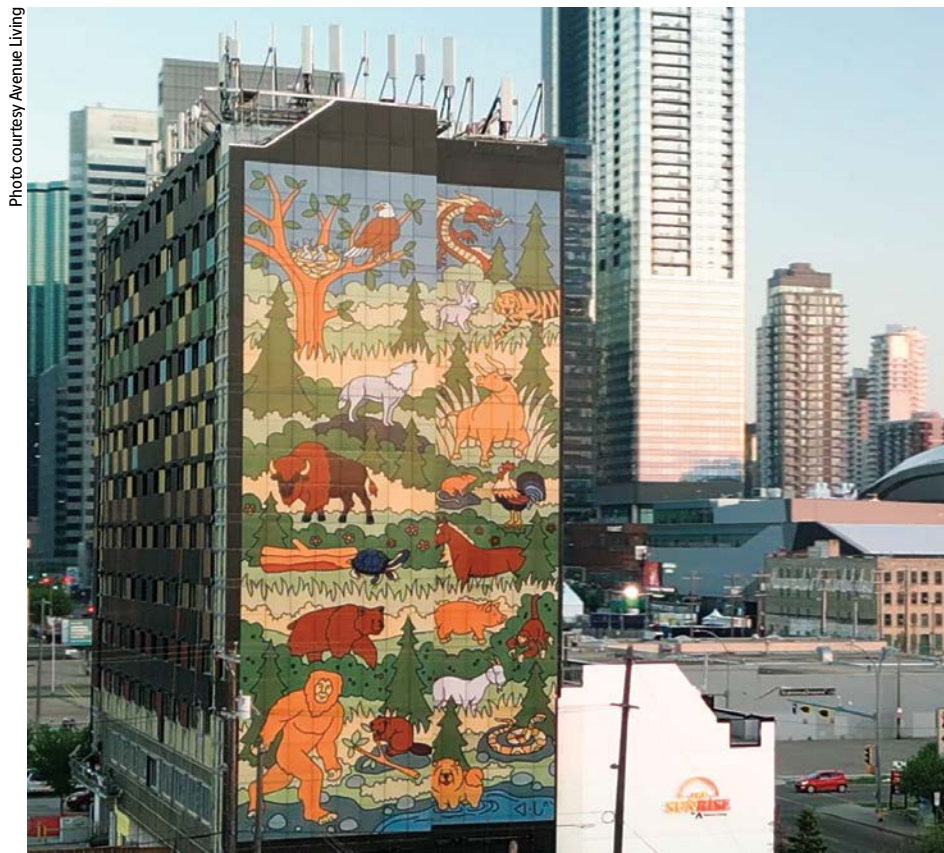


Photo courtesy Avenue Living

Guinness World Records recently presented a newly renovated building in downtown Edmonton with the title for featuring the world's largest solar panel mural.

Indigenous artist Lance Cardinal created the mural for the SunRise, a 12-storey, 179-unit building. Canadian company Mitrex manufactured the solar façade and worked on the project with Avenue Living, a leading owner-operator of multi-family real estate in North America. The team sustainably revitalized the SunRise and is now implementing a comprehensive deep-energy retrofit to reduce energy consumption significantly.

It will generate power using more than 2,000 solar panels on the building's exterior.

The solar panel mural spans 26 m (85 ft) high and is titled "The Land We Share." It celebrates the neighbourhood's cultural heritage and serves as a work of public art. ●

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# Congratulations!

## Signature Sign & Image **WINS**

### *Sign Media Canada's* **Cover Contest 2024**



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Sign Media Canada is proud to announce the winner of our 2024 Cover Contest: Signature Sign & Image, whose restoration of the Mr. Cavalier sign earned the top spot through a public vote!

The winning project, which graced our **November 2024** cover, stood out for its mix of nostalgia, artistry, and modern craftsmanship. Originally built by **Signature Sign & Image** in 1994 for Ripley's in Niagara Falls, Ont., Mr. Cavalier was first lit with glass neon and has been a recognizable landmark ever since.

Earlier this year, Ripley's brought the sign back for a facelift. The team at Signature carefully removed the aging glass neon before handing Mr. Cavalier over to their muralist, Elaine Wallis, who repainted him by hand. Once refreshed, technicians Bobby Davis and Austin Stenzel gave him a new glow with LED rope lighting—a blend of retro character and modern efficiency.

Congratulations to Signature Sign & Image for bringing this icon back to life—and for earning the title of *Sign Media Canada's* 2024 Cover Contest winner. ●

# Where branding



This project had three components: the exterior of the sales trailer, the interior of the sales trailer, and the visibility component along Blackfoot Trail.

Photos courtesy CBPG Studios

By Jenn Aimoto

Every square foot counts when making a bold first impression—especially along one of Calgary’s busiest roads. For Cedarglen Living’s Mintoft Place sales centre, visibility and design needed to work hand in hand. That’s where we came in. From trailer reskins to floating acrylic prints, this project was all about smart signage with maximum curb appeal.

## The scope

Cedarglen Living is our client for the Mintoft Place project on Blackfoot Trail. They were looking for a reskin on the exterior of a sales trailer, updated signage inside the trailer, and a solution to maximize visibility along a busy roadway. We are proud to have built a partnership with Cedarglen Living over various projects. Their estimating manager, Raleigh Thomas, engaged Sleek on

the scoping and solution building. Together, we created a unique solution that was budget-conscious while maximizing the impact.

## The project

Discussions began at the beginning of February. I met the team at the site a couple of times over the last two weeks of February to discuss signage solutions, take photos and measurements, and then production and installation took place over the month of March. Production and installation will continue as new phases become available.

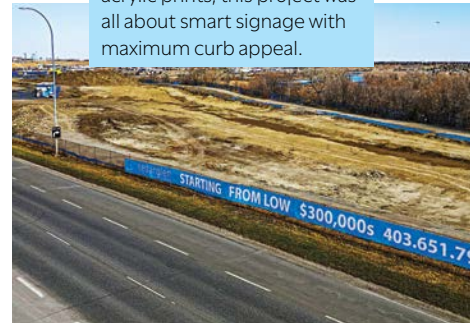
This project had three components: the exterior of the sales trailer, the interior of the sales trailer, and the visibility component along Blackfoot Trail. The sales centre was scheduled to open on March 28, so all these items needed to be produced and installed before that date.



# MEETS BUILD



From trailer reskins to floating acrylic prints, this project was all about smart signage with maximum curb appeal.





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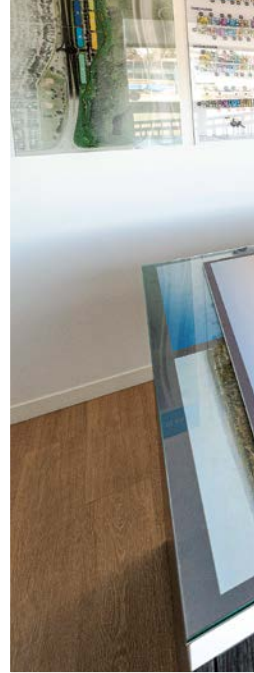
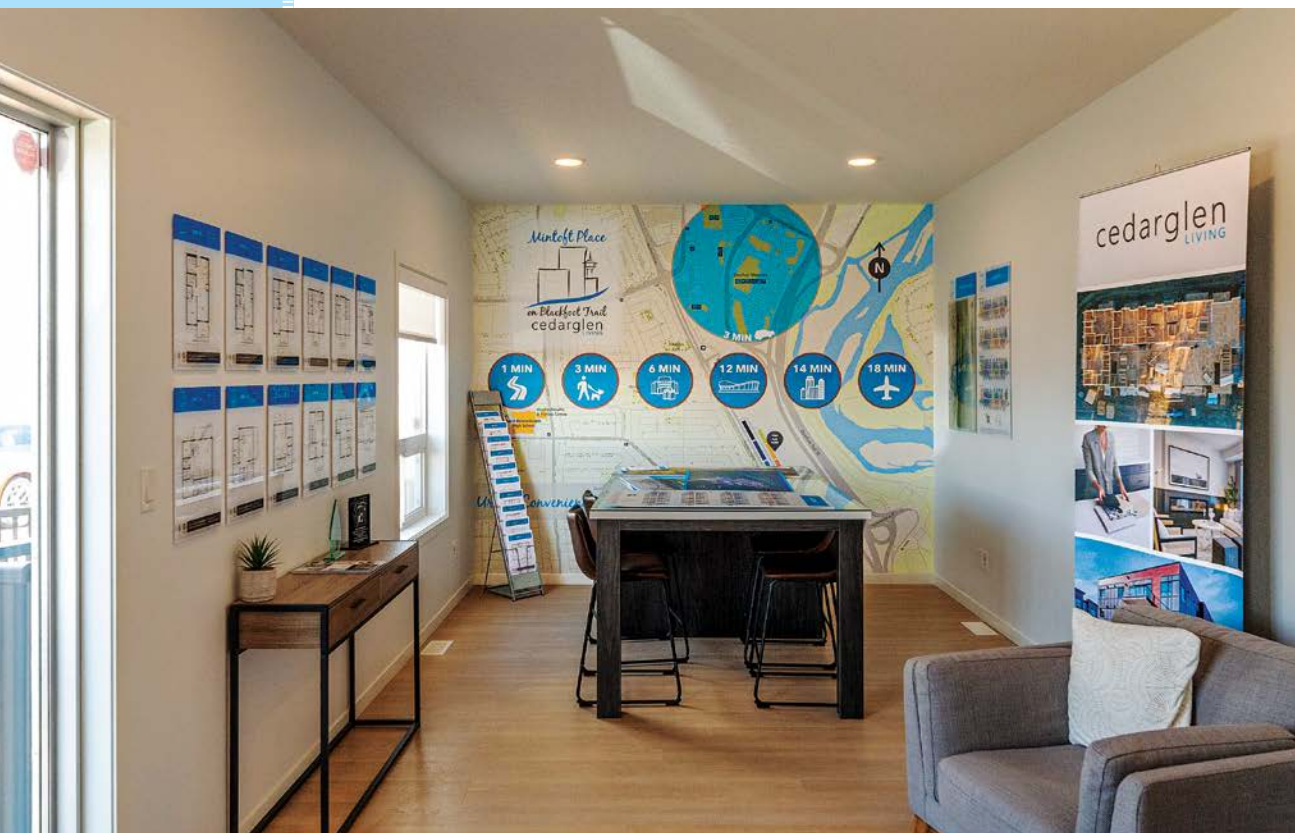
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For an elegant and professional look, acrylic prints showcased the unit layouts, floor plans, and drone photos mounted to the walls.

Krystal Nicholson took the lead on design for Cedarglen Living. Her creativity and capability to take our templated measurements and bring the project to life showed true talent.

## The phases

A complete reskin was needed for the exterior of the trailer. We used aluminum composite (ACM) panels to replace the existing panels. ACM is a lightweight but rigid and durable material that offers a weather-resistant solution for outdoor signage. We direct print ultraviolet (UV) ink on our Digitech printer, then skid shipped the panels to the site. To cover all sides of the trailer, we produced 43.8 m (144 ft) of 1.2-m x 2.4-m (4-ft x 8-ft) ACM panels.

While the interior of the trailer was being updated by the Cedarglen Living team, we discussed the best use of space along the site. There is an existing fence running the length of the property, which we decided to mount mesh banners to. Mesh banners allow wind to pass through, reducing wind load, while solid banners can easily catch the wind, putting stress on the banner and the fence, which can cause tearing or structural damage.







These mesh banners were printed on our UV roll-to-roll printers, tape-seamed, then grommited. Phase one for the banners consisted of five 6.09-m x 1.2-m (20-ft x 4-ft) banners with a "Coming Soon" message. For phase two, the "Coming Soon" portion was replaced with a "Now Selling" message, and 32 additional 6.09-m x 1.2-m (20-ft x 4-ft) mesh panels were mounted to the chain link fence, along with 12 1.52-m x 1.2-m (5-ft x 4-ft) logo banners.

Cedarglen Living also requested two 2.4-m x 2.4-m (8-ft x 8-ft) skid signs for the site entrance. A skid sign sits on top of the ground, and when built properly, can be moved to a different location as the site changes. It is a wood frame with two 1.2-m x 2.4-m (4-ft x 8-ft) direct-printed ACM panels for the graphic.

For the interior of the trailer, a wall mural, a tabletop map, and acrylic signage were requested. For the wall mural, we printed and laminated vinyl decals in panels to cover a 3,302-mm x 2,692-mm (130-in. x 106-in.) space. Lining up the print is key when dealing with a graphic that your audience will be standing directly in front of.

The tabletop graphic was placed underneath an existing glass panel, so we chose a thin, tear-resistant polystyrene material that

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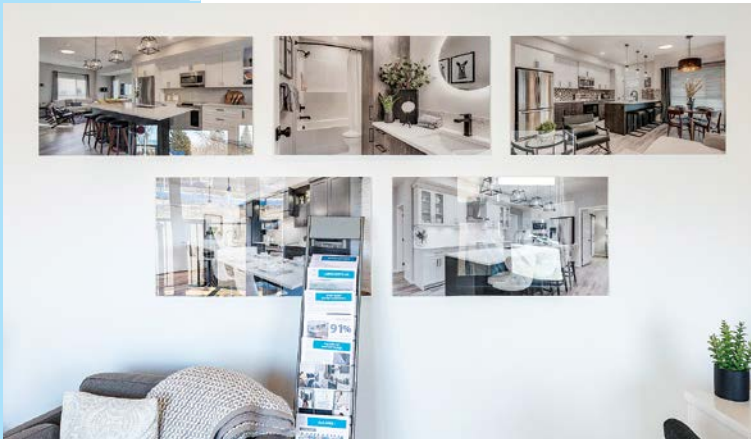
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The Mintoft Place project is an excellent example of what can happen when thoughtful design meets practical execution.



would easily slide into place. It was printed on the same flatbed press on which the ACM panels were produced.

For an elegant and professional look, acrylic prints showcased the unit layouts, floor plans, and drone photos mounted to the walls. When you print "second surface," the image is printed on the back of the acrylic panel, so you're looking through the clear surface. It is then backed with a white decal so the image isn't washed out. This gives the print a more polished, high-end look. These panels were mounted with a spacer so that they look like they're floating off the surface of the wall.

### The setback

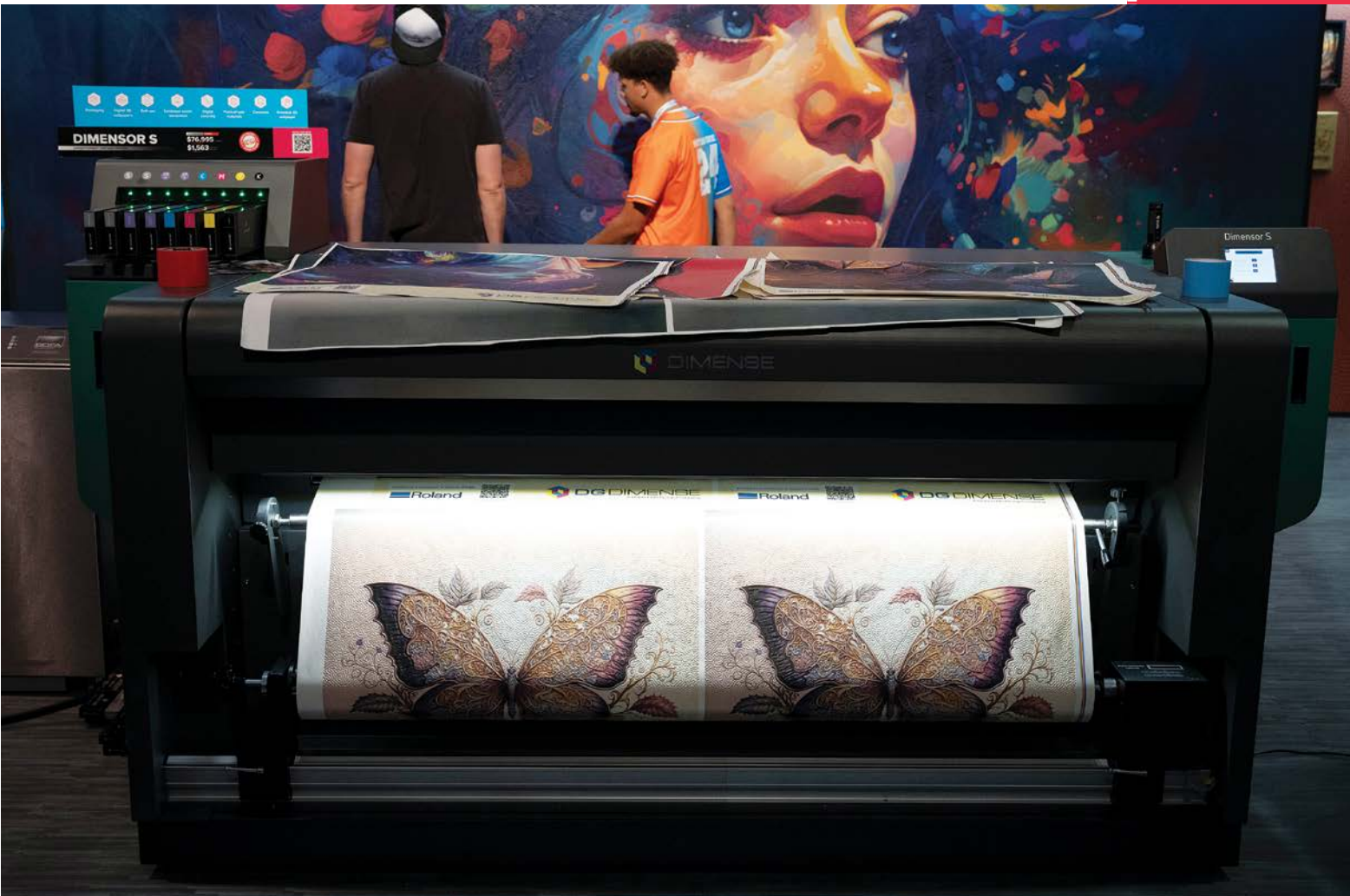
We had a setback with the delivery of the skidded panels of ACM for the exterior of the trailer. A brand-new construction site isn't fully staffed and certainly doesn't have the equipment to receive a skid of product. A quick pivot—sending staff to the site and making sure to keep communication open with the client—and we were back up and running.

### The partnership

The Mintoft Place project is an excellent example of what can happen when thoughtful design meets practical execution. From high-impact roadside visibility to polished interior finishes, every detail served a purpose. Raleigh and the team at Cedarglen Living are a pleasure to work with. They have creative ideas with realistic expectations. I can't wait to partner with them on our next project. ●

*Jenn Aimoto is an account executive at Sleek Signs.*





# October in Orlando

## PRINTING United Expo: A print and sign industry powerhouse

**F**or sign professionals in Canada and beyond, there is no bigger stage for innovation, community, and opportunity than PRINTING United Expo 2025, in Orlando, Fla., October 22-24 at the Orange County Convention Center.

Produced annually by PRINTING United Alliance, the Expo represents the ultimate convergence of technologies, market segments, and professionals from across the globe. Whether you specialize in wide-format printing, signage, display graphics, fabrication, or décor, this is your show.

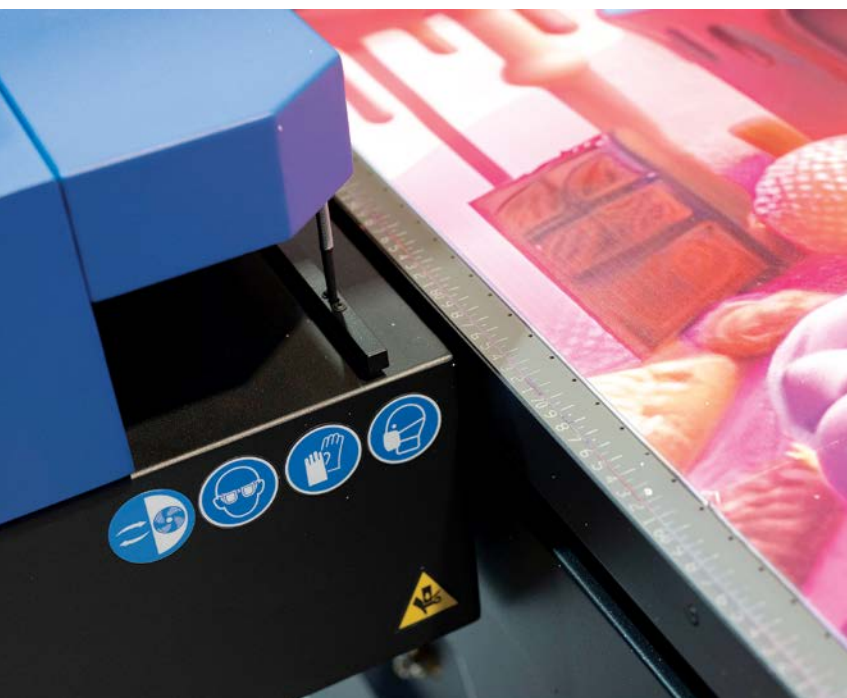
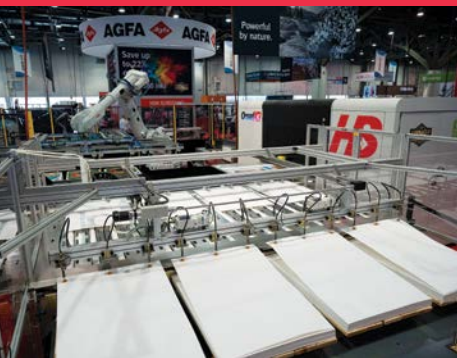
With wall-to-wall equipment, solutions, and services on display, PRINTING United Expo 2025 offers a complete, immersive view of what's next in print. From powerful

hardware demonstrations to focused educational tracks and unrivaled networking, here's a look at what *Sign Media Canada* readers can expect this fall in Orlando.

### Signage and wide-format innovation at scale

The sign and graphics market remains one of the fastest-evolving and most visually impactful sectors of the print industry, and Expo 2025 puts it in the spotlight. On the show floor, attendees will find the latest wide-format inkjet and hybrid printers, flatbeds, cutters, laminators, and finishing systems from the industry's top brands—including Agfa, Canon USA, Durst, EFI, Mimaki, HP, Roland DGA, swissQprint, and many more.





Canadian attendees will be able to compare solutions live and in action, which is increasingly critical in making purchasing decisions in a complex market where speed, versatility, and sustainability are top priorities. Soft signage, ultraviolet (UV)-LED solutions, eco-solvent advances, and automated cutting and routing systems are just some of the technologies dominating this year's exhibitor lineup.

For sign companies looking to expand into interior décor, textile printing, or retail graphics, the Expo also showcases trending applications and turnkey solutions that can open new revenue streams with relatively low barriers to entry.

## NEW: PRINTING AI Pavilion

This year introduces one of the most forward-looking additions in Expo history: the debut of the PRINTING AI Pavilion. Located at booth #4255, the Pavilion is a centralized, interactive destination designed to help attendees explore how artificial intelligence (AI) is transforming the sign and print industry.

Inside, visitors will discover:

- Live sponsor kiosks showcasing AI-driven workflows, automation, and design tools,





- A dedicated stage for fast-paced expert talks and product demos,
- The AI Wall: a visual map of all AI-powered technologies across the Expo,
- Educational content from the Alliance, including AI consulting services, iLEARNING+ courses, and cutting-edge research.

Whether you're exploring automation for prepress, smarter colour management, or AI-enabled business insights, the Pavilion will provide a hands-on experience to see what's possible now—and what's coming next.

### Networking that counts: PRINTING United AFTER Dark

What happens after the show floor closes? The connections continue at PRINTING United AFTER Dark—a series of fun networking events held each evening across top Orlando venues. This is a golden opportunity for sign professionals to connect with peers, technology providers, and Alliance leadership in a more casual setting.

Each event is open to all attendees and exhibitors, making it one of the most inclusive networking series in the

global print community. Whether you're new to the Expo or a longtime attendee, these events make relationship-building effortless—and memorable.

### Women in Print Alliance luncheon: Empowering the industry

A consistently sold-out event, the Women in Print Alliance Luncheon brings together women leaders and professionals from all segments of the printing industry for an afternoon of connection, celebration, and empowerment.

Hosted by the Women in Print Alliance, the luncheon will feature a keynote speaker, panel discussions, and meaningful dialogue around leadership, career growth, and navigating change in the industry. For signmakers and business owners in Canada looking to elevate women in their teams—or their own careers—this event is a must-attend.

### A true cross-segment experience

What sets PRINTING United Expo apart from any other trade show in the world is its cross-segment reach. While many Canadian professionals attend for wide-format and



signage, the show also brings in best-in-class technologies and insights from related sectors, including:

- Promotional products and apparel decoration,
- Packaging and labels,
- Industrial and functional printing,
- Commercial and in-plant printing.

This convergence allows for idea sharing across disciplines and inspires new service offerings and business expansion strategies. Expo attendees often return home with more than equipment knowledge—they gain a vision of what their business can become.

### Educational opportunities for every role

Throughout the show, educational sessions led by top experts will cover critical topics such as business growth, sustainability, workflow efficiency, hiring and retention, AI integration, and market trends.

Programming will be available both on and off the show floor and is designed to meet professionals where they are—whether you're a technician, designer, owner, or operations leader.

Plus, with exclusive access to iLEARNING+—the Alliance's on-demand educational platform—attendees can continue their learning journey long after the Expo ends.

### Why Canadian sign professionals should attend

Canada has a strong and growing signage and wide-format sector, and PRINTING United Expo is the ideal place for professionals to stay competitive in a global industry. With direct flights to Orlando from most major Canadian cities, the Expo is easily accessible—and well worth the trip.

Attendees will leave with:

- A clear view of the latest equipment and trends,
- Valuable business and operational insights,
- New vendor and partner relationships,

- Expanded knowledge through education and demos,
- A renewed sense of connection with the international print community.

### Registration and travel info

Registration is now open at [www.printingunited.com](http://www.printingunited.com), where attendees can find details on travel discounts, hotel blocks, and educational programming. Early registration is recommended to take advantage of the best rates and secure a spot at ticketed events like the Women in Print Luncheon.

### The Association behind the expo

PRINTING United Expo is powered by PRINTING United Alliance, the largest member-based printing and graphic arts association in North America. The Alliance supports professionals across every printing discipline through advocacy, education, events, workforce development, sustainability leadership, and market research. It also publishes insightful and actionable content through its Alliance Media Brands portfolio.

For printers in Canada and around the world, the Alliance is a vital partner in navigating change and growing your business with confidence. Membership offers access to exclusive training, regulatory updates, community forums, and business tools. Learn more about membership at the Alliance Membership Booth at the Expo (#3956), or visit [www.printing.org/membership](http://www.printing.org/membership).

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Whether you're coming to source new technology, deepen your expertise, or build lasting connections, PRINTING United Expo 2025 is a can't-miss experience for Canada's sign and graphics professionals. Register today to stay apprised of the latest show information.

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POP displays matter more than ever because brands and retailers recognize the critical value of connecting with consumers at the final stage of their purchasing journey. Photos courtesy Vistar Media

# POP stars

How in-store displays seal the deal

By Marika Gabriel

In-store moments still matter—a lot. While digital ads follow us everywhere, it's often that final glance at a product display that seals the deal. This, experts say, is the power of point-of-purchase (POP) displays in the world of digital out-of-home (DOOH) advertising: they meet shoppers when intent is highest and decisions are being made. To explore how POP is evolving in Canada—and why it's more important than ever—*Sign Media Canada* spoke with Matt Fitzgerald, director of Enterprise Sales at Vistar Media, on what's driving this shift and where it's headed next.

**Sign Media Canada (SMC): Why do POP displays matter?**

**Matt Fitzgerald (MF):** POP displays matter more than ever because brands and retailers recognize the critical value of connecting with consumers at the final stage of

their purchasing journey. POP is the last chance to make an impression when consumers are in the shopping mindset, from grabbing last-minute items from their lists or impulsively adding fun additions to their shopping cart while waiting to check out. According to a Vistar Media report, about 44 per cent of shoppers say they've purchased because of an ad viewed in-store, and these displays continue to provide a powerful touchpoint to influence decision-making, enhance the customer experience, and reinforce messaging at the moment of intent.

And we know it works. In fact, 58 per cent of shoppers who viewed a front entrance ad bought the advertised product immediately. These displays break from crowded shelves and entice shoppers as they weigh their options.

Beyond the point of purchase itself, digital signage networks placed strategically throughout a store—whether



POP campaigns in Canada vary significantly across provinces due to differences in consumer demographics, cultural values, language, and regional priorities.

at the entrance, in category zones, or near featured products—create opportunities to tell compelling stories and guide shoppers as they move through the retail environment. Recent studies have shown that consumers view advertisements in-store positively and feel they improve their experience, whether adding visual appeal (50 per cent), additional product information (34 per cent), or entertainment (27 per cent). This integrated storytelling helps build brand loyalty and drives immediate sales impact through various touchpoints in one central shopping location.

**SMC: How fast are POP displays shifting to digital, and what drives this shift?**

**MF:** POP displays are shifting to digital rapidly as both publishers and retailers recognize the power of data-driven storytelling at the point of purchase. Digital displays unlock dynamic capabilities—think limited-time promotions, count downs to local events, product launches, and even weather triggers—allowing brands to deploy targeted messages based on time of day, day of week, or specific store contexts. A single screen can

rotate creative and messaging to match shopper intent at various times: in the morning versus evening, such as promoting mints after a morning coffee or a sweet or salty treat for a commute home from the office; holidays versus regular weekdays, with last-minute gifts or candies to pick up on the way to holiday get togethers. Dynamic creative gives brands the capabilities to enhance relevance and engagement by deploying new advertisements that can feel personal yet timely.

More and more retailers see the benefits of converting in-store displays to digital screens. Whether it's optimizing retail space or effectively leveraging first-party loyalty data collected from their customers through their own channels, such as loyalty programs, email sign-ups, and more, for retailers, the benefits are twofold; they can effectively drive in-store sales while monetizing on first-party data they already own and collect.

To bring digital displays to life, it's a collaborative process as retailers leverage first-party loyalty data to personalize content, while publishers layer audience insights to optimize reach. This agility and precision drive a fast, ongoing shift to digital POP displays.





Digital POP displays uniquely enable closing the loop on DOOH campaigns by directly linking consumer exposure to purchase behaviour.



To bring digital displays to life, it's a collaborative process as retailers leverage first-party loyalty data to personalize content, while publishers layer audience insights to optimize reach.

**SMC: Are POP displays the last mile of DOOH in Canada? Where does it feature in marketing?**

**MF:** Yes, POP displays represent the last mile of DOOH advertising in Canada, offering a critical opportunity to influence purchase decisions at the point of sale. Whether showcasing promotions as customers enter the store, highlighting relevant products in specific departments like the deli, or promoting payment options at checkout, these displays deliver highly contextual, timely messages when intent is highest.

POP messaging also extends beyond the store environment—for example, in warehouse-style clubs such as Costco, where shopper profiles allow brands to target lifestyle-driven messaging, such as advertising family-sized SUVs as customers exit. This direct line to consumers at

decision-making moments makes POP a crucial final touchpoint in the marketing journey.

**SMC: Can digital POP displays close the loop on DOOH campaigns by converting attention into immediate action, and how are we measuring that?**

**MF:** Absolutely. Digital POP displays uniquely enable closing the loop on DOOH campaigns by directly linking consumer exposure to purchase behaviour. Integration of ad log data with retailer point-of-sale (POS) systems allows precise measurement of campaign effectiveness. When customers are exposed to a brand message at specific times via POP displays, this exposure data can be cross-referenced with POS data to track purchasing patterns and identify sales lift. This seamless data connectivity proves



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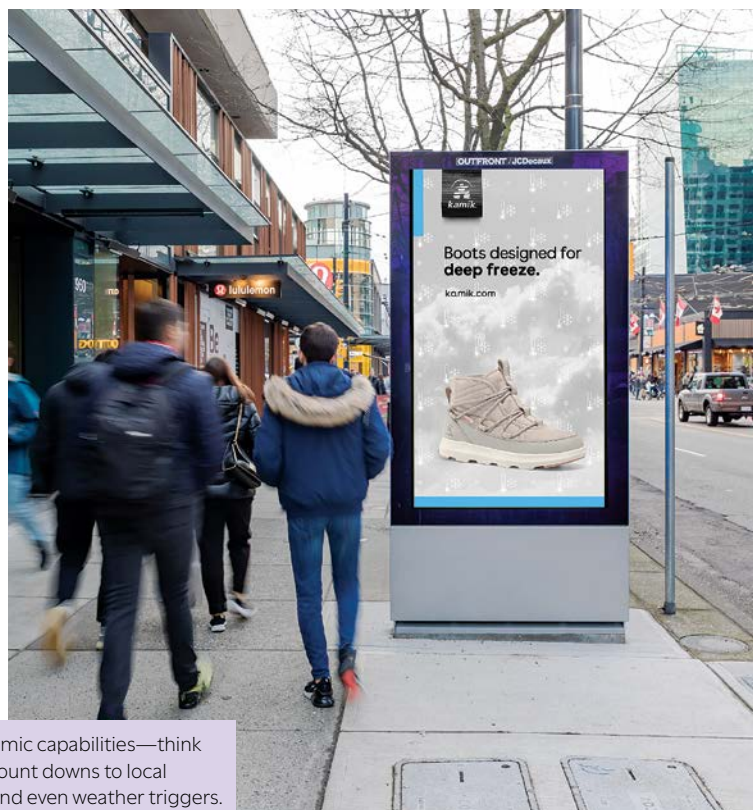
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Digital displays unlock dynamic capabilities—think limited-time promotions, count downs to local events, product launches, and even weather triggers.

the impact of campaigns in near real-time and allows brands and retailers to use these insights to optimize messaging strategies, budgets, and targeting for maximum return on investment.

**SMC: What uniquely Canadian themes are shaping the next wave of POP? Do you have any recent examples?**

**MF:** One of the most prominent themes shaping POP in Canada today is national pride. With the popularity of the “Buy Canadian” movement, Canadians are more than ever looking for ways to support local, whether grown, sourced, or produced in Canada. Brands have now taken the initiative to make it easier for consumers to spot Canadian products by leveraging a symbol such as a maple leaf or clear “Made in Canada” messaging. Amid growing consumer preference to support local businesses, communicating Canadian origin at the point of purchase resonates strongly. It is an effective way to help Canadians looking to show some local love identify key products more easily.

Digital POP displays enable timely messaging that educates shoppers about local sourcing and product authenticity, reinforcing trust and influencing purchase decisions. Beyond “Made in Canada” messages, POP displays can go further and highlight regional ties to different provinces, such as “Grown in Ontario” or “Sourced

from P.E.I.” This focus on regional pride taps into Canadian values and purchasing habits, driving a deeper emotional connection between brands and consumers.

**SMC: How much do POP campaigns vary across provinces?**

**MF:** POP campaigns in Canada vary significantly across provinces due to differences in consumer demographics, cultural values, language, and regional priorities. For example, campaigns in Quebec require bilingual messaging. They may emphasize local culture more heavily, such as relevant celebrities and media personalities, or even humour that translates well between French and English. Western provinces, on the other hand, focus more on outdoor lifestyles.

Seasonal differences also impact campaign timing and creative themes—for instance, winter messaging in Atlantic Canada differs greatly from milder regions. And of course, with recurring heat waves across Southern Quebec and Southern Ontario in the summer months, campaigns addressing this with refreshing recommendations to beat the heat and stay cool resonate well with consumers. Successful POP campaigns leverage these regional insights to tailor content that feels authentic and relevant to each market, maximizing engagement and effectiveness. ●





It's like hitting a golf ball onto a fairway in the wind—digital colour matching has an intuitive throw that lands exactly where it needs to be.  
Photos courtesy Jeremy Panda

# PRINTING 101

## Mastering tools, technique, and temperature

By Marika Gabriel

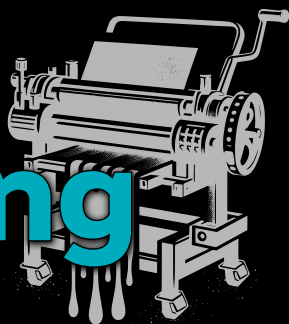
**T**extile printing is a craft. Art, science, and a deep understanding of materials help create vibrant, lasting designs on fabric. From intricate screen prints to innovative digital methods, it's a world where precision meets creativity—and every detail matters.

To dive deeper, *Sign Media Canada* chatted with Jeremy Panda, owner of Peace and Cotton in Toronto. With a tagline that says it all—“*We make beautiful*”—Panda and his team bring a genuine love for their work, proving that textile printing is as much about passion as it is about precision.

**Sign Media Canada (SMC): What drew you to start this business, and how has your journey evolved?**

**Jeremy Panda (JP):** I earned a degree in Cultural Studies in the Fine Arts, with a focus on Jazz Performance on trumpet, guitar, piano, and vocals. They didn't know what to do with me—and I shared the same sentiment—but I did want to complete the degree. I always worked during university: playing competitive pool, coaching tennis, and doing door-to-door sales for a newspaper. I rejected the idea of being a sales guy, but I was pretty good at it.

# The Printing Press



**SMC:** What is involved in the textile printing process, and how does it differ from other print methods?

**JP:** All methods are vastly different. Silk screen is my favourite because of all the steps involved.

Exposing screens and selecting the right mesh counts to control the amount of ink that passes through are part of the exacting process. This attention to detail makes my team valuable to our company and the individuals we serve.

**SMC:** What is dye sublimation printing, and what are its advantages for fabric-based applications?

**JP:** At a specific temperature, the pores of a synthetic surface open. In a non-liquid, gaseous state, sublimation ink travels into those pores. After the right combination of pressure, time, and temperature, the pores close, sealing the ink inside.

Airplanes, soccer jerseys, and mugs—all synthetics behave differently when it comes to the heat, time, and pressure involved. That's why keeping track of these variables and being mindful of the specific "pores" you intend to print on is essential.

**SMC:** What should clients consider when preparing artwork or files for textile printing?

**JP:** 300 dpi to size works. Working art files are preferred. It's not paper, so it's a lot less perfect. Many digital methods intend to print at 300 dpi but lay down at around 150 dpi because textile is porous and not flat.

This is a fun fact most people don't know: if you look closely, digital printing on fabric doesn't look the same as offset or litho printing on paper and hard substrates.

Silk screening gets pretty close, and the halftones can be amazing. But it's still not paper or sign material. Because of this, we approach every project with a necessary level of "acceptance" for the craft. In my opinion, this makes the process a lot of fun.

**SMC:** What post-processing steps do you take to ensure print durability, wash fastness, and fabric integrity?

**JP:** Again, we follow all industry recommendations. But always remember that temperature and moisture can affect your workplace and the permanence of inks, so you must always be mindful of the climate in your shop. ●



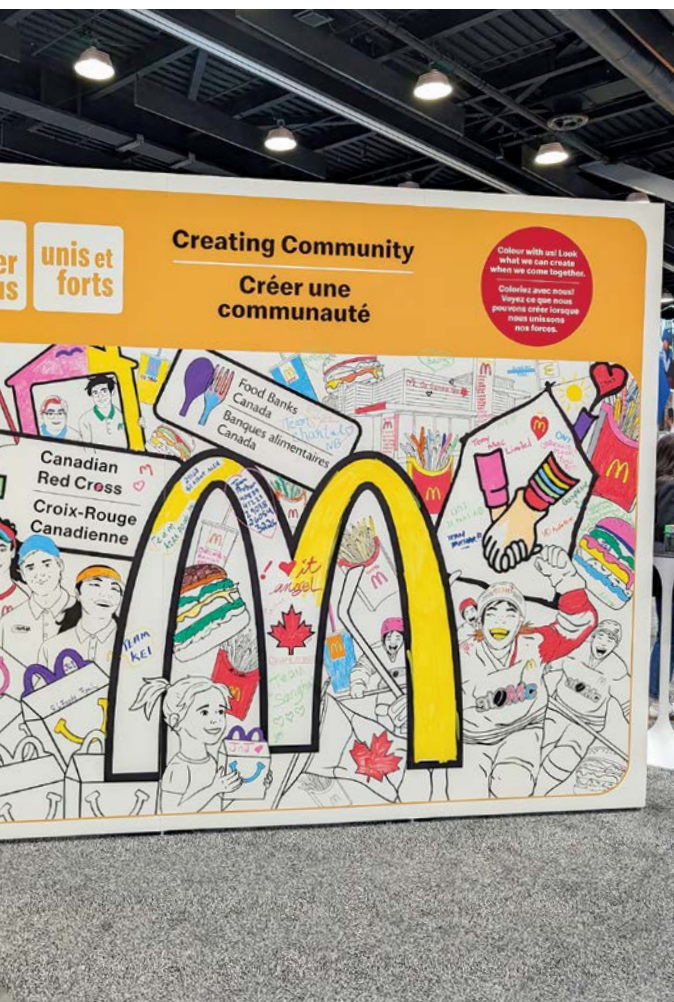
It formed a bit of a conflict in my psyche. Money became something I didn't respect as much as I should have—right out of the gate. So, I set out on a journey of spending it whenever I could on the risk-reward of learning what it would be like to have a printing and manufacturing company in Toronto that was bigger than me and my indulgent artistic pursuits.

**SMC:** Can you walk us through the key processes you use in textile printing?

**JP:** Screenprinting is a major part of what we do. We have a large automatic press in our Hamilton shop that allows us to run mass production, and smaller manual presses that we can also run production on. We even have portable presses we bring to events around North America—we've done more than 700 live printing events, and it's become a big part of what we do.

Screenprinting is full of integrity and detail, and it's something I take tremendous pride in offering, especially as the new age comes in and tries to take the nuance and class out of what it promotes. There's an intelligibility to screenprinting that we all love, and it's respected in our industry as the classic and most premium print option.





We also do direct-to-garment printing, which is a more subdued, water-based print method that allows for full-colour halftone printing in another premium way. This method is likely dying out, but it's still one of my favourites. It's also an integrity-based method and great for both large and small production.

We do embroidery too, which speaks for itself in the premium nature of what it promotes.

Sublimation is printing on synthetic material, and we do that, along with digital transfers. You can't ignore digital transfers and their value in what we do.

Bright, quick, colour-perfect—if you know what you're doing. Small to large runs.

**SMC: How do you maintain print quality and colour accuracy across different fabrics and production runs?**

**JP:** We keep indexes for colour matching digitally. There are tricks to streamline the process, but the main one is keeping track of the research and development you've been doing for decades.

It's like hitting a golf ball onto a fairway in the wind—there's an intuitive part of digital colour matching where



All synthetics behave differently when it comes to the heat, time, and pressure involved.

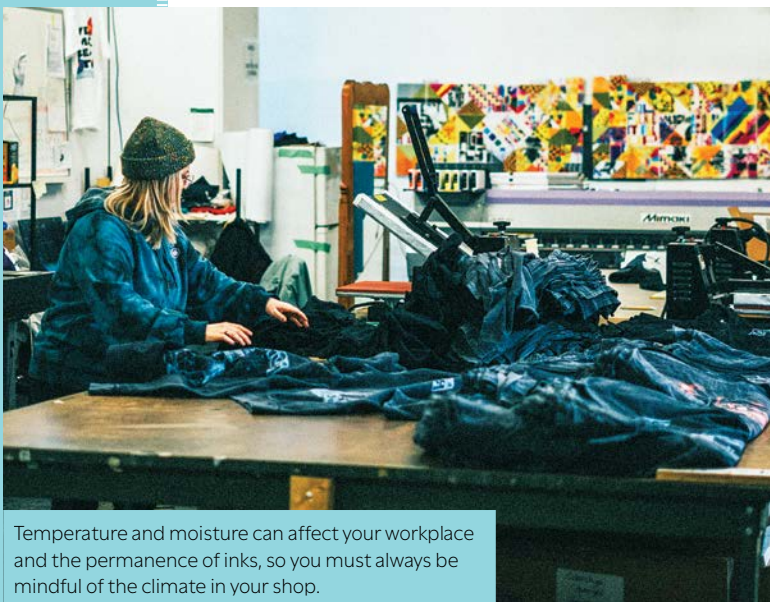


you can "throw" it, so it lands exactly where it needs to be, if that makes sense.

For screenprinting, it's much more exacting. But like everything in our industry, there are always caveats and asterisks. I've always prided myself on getting into those sometimes agonizing details, so people understand what they will get.

If we need custom Pantone colours, we get them made—in Toronto—by a friend who's been doing this for decades.





Temperature and moisture can affect your workplace and the permanence of inks, so you must always be mindful of the climate in your shop.



Merch is more than a product—it's identity. For individuals and companies alike, it's the most essential accessory to what they do.



**SMC: What challenges are unique to textile printing, and how have you addressed them in your practice?**

**JP:** Sometimes, running samples is different from production runs. One job in particular was a bamboo print job we did years ago. There was a pretreatment and a metre run for approval. All was good. But on 200 metres of bamboo/hybrid material, the print ended up not being even.

So, we built a disclaimer to let people know this could happen. And when you tell people in advance that it won't be perfect, they're usually good to go and move forward with their creative vision. This is just one of almost infinite examples I could give.

**SMC: Can you share a standout project that was memorable or creatively fulfilling for you?**

**JP:** A \$200-billion cosmetics company hired us to produce printed fabric squares—80,000 pieces in total. It was the biggest job we had taken on to date.

We handled more than 11,000 metres of organic cotton, which was cut and sewn in Canada, and printed every piece ourselves. We nailed the project. However, in the second year, the company switched to using unprinted cheesecloth produced in a third-world country to save on costs.

It was a bit of a downer, but I learned a lot from the experience.

**SMC: How do you ensure your prints are both vibrant and durable?**

**JP:** You have to trust the industry and the slow evolution of both the good and the bad. You don't cheap out—you buy the name-brand ink and materials. They keep everyone safe and ensure the ink lasts.

Here's one of the many hypocrisies, though: regular screenprinting ink looks great, but it can sometimes feel heavy. People want it to last forever, but they also want it to be softer. To achieve that softness, we add a softener—essentially a diluter, among other things. This can affect the ink's longevity, meaning regular ink softened to enhance the feel in the moment might degrade more quickly over time.

Again, as I mentioned earlier, if you explain this to someone in advance, they appreciate it far more than if they find out after the fact.

**SMC: How can textile printing be used strategically to enhance brand visibility through apparel, merch, or graphics?**

**JP:** I think merch is a massive part of any business. It's how individuals and companies represent themselves. I believe it's the most necessary accessory to what they do.

Merch embodies their values and insight, and it provides tangible takeaways that further encourage their individuality. ●



Sharx Pool Bar:  
A rare sign  
with fibre-optic  
animations.



# Honouring Montreal's collective history

By Matt Soar

**T**he Montréal Signs Project/*le projet d'enseignes de Montréal*, began in 2010, quite by accident. As a professor of communication studies at Concordia University with a deep interest in city spaces, design, and media, I—along with some students—had been taking a long hard look at the ways commercial signs and advertising messages are a dominant (if not excessive) presence in urban centres. In 2007, this work culminated in “Logo Cities: An international symposium on signage, branding, and lettering in public space,” which involved a series of sequential panels of experts—signmakers, architects, urban planners, historians, journalists—and the Montréal premiere of *Helvetica*, a memorable documentary about the ubiquitous font.

Logo Cities also involved a gallery display of art relating to the symposium theme. This was supplemented with a few recently retired signs that we had tracked down: a 1950s open-channel neon sign for a local bar/restaurant, with a majestic looping script; a sign-painter's one-shot fantasia for a mom-and-pop grocery store, first rendered in English in the 60s or 70s, then covered over with French, the layers poetically merging over time in Montreal's extreme weather; and, a massive, slab-serif, uppercase W from a family-owned supermarket: metal trim, red plastic fascia, and room inside for neon tubes and Allanson transformers the size and weight of cinderblocks.

Happily, the symposium was a huge success, with lively debates and an evening audience of more than 500 for



## COLLECTION

**Businesses represented in the Montréal Signs Project collection as of 2025:**

Andes travel agency  
 Autoviseur car repair  
 Bar-B Barn restaurant  
 Belle Province Meat Co  
 Bens restaurant  
 Bijouterie J Omer Roy  
 Buywell grocery store  
 Café Navarino  
 CBC/Radio-Canada  
 Le Club Sandwich diner  
 Compagnie Legaré furniture store  
 Corridart group art project  
 Da Giovanni restaurant  
 Dépanneur Lalonde  
 Florateria flower shop  
 Labow Pharmacien  
 Librairie Guérin  
 MacDoherty's ice cream  
 Maison du Chien Chaud  
 Mars Comics  
 Monkland Taverne  
 Monsieur Hot Dog  
 Montréal-Mirabel International Airport  
 Nettoyeur Dominique  
 Paramount Cinema  
 Rapido diner  
 Réal Giguère television repair  
 Restaurant Anjou  
 Sharx Pool Bar  
 Sheinart's clothing store  
 Sears  
 Silver Dragon Mets Chinois  
 Steinberg supermarket  
 STM Montréal Metro system  
 UDISCO model supplies  
 Warshaw supermarket  
 Wong Wing Foods  
 Yee Sing Hand Laundry

Sheinart's clothing store: a reverse channel script in spot-welded stainless steel.



The Voyages Andes sign was found in an alleyway in 2022.



*Helvetica*. Intriguingly, the old signs in the gallery were particularly popular. Sufficiently so that afterwards, when we'd tracked down several other old signs in danger of being lost forever, I finally had the idea of collecting them to put on permanent display, thereby brightening up our recently refurbished classroom building.

To return to the question of popular value: After 15 years of collecting, repairing, and displaying old signs from around Montreal, Que., I can report quite emphatically that some signs really matter to Montréalers. They're almost exclusively for local businesses: cafés, clothing and record stores, bicycle shops, jewellers, restaurants, pharmacies, and diners, but also civic institutions such as a defunct Montreal airport, the city's subway system, and CBC/Radio-Canada. Each sign is a unique exemplar of the signmakers' art and an indelible marker of personal memories. During my guided group tours, for example, I am always amazed and delighted by how the humblest sign can elicit deeply felt memories that my visitors then feel compelled to share. So, while the sign itself is not the business it once represented, the combination of its distinctive colours, shape, and wording is a superb way to prompt reflections on the past: Quotidien, 'ordinary' stories that might otherwise be lost.

As of May 2025, we have 24 signs on display in the Communication Studies & Journalism building on the Loyola campus, six more signs visible elsewhere on our campuses, at least eight signs currently under repair or in storage, and three more on their way to us. We have also gifted an additional 14 signs to the brand-new MEM – *Centre des mémoires montréalaises*, including a 6.09 m (20 ft) tall neon spectacular built by Claude Néon in the 1940s for a downtown church.

If there was ever a golden age of signmaking (perhaps from the 1930s to the 1970s), the Montréal Signs Project





Yee Sing Hand Laundry: A reminder of the limitations on Chinese Canadians regarding the kinds of businesses they were permitted to own.

is in some sense about

30 years too late. The vast majority of vintage signs—uncompromisingly brash, garish, kitsch—have been completely lost to history. Old black and white photos of Rue Ste-Catherine and St-Hubert at night show busy streets positively bristling with neon. Sure, it might have been visually overwhelming, but the current alternative is dreadfully dull by comparison. (And, yes, I'm the same guy who still thinks there's too much advertising in urban spaces.)

This gradual sea-change is partly the result of stricter bylaws regarding sign placement, design, and relative size, initiated at a time when neon was often associated with vice and excess. It is also because of economic homogenization, as locally owned, unique businesses have been overtaken by pervasive corporate brands like Starbucks, McDonald's, TGI Fridays, and Best Buy. But just as street-level traces of the plucky enterprise of, for example, European immigrants arriving in Canada during and after World War II have mostly faded from view, so too have the artisanal skills of neon bending, sign painting, and metal smithing that helped them promote their businesses when they were new.

The Montréal Signs Project (which is to say, me and the occasional grad student or volunteer) continues to intervene when it can, with minimal resources. Still, the task of saving even a fraction of Montréal's sign heritage is Herculean. We can't afford to pay for signs or generally do anything more ambitious than clean and repair the ones we acquire, which is why we also encourage our visitors and social media followers to save signs. Better



Librairie Guérin, a sign for students coming to buy their textbooks for the new school year.



Le Club Sandwich was a late-night hotspot in the Gav Village, which closed in 2014.



A majestic reverse-painted glass panel for Compagnie Legaré from the 1930s or 1940s.



Bijouterie J. Omer Roy closed in 2019 after almost 100 years. The accompanying vertical marquee remains in place due to Plateau-Mont-Royal's moratorium on the removal of landmark signs.



# Signs gifted to the MEM (Centre des mémoires montréalaises) by the Montréal Signs Project:



Bar Exxotica	Librarie Guérin
Boite Noire video store	Moes Diner
Bottes Imperial Boots	La Paryse snack bar
Dumoulin bicyclettes	Silver Dragon Mets Chinois
Fairmount Bagel	St James United Church
Frites Lesage	



What collection would be complete without a Steinberg supermarket sign? We believe the office of famed French American industrial designer Raymond Loewy developed this visual identity.



Recently recovered signs  
in storage on Concordia's  
Lovola campus.



they are on someone's rec room wall than in a dumpster. Besides, the Montréal Signs Project is fast approaching its full capacity.

Luckily, there seems to be a growing recognition in the sign industry regarding the importance of its collective history. In Montréal, a few individuals and companies have gone so far as to provide professional advice and material support to the Montréal Signs Project. The legendary Bill Kovacevic was a stalwart supporter of the project (and a walking sign encyclopedia) from day one, first while at Transworld Signs and later at Pattison Sign Group. More recently, I've been especially grateful to Sylvain Fontaine, president and CEO of Enseignes Dominion, which is celebrating its 75th year in business. (As it happens, the very first sign in our collection, for the Warshaw supermarket, was designed and built by Dominion.) Sylvain and his company have swiftly and cheerfully intervened to help us save several important signs that were in danger of being destroyed.

The next time your company is asked to remove an old sign, you could do worse than pause to think about how it might be saved rather than recycled. Is someone already collecting them; can it be combined with a few others to make a sign park or a "neon alley" (as Edmonton has done) or donated and displayed at a community centre or library; could it be safely stored in your company's yard while someone makes inquiries with the local township or city council? Perhaps your regional or provincial sign association could commit to storing a few old signs to be shown at the annual county fair, or at the very least form a subcommittee to explore options before it is really too late? These rapidly disappearing signs are, after all, your history as much as anyone else's. ●

*Dr. Matt Soar is professor emeritus of Communication Studies at Concordia University, and an intermedia artist, filmmaker, and writer. With a background in design, media, and cultural studies, he explores residual and emergent media forms. He founded the Montréal Signs Project, preserving the city's historic signage and visual heritage. The project celebrates Montréal's commercial and civic past through rescued signs and community storytelling.*





Retail signs are more than just fixtures—they're a fundamental part of a business's marketing and sales strategy.

Photos courtesy  
Nicole Van Boxtel

## A signmaker's role in retail success

By Nicole Van Boxtel

**A**s a signage and branding specialist, I see daily how crucial good retail signage is for any business looking to connect with its customers and thrive. In today's bustling market, it's easy to get caught up in digital trends, but the truth is, those physical signs we create are working tirelessly, 24/7, to attract, inform, and persuade. They are, in essence, our clients' most consistent and effective silent salesperson—and we, as signmakers, help bring that to life.

Here's why great retail signage isn't just an option—it's a necessity for any client's business success, and why we play a bigger role than we sometimes realize:

### First impression

Think about it: the exterior sign we install is almost always a potential customer's first touchpoint with a business. It's not just about telling people where a place is—it's about helping our clients make a statement. A bright, well-maintained sign immediately tells people they're professional and detail oriented. But a broken, flickering, or

faded sign? That can send a surprisingly strong negative message, hinting at neglect or operational struggles before anyone even enters the door. That initial visual cue can make or break whether someone decides to come inside—and we're the ones who help make that cue count.

### Crystal-clear communication

Signage is so much more than just a logo. It's a powerful communication tool that helps customers understand exactly who a business is and what it has to offer. As signmakers, we're responsible for bringing clarity to that messaging, from design to execution. Here are the essential elements of the signs to consider:

- *Your client's brand face:* Their name and logo on a sign solidify identity and make them instantly recognizable.
- *Operating hours:* Simple, clear hours prevent frustration and ensure foot traffic comes at the right time.
- *Services at a glance:* Signs that clearly show what a business does help customers know if they're in the right place for their needs.





In today's bustling market, it's easy to get caught up in digital trends, but the truth is, those static signs are working tirelessly, 24/7, to attract, inform, and persuade.



A broken, flickering, or faded sign can send a surprisingly strong negative message, hinting at neglect or operational struggles before anyone even enters the door.

- *Promotions:* Highlighting sales and offers right where they can't be missed drives impulse buys.
- *Easy navigation:* Inside, good wayfinding signs guide people effortlessly through the space—departments, restrooms, checkout stations, and so on, making visits smooth and enjoyable.

Each of these signs reflects the signmaker's craft—done well, they create ease and flow for both the client and their customers.

### **Cutting through the clutter**

In a busy commercial area, how does a business get noticed? The sign is the beacon. A thoughtfully designed and strategically placed sign grabs attention instantly, inviting passersby to step inside. It's a visual magnet—and we're responsible for designing, manufacturing, and installing it in a way that works.

### **Building trust and credibility**

A well-kept, professional sign subtly communicates a lot about a business's values. It tells customers that the owner cares about their image, pays attention to details, and is committed to quality. On the flip side, a sign that looks neglected can inadvertently suggest a lack of care, competence, or reliability. That's why what we deliver—from materials to craftsmanship to maintenance—greatly impacts how our clients are perceived.





The power of promotional signs should not be underestimated. When placed strategically, they encourage impulse purchases or highlight key offerings.

## Strengthening your brand identity

Every sign—from a large exterior pylon sign to a small “Order Here” plaque or fitting room directional signage—reinforces a brand. Consistency in design, colour, and tone across all signage creates a cohesive experience. And that consistency isn't just about looking good—it's about making a business memorable and building brand recognition.

Over the last 20 years, this one has exploded. Restaurant and retail chains alike have stepped up and added interior signage branding. From wooden signs to greenery walls, faux neon signs, and even the order kiosk, brand identity is everywhere. And signmakers are behind the scenes, bringing that vision to life.

## Driving sales

We shouldn't underestimate the power of promotional signs. When placed strategically—near the counter, beside a feature product, or at the front window—they encourage impulse purchases or highlight key offerings. Sales banners, “new menu item” displays, or signs promoting discounts through an app all play a role in influencing decisions. And when done right, they bring people back. As signmakers, we can add value for our clients—not just by printing, but by guiding placement, message clarity, and design impact.

## The full picture

From the mom-and-pop shop on the corner to the big box store opening in town, there's a signage company for every job. Larger companies often take on national accounts—car dealerships and home improvement stores. Smaller shops handle quick-serve restaurants or regional retail. But regardless of scale, what matters is giving clients the whole picture.

A reputable signage company should walk clients through the process: designs, surveys, permits, manufacturing, installation, and, importantly, cost. A quality sign shouldn't break the bank—but it is often more than people realize. And we're in the perfect position to explain why it's worth it.

## In conclusion

From my perspective, retail signs are more than just fixtures—they're a fundamental part of a business's marketing and sales strategy. As signmakers, we're the ones crafting these tools. They work day and night to attract, inform, build trust, and ultimately, drive growth. And when we take the time to maintain them, they keep on delivering. As I often say, a clean sign is a happy sign, and a happy sign is a working sign.

These aren't just helpful reminders for signmakers—they are essential talking points when pitching to retail clients. Understanding the full impact of retail signage allows you to position yourself as a strategic partner. Whether you're designing a storefront sign, interior wayfinding, or promotional displays, every recommendation you make can help a client improve visibility, boost customer experience, and drive sales. The more you educate your clients on the “why” behind each sign, the more they'll value your insight—and keep coming back for more. ●

*Nicole Van Boxtel is a signage and branding specialist at Select Signs Inc., a national sign vendor based in Mississauga, Ont. With over two decades of experience in the signage industry, she brings a wealth of knowledge to every project. Van Boxtel is also a board member of the Ontario Sign Association. She is dedicated to providing comprehensive signage solutions, from design to installation, focusing on client satisfaction.*

# Manufacturers' Profiles\*

**AUGUST 2025**

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

## Popco magnetic sign bases

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# New Roland DG Inkjets Maximize Productivity and Profits



Roland DG Americas offers a wide selection of advanced, reliable Roland DG printers and printer/cutters designed to maximize quality, productivity, profitability, and ease of use. The current lineup includes everything from desktop eco-solvent and UV devices perfect for smaller print shops and home businesses to large-format eco-solvent, UV, and latex inkjets ideal for higher-volume print operations. All devices come with powerful, intuitive VersaWorks® RIP output software.

Recently, Roland DG expanded its award-winning TrueVIS™ Series with two new 64-inch eco-solvent large-format offerings – the XP-640 high-speed printer and the XG-640 printer/cutter, both of which take TrueVIS image quality, productivity, and dependability to new heights. The XP-640 – Roland DG's fastest TrueVIS model to date – delivers print speeds of up to 76 square meters per hour as well as unrivaled color vibrancy and accuracy. The XG-640 offers outstanding productivity, precision integrated contour cutting, and the superior print quality that's become the hallmark of the TrueVIS brand.

Also new are the Roland DG VersaOBJECT™ MO-180 and MO-240 – advanced benchtop UV flatbeds that can print directly on substrates and 3D objects up to 203 mm thick. While both devices are unbeatable for product customization, the MO-180 has a smaller (458 mm x 305 mm) footprint that fits easily in print environments with limited space, while the MO-240's larger 610 mm x 458 mm print area allows for

greater versatility and productivity. MO Series users can now take advantage of newly available, cost-effective V-BOND inks, which adhere well to many different materials and are CPSIA/Toy Safety compliant.

The VersaSTUDIO family of desktop devices has grown as well, with the addition of the new BN2-30 eco-solvent printer/cutter and BD-12 UV flatbed printer. Built to produce everything from small signs and posters to decals and labels, the 30-inch width of the BN2-30 expands creative possibilities. The BD-12 features a larger (305 mm x 210 mm) print area than Roland DG's BD-8 UV flatbed, for faster direct printing on a wider variety of substrates and objects.

In addition, Roland DG launched the DIMENSE DA-640 dimensional surface printer – a revolutionary device that produces full-color prints with unique embossing effects in one simple, seamless process. Working in combination with eco-friendly DIMENSE water-based inks and specialized DIMENSE media, the DA-640 produces one-of-a-kind textured wallcoverings, fine art, displays, and more with incredible visual and tactile appeal.

All Roland DG inkjets are built to help print professionals satisfy their clients and build their businesses. Plus, every device comes with world-class customer service and support. To learn more, visit [www.rolanddga.com](http://www.rolanddga.com) or contact an authorized Roland DGA dealer near you.



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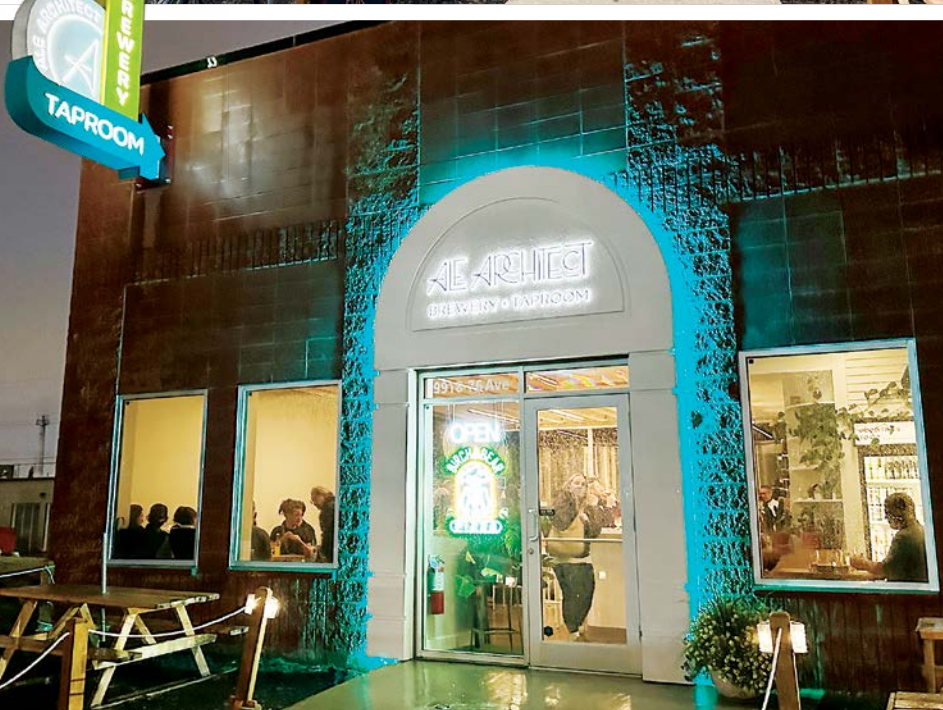
Photos courtesy Burke Group

Isn't it fascinating how some building signs become central to a business's identity? This issue focuses on the power of the sign, and Ale Architect's Brewery and Taproom in Edmonton offers a perfect example. Burke Group crafted a striking new exterior sign. Designed by Ale Architect, it shows how a great sign does more than just label a business.

The centrepiece is a custom aluminum archway with a push-through cabinet header reading ALE ARCHITECT BREWERY + TAPROOM. The header features 19-mm (0.75-in.) acrylic lettering backed with 1.6-mm (0.063-in.) black-painted aluminum, internally lit with white LEDs. A standout feature of the archway is its programmable RGB LED lighting, which can illuminate the exterior in any colour combination. A hidden hinge and catch allow service access, with integrated power supplies and a toggle switch.

Accompanying the archway is a projecting sign made from 3.2-mm (1/8-in.) aluminum with 1.6-mm (0.063-in.) returns. Each segment is painted a different colour and illuminated with push-through acrylic text lit by LEDs. The sign is supported by a steel mounting structure of a 76-mm (3-in.) square tube and a 12.7-mm (0.5-in.) mounting A sign both thoughtfully designed and illuminated just right. ●

~ Marika Gabriel





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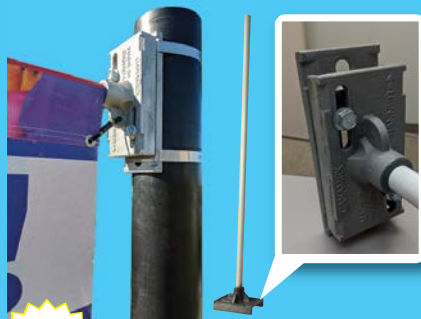


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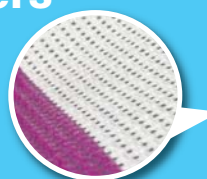


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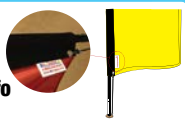
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