

Your single source for signage solutions

September 2025

# SIGNmedia

CANADA



## Slices, signs, and **TRANSIT LINES**

**YPN CONFERENCE '25:**  
A network that works

**DRIVING IDENTITY**  
with fleet wraps

**DEPTH PERCEPTION:**  
The 3D approach

IF UNDELIVERABLE, RETURN TO:  
KENILWORTH MEDIA INC.  
201-30 LEEK CRESCENT,  
RICHMOND HILL ON L4B 4N4



DIGIMAXX.

# EnGage™ your vision...



## and your options.

Wall & Fixture  
Graphics

Retail POP &  
POS Graphics

Menu Boards  
& Directories

Interior Design  
Decoration

Discover limitless possibilities with **DigiMaxx EnGage™** — the perfect solution for dynamic retail messaging. This easy-to-install printable magnetic receptive media allows you to print directly on it and effortlessly pair it with a preprinted magnetic base for seamless updates to prices, messages, or images. **Ready to simplify your signage?** Call or click today to see how easy it is to create stunning magnetic displays!

 **Magnum  
Magnetics®**

*The Force in Flexible Magnetics.*

800.258.0991 | [MagnumMagnetics.com](http://MagnumMagnetics.com) | [sales@magnummagnetics.com](mailto:sales@magnummagnetics.com)



# Contents

**SIGNmedia**  
CANADA

SEPTEMBER 2025  
VOLUME 20 • NO. 6



## 05 Rising from the ashes

Explore how resilience and reinvention drive Sunshine Graphics' comeback.

## 08 Signs of the wild

Discover how signage brings Grouse Mountain's natural stories to life.

## 10 Aisles of influence

Step inside retail media's evolution—where screens influence customers on the path to purchase.

## 16 Where tradition meets technology

Explore how screenprinting blends tradition with AI automation and sustainability.

## 18 The power of potential

Learn how the Young Professionals Network empowers growth in 2025.

## 23 Dimensional designs

Discover how dimensional foam transformed two store signs into 3D landmarks.

## 26 The sequined elephant in the room

Understand when digital signage adds value—and when static signs suffice.

## 30 Channeling identity

Journey back to a signage project from a decade ago that created a lasting brand impact.

## 32 Making waves

Discover the power of a wrap that helped sharpen a brand's visual identity.

## 34 Toronto transit takeovers

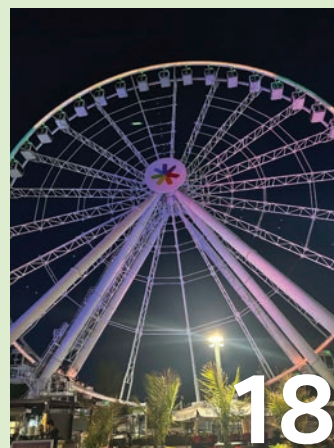
Travel through three bold OOH campaigns that turned Toronto's streetcars into brand stories.

## 38 Immersive brand activations

Learn how expert production ensures flawless, consistent brand activations every time.

## 40 Level up with 3D printing

Study how 3D printing can transform signage with flexible and cost-effective solutions.



## IN THIS ISSUE

04

Editor's Note

44

Marketplace

50

Last Impression



## ON THE COVER

This cover story explores one of three impactful transit wrap campaigns that transformed Toronto's public transit into moving billboards, creating high-visibility brand experiences throughout the city.

Photo courtesy PATTISON Outdoor



# Filling spaces, telling stories

**W**e're looking ahead with excitement to Sign Experience Canada 2025—an event designed to bring the industry together in fresh, inspiring ways. We're especially thrilled about the Best of Canada's Sign Industry (BOCSI) Awards, which we co-present with the Sign Association of Canada (SAC). The gala is such a blast, and if you've been part of the BOCSI community before, you know it's more than just a celebration—it's a recognition of the craft and collaboration that keep this industry moving forward.

The beauty of signage is quiet but lasting—shaping space, telling stories, holding memory. A sign can make a mountain trail more meaningful or turn a busy streetcar into a brand's best spokesperson. It can revive a business, preserve a neighbourhood's character, or shift how we move through a store.

We begin with a bold comeback on page 5, where Sunshine Graphics shares how resilience and reinvention led to a new chapter for the sign shop. Then we head to the wilderness (page 8), where signage brings Grouse Mountain's natural narratives to life, blending design with deep respect for place.

From retail media's digital transformation (page 10) to the meeting point of screenprinting tradition and AI innovation (page 16), we trace how the tools of our trade are evolving. On page 18, the Young Professionals Network (YPN) shows how industry newcomers are finding their footing and making their mark.

Creative form meets function on page 23, where dimensional foam signs turn store façades into sculptural showpieces. On page 26, we tackle that sparkling signage question: When does digital make sense, and when is static still the smarter choice?

We also take a moment to look back, on page 30, at a decade-old sign project that stays with the signmaker even today, offering lessons in longevity. Meanwhile, a brand wrap on page 32 and three bold transit takeovers on page 34 show how signs can move, shift, and speak in motion.

We close out with a deep dive into precision and production—page 38 explores the behind-the-scenes expertise that ensures immersive brand activations land perfectly every time. Last, on page 40, we examine how 3D printing is opening new possibilities in signage design and fabrication. Lots of insights on these pages, and we're happy to have put this together for you. A shoutout to our amazing graphic designers!

I hope you enjoy the read. ●

Until next time.

Signed, sealed, delivered,

Marika Gabriel  
EDITOR



@signmediacanada\_mag  
@signmediacanada  
@signmediacanada  
in Sign Media Canada magazine

## EDITORIAL

**Editorial Director**  
Blair Adams  
**Editors**  
Marika Gabriel  
Carly McHugh (Maternity leave)

## DESIGN

**Senior Graphic Designer**  
Catherine Howlett  
**Graphic Designers**  
Elaina Adams  
Alfi Ichwanditio  
Lisa Greco  
Steve Maver

## EDITORIAL ADVISORY BOARD

Amanda Dorenberg, president,  
**Canadian Out Of Home**  
**Measurement Bureau (COMMB)**  
Dawn Hohl, technical trainer and  
consultant, **Uncommon Enterprises**  
Matthew Lavery, sales representative,  
**Spectra Advertising**  
Lee Murphy, director of business  
development, **Access Signs Inc.**  
Adam Fine, director of experiential  
graphic design, **Fathom Studio**

## KENILWORTH MEDIA INC.

**Publisher/CEO**  
Erik Tolles  
**Chief Financial Officer**  
Philip Hartung  
**Senior Director of Operations**  
Krista Taylor  
**Director of Business Development**  
John MacPherson  
**Accounting Manager**  
Bochao Shi  
**Accounting Assistant**  
Audrey Tang  
**Administrative Assistant**  
Helen McAuley

## SIGNMEDIA.CA

Andrei Kurpatov  
Hon Mun Mak  
Lillian Hu  
Boyang Qian  
Krina Li  
Sanjeev Deshar  
Ray Chan

## AUDIENCE DEVELOPMENT

Mei Hong  
Camille Garcia  
Catherine Ho  
CheukWai Chan  
Frances Li  
Irene Yu  
Sonam Bhardwaj

## PRODUCTION

**Director of Digital Operations**  
Matthew Buckstein  
**Senior Production Co-ordinator**  
Melissa Vukicevic  
**Production Co-ordinators**  
Falon Folkes  
Heather Donnelly  
**Digital and Marketing Specialist**  
Alvan Au  
**Administrative Assistant**  
Bess Cheung

## ADVERTISING SALES

(800) 409-8688  
sales@kenilworth.com  
**Vice-President of Sales**  
Joseph Galea  
**Publisher**  
Linda Dalke  
**Account Managers**  
Heidi AlBarbary  
Ethan Love  
**Sales Operations Manager**  
Tim Broderick  
**Sales Co-ordinator**  
Ines Abbey

## HOW TO REACH US

30 Leek Crescent, Suite 201, Richmond Hill, ON L4B 4N4  
(905) 771-7333

## SPEAK TO THE EDITOR

We want to hear from you! Please email editorial inquiries, story pitches, press releases, and letters to the editor to: mgabriel@signmedia.ca.

## 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

Contents of *Sign Media Canada* are copyrighted and may not be reproduced without written consent of Kenilworth Media Inc. The publisher shall not be liable for any of the views expressed by the authors of articles or letters published in *Sign Media Canada*, nor shall these opinions necessarily reflect those of the publisher. This magazine is strictly for information purposes only. The content and expert advice presented are not intended as a substitute for informed professional advice. No action should be taken on information contained in this magazine without first seeking specific advice from a qualified professional. The electronic addresses contained in this magazine are for inquiring about a company's products and/or services or to contact an author, and not to be used for sending unsolicited promotional messages.

Unless otherwise noted, feature article images from ©Bigstock.com

Printed in Canada







# Rising from the ASHES



When Landen Ehnes looks at his business and how it operates, he sees that Sunshine Graphics' success is in its consistency. Photos courtesy Roland DGA

## How Sunshine Graphics is rebuilding its business

By Ginny Mumm

**A**fter many years running the shop, Landen Ehnes was proud to succeed his father as the owner of Sunshine Graphics in Vernon, B.C. But last September, during Landen's first year as owner, a fire burned the shop to the ground.

Landen talks about why he wanted to follow in his father's footsteps, how the fire has impacted his business, and what he's doing to ensure Sunshine Graphics returns stronger than ever.

**Ginny Mumm (GM):** Tell us how your interest in signs and graphics grew.

**Landen Ehnes (LE):** I started working at Sunshine Graphics when I was nine. My dad had been a photocopy salesman who absolutely hated the job. His friend at the time knew of a solid business in town that was up for sale. My dad, knowing absolutely nothing about the signage industry, decided to buy into Sunshine Graphics with a business partner.

When I first started here, all I was doing was emptying garbage cans, sweeping the floors, and picking up decal scraps stuck to the floor. I made Cdn\$5 per hour and could

only work during the summers, but it was something to do. When I was 17, I was trained for the first time on paint protection and vehicle wraps. That led me down the path of learning about signs and graphics until I knew this business inside and out—from graphic design to production, installation, and finally to completed projects.

**GM:** How long have you owned and operated Sunshine Graphics?

**LE:** This is my second year of officially owning the business, but essentially, I've been running it for the last five years.

**GM:** Please tell us about the fire.

**LE:** The fire broke out on September 4, 2024. As a new owner, it put my skills to the test. There is absolutely nothing you can do to prepare yourself for something like that.

Luckily, no one was hurt, but everything in the building was a complete write-off—computers, plotters, printers, films, tables, work orders, tools—all burnt to a crisp or completely melted. We had a client's brand-new GMC 3500 in the shop, fully wrapped and ready to present the following morning; it burned, too.





Sunshine Graphics focuses on serving the local community in and around Vernon, B.C. When inquiries come from outside the area, they typically send them to a shop that's local to them.



To be an entrepreneur, you need to be good at roadblock management and quick on your feet to get past all the pitfalls. I believe this to be true in any business—to survive, you need that critical skillset.

**GM: Where is your shop now?**

**LE:** We had a long-time client who owned a brand-new multi-use commercial building with one spot that was not leased and which he was saving for himself. Out of the kindness of his heart, he let us rent that space. It's smaller than we're used to, but it allowed us to get up and running fast.

In two weeks, we were operating at about 85 per cent. I was beyond stressed as our largest client placed their biggest order ever, just four days after the fire. I was doing everything in my power not to lose that account. You know how sometimes your neck hurts when you sleep wrong? Mine hurt because I was on the phone 24/7, lining up supplies and equipment.

**GM: Tell us about your rebuilding efforts. What will the new shop look like?**

**LE:** We are rebuilding at our old shop's location. It's centrally located in town, with dealerships close by. We have almost too many walk-ins, along with many clients who schedule time for consultations for graphics and/or paint protection film or tint.

The new shop is going to be game-changing. In our old shop, we had just under 279 m<sup>2</sup> (3,000 sf), which we were quickly outgrowing. Our new facility will be 743.2 m<sup>2</sup> (8,000 sf) in a two-storey arrangement. Downstairs will be completely dedicated to reception and installations. Upstairs, we will have our production area with all our printers, tables, and laminators. The space should be more than adequate and leave us room for growth.

**GM: How many employees do you currently have?**

**LE:** I have two graphic designers, who also assist with answering the phones, three main installers, who handle the tinting, paint protection, and vehicle wraps, and two part-time employees I can call on for outside installs. I essentially float to assist with any given task. These days, I'm spending a lot of time on production as we haven't yet found someone who can keep up with the demand.

**GM: Which printers are you using?**

**LE:** Ever since my dad bought the business, we have been a Roland DG shop all the way. I don't remember the model of our first Roland DG printer, but it was a tank and an absolute workhorse.

Roland DG printers have been tried and true for many years. When I look at my business and how it operates, I see that our success is in our consistency. We have minimal downtime and maintenance, our colours are the same every time—it doesn't matter if there's a temperature change—and our efficiency is improving. Honestly, I have explored other printing equipment options and spoken to fellow industry owners with different setups, and I circle back to Roland DG every time.

We currently have a 54-in. Roland DG TrueVIS VG3- 540 large-format eco-solvent printer/cutter, and we just acquired the new 64-in. TrueVIS XP-640 high-speed printer. My designers were fighting over the VG3, and when I saw how productive and efficient the XP-640 is, I knew it would be a great addition for our shop. It absolutely flies through vehicle wraps. It has cut our print time three-fold. In our world, efficiency is make or break.

The XP's colour palette offers us the best range of colours we've ever had, and the way it can power through big, long, heavy ink prints is unbelievable. We use cyan, magenta, yellow, key (CMYK) ink, and orange, green, and red inks. We have the option to double up the CMYK and print even faster, but this machine is already way faster than our VG3.

**GM: How is your output divided between signs and graphics, as well as vehicle graphics and wraps?**



To be an entrepreneur, Landen Ehnes says, you need to be good at roadblock management and quick on your feet to get past all the pitfalls.



**LE:** Our business is about 50 per cent graphics and signage, and 50 per cent vehicle graphics/wraps. The other side of our business is in vehicle protection, including ceramic coating, window tinting for residential and automotive, and our bread-and-butter—paint protection film.

After the fire, it was like our business was on steroids. Everything was amping up big time. The publicity and public support we received boosted demand for our services.

**GM: Does your shop offer print and ship services?**

**LE:** Currently, we don't offer print-and-ship services, but we've been looking into it more. It's hard to compete with the Amazons of the world, but there are some lucrative avenues we're actively exploring.

**GM: As far as vehicle graphics go, what's most popular in your shop these days?**

**LE:** Clients are starting to realize how effective vehicle advertising is, and most can see the value in full wraps. Others choose partial wraps or lettering, which can also be effective for promotional purposes. It's a broad range, and we don't try to steer customers in any particular direction, as they know their business best.

As far as fleet graphics go, we have one plumbing and heating company that has done 55+ vans with us in five years. We see them everywhere we go. Many of our other clients have anywhere from five to 10 vehicles in their fleets that they need wrapped, ranging from service trucks to trailers and transit vans.

**GM: Who are your clients in terms of size and the industries they represent?**

**LE:** We work for a lot of small to medium-sized companies. Construction trade shops are a big source of business in this area of the Okanagan, B.C.

We provide service primarily to clients located in or near Vernon, B.C., since travel is quite expensive, and honestly, there are a lot of amazing shops in this world. If a prospect is from another town, I usually send them to a shop that's local to them.

**GM: How do your clients find you?**

**LE:** Vernon is a big word-of-mouth town. I do some YouTube

advertising. I have had people stop me at the grocery store and say things like, "Hey, you're the guy from the commercial!" So, our ads seem to be working.

**GM: It's a crowded field, so why do your clients choose Sunshine Graphics?**

**LE:** They choose us because we are real; we don't pretend to be perfect. We are humans putting very large custom-printed panels on vehicles. When there are mistakes and errors, I first call my clients to explain what happened, and more importantly, my plan to correct things. The more you try to fool your clients, the less credible you are. Wear your mistakes like a pair of shoes, check your ego, and get any problems fixed in a timely manner.

I often tell my staff not to be afraid to make mistakes, it's all part of the journey. No one is perfect, and no install is absolutely flawless, but you can get really close. I believe our clients see that we do everything possible to deliver high-quality work and genuinely care. In an often-phony world, it's rewarding to be authentic, and that's what people truly want.

**GM: What lies ahead for Sunshine Graphics?**

**LE:** There are so many opportunities out there; you just need to know where to find them. That's truly my job, to go out and blaze the trail. I don't like to have the business running me; I run the business. I also believe the emergence of AI will move the needle in our industry in a positive way.

We are fortunate to have the equipment and staff we need to rebuild our business and make it better than ever. Like the proverbial phoenix rising from the ashes, the fire temporarily set us back but allowed me to see the infinite potential. This is just the beginning. ●

*Ginny Mumm is a freelance consultant for digital inkjet printer/cutter provider Roland DGA. For more information, visit [www.rolanddga.com](http://www.rolanddga.com).*



# Signs of the WILD



The initiative focused on creating a positive, engaging, and informative environment in helping visitors navigate the property, discover attractions, and learn about local flora and fauna.

Photos courtesy TDH Experiential Fabricators

## Grouse Mountain's informative signage honours the landscape

By Kim Hubbs and Kristina Termansen

Grouse Mountain, overlooking Vancouver, B.C., is a year-round destination for outdoor adventure, dining, and wildlife experiences. To enhance the guest experience during warmer months, the resort sought to improve signage, and TDH Experiential Fabricators were brought on board. The initiative focused on creating a positive, engaging, and informative environment in helping visitors navigate the property, discover attractions, and learn about local flora and fauna.

### Collaborative teamwork

Design of the signage was already underway with an experiential spaces company. The TDH team was brought in for our fabrication expertise in bringing complex designs to life and our knowledge of materials within different environments.

Our teams collaborated closely, suggesting modifications to improve practicality, durability, and cost-effectiveness. Adjustments included optimizing sign dimensions, materials, and construction details to suit the mountain environment and operational needs. This partnership ensured the creative vision was realized with practical, durable solutions that suited Grouse Mountain's unique environment.

### Sign types and interpretive elements

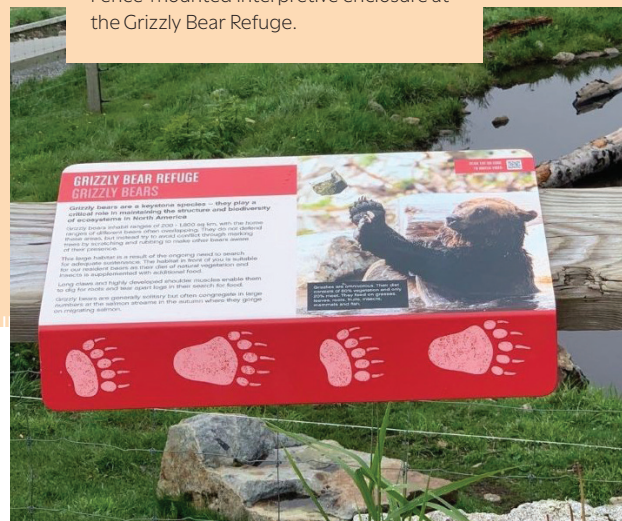
**Monument and pylon signs:** Large, vertical structures made from Corten steel, featuring prominent wayfinding and directional information.

**Pedestal style signage and interpretive panels:** Smaller signs, lower to the ground, focused on environmental interpretation. These highlight wildlife (such as grizzly bears and birds of prey), flora, and other attractions with photographic imagery.





Large, vertical structures made from Corten steel, featuring prominent wayfinding and directional information.



Fence-mounted interpretive enclosure at the Grizzly Bear Refuge.

## Unique aspects

One of the most interesting aspects of the project is that this signage is exclusively for the warmer weather months and is removed when the snow falls. Once removed, any existing structures need to be flush to the ground so that it doesn't impact snow activities. This has been handled by using concrete bases installed throughout the property. Signs were designed to attach to the concrete lock blocks and be removable. They can be removed for winter seasons and reattached once the snow melts in the spring.

Another interesting feature was signage that didn't detract from the natural environment. Signs were customized to be informative while respecting the nature they were placed in.

## Carefully chosen materials

One of the main materials used on this project is Corten steel, also known as weathering steel. The client wanted signage that fit within the natural environment but with a modern esthetic. Corten steel creates a striking look as it develops a rust-like appearance after exposure to the elements. The rusted patina blends nicely with rock, wood, and alpine landscapes, making the signage feel organic rather than intrusive. Its warm tones echo earth, clay, and tree bark, complementing the mountain environment year-round.

Corten steel is highly durable and weather-resistant, capable of lasting for decades in external environments with minimal maintenance. However, as it develops its characteristic rust-like patina, it can stain adjacent materials and may corrode if not properly designed to allow water drainage. Careful consideration was taken to ensure the steel would not damage the graphic elements of the signage.

Signs were precision-welded and ground smooth to ensure seamless joints and a refined appearance. Each piece was then sandblasted to prepare the surface, followed by an acid treatment to initiate the weathering process.

Dimensional letters were affixed to the sign faces, while maps and wayfinding panels were produced using direct-print technology on aluminum panels, finished with a durable clear coat for protection and longevity.

## Challenges and solutions

While there were no significant challenges with the project, our team believes that precise preparation ensures a successful outcome. As with all our projects, detailed 3D drawings are created to ensure all stakeholders have a clear vision of the final outcome. This helps prevent surprises and streamlines the process.

All signs were engineered to meet building code requirements. And although the project began in the summer of 2024, installation was postponed until spring 2025 at the client's request to accommodate seasonal conditions. Our role included delivering the signs to the top of the mountain, where the Grouse Mountain operations team handled installation using their expertise and specialized equipment.

## Project reflections

It was a privilege to contribute to such a creative, customized, high-profile project aimed at enhancing the Grouse Mountain guest experience. Collaborating with the Grouse team and design partners made this work especially rewarding. ●

*Kim Hubbs is vice-president of sales, and Kristina Termansen is an account manager with TDH Experiential Fabricators. Both work to make sure that businesses across Canada have signage that represents their brands in the places they need them. Based in Surrey, B.C., TDH Experiential Fabricators crafts quality custom signs for businesses across Canada. Known for craftsmanship and innovative solutions, TDH Experiential Fabricators serves businesses of all sizes for monument, pylon, illuminated, and specialty signage needs.*





As more grocery, convenience, and drug stores, gas stations, and mass merchant retailers adopt in-store media networks and advertisers start using available ad inventory, the emerging sector will drive new growth for out-of-home (OOH) advertising overall.

Photos courtesy Broadsign



# Aisles of influence

## How digital signage networks power retail media

By Julia Di Paola

**H**ave you ever walked down the grocery store aisle, list in hand, only for an end cap display ad to catch your attention? You then proceed to find the item on promotion and add it to your cart, even though it wasn't on your list. If this scenario sounds familiar, you've experienced the power of in-store media firsthand. And if it doesn't, it soon may. Retail media is having a moment. In the U.S., for example, marketing

research company EMARKETER projects that retail media spend alone will reach US\$60.81 billion in 2025, and the growth of in-store media is helping to fuel this evolution, outpacing that of online retail media.

Interactive digital screens, context-aware signage, and mobile-enabled touchpoints are increasingly becoming part of the everyday shopper experience. While this development will unlock more meaningful interactions



between retailers and shoppers, it also presents a new creative canvas for brands looking to engage audiences in a purchasing mindset. As more grocery, convenience, and drug stores, gas stations, and mass merchant retailers adopt in-store media networks and advertisers start using available ad inventory, the emerging sector will drive new growth for out-of-home (OOH) advertising overall.

Scaling an in-store network can seem complicated and expensive at first glance. However, with the right partners and approach, it can be a seamless experience, and the uptick in revenue from advertising, along with increased basket sizes, can offset upfront and ongoing maintenance costs over time. Following these proven strategies can help ensure a positive outcome:

### Evaluate available deployment strategies

When building and operating an in-store network, most retailers take one of three approaches: building the network from scratch in-house, aligning with an existing network, or partnering with third-party technology providers for their expertise while maintaining strategic ownership and oversight. As with any decision, each approach presents benefits and drawbacks that can

impact content delivery, data access, monetization, long-term scalability, and measurement, so weighing the pros and cons is essential. Retailer goals, resources, and the desired level of control can all help inform the decision-making process.

With a *proprietary approach*, the retailer creates, finances, and runs the network internally. While this path affords more autonomy, network customization, and exclusive ownership of first-party data and monetization, it also demands significant resources. Retailers must source, secure, and cover the costs of all hardware and software and pay for ongoing maintenance. A dedicated team also needs to be in place to manage ad sales and content strategy. While these networks offer a wealth of data, they often take longer to get off the ground, deliver return on investment (ROI), and can be challenging to scale.

Tapping into a *pre-existing network* managed by an external provider generally requires a smaller upfront investment and can accelerate deployment, while streamlining monetization. The tradeoff, however, is less network customization and control. The long-term revenue share also dips with this approach, as the provider takes a share of the profits. Further, systems in these environments



**Gfp** Graphic Finishing partners

## Advanced Digital System Management: The future of Wide Format Lamination.

### Experience Gfp Smart Finishing Technology

The new Gfp 663TH delivers all the performance, reliability, productivity and professional results you expect from Gfp ...

- Digital Microcontroller with 10" touchscreen
- Color Graphic Displays
- Onboard Operational Tutorials
- Electronic Roller Gap Control
- Operator Alerts
- Swingout Supply Shafts
- In-line Rotary Slitters

See for yourself. Visit us at Printing United, booth 4876 or our virtual showroom at [www.gfpartnersllc.com](http://www.gfpartnersllc.com)





It is both easy and cost-efficient to experiment with emerging technological innovations and improve reporting and measurement capabilities as industry practices and preferences evolve.

are often closed, making it difficult to take advantage of emerging innovations. Contracts also tend to be fairly rigid, locking retailers into commitments that can hamper long-term scalability. Although it may seem to provide an easier and more economical onramp, the approach makes it more challenging to customize campaigns and integrate with existing systems.

*Hybrid networks* offer a balance of both these options. By leaning on third-party technology and service providers to manage tasks, such as content management, measurement, monetization, and ad operations, retailers can deploy more rapidly and gain specialized expertise while maintaining control over core assets. Assembling integration-ready partners that align with the network's goals is central to this effort.

### **Build a measurement and reporting blueprint**

In-store media is inherently unique compared to other retail media channels that endemic and non-endemic brands leverage. This can make in-store measurement and reporting an uphill battle. Brands often expect apples-to-apples reporting, when you're really comparing apples to oranges. In fact, over a third of retailers report challenges in proving ROI.

In-store measurement and reporting remain an imperfect art due to variables such as screen visibility, dwell time, and shopper flow, which vary

significantly by location and time of day. However, they are also vital to showing brand partners the value of their spend and ensuring confidence in the channel. Methods are improving with each passing year. However, leveraging open APIs for integrations that use sensors, data systems, and measurement models with proprietary or hybrid networks, or joining networks that come with these built-in capabilities, can be a valuable first step.

Also, don't focus solely on impressions and consult with the Interactive Advertising Bureau (IAB) retail measurement standards. Seek out solutions for tracking data, like foot traffic, dwell time, in-store conversation, and product lift. This will help ensure more standardized reporting, so that advertisers can compare performance across retail media channels and see the benefits in-store media brings to their larger omnichannel effort. Once measurement is refined, the results can be used to study, refine, and enhance the network and inform future content strategies.

### **Design content and approve ad creative with the shopper experience in mind**

When in-store content efforts are unco-ordinated and made by siloed teams, the result can be off-putting to shoppers, with visuals and messaging that don't align or quite hit the mark. Campaigns may not resonate, and shoppers may leave confused. This challenge is often exacerbated by a lack of standards





and solutions for facilitating complex campaigns, managing different media inventory across locations, or balancing content owned or provided by advertisers.

Deploying a solid content management system (CMS) as part of a larger in-store network strategy can

be helpful in this respect. It makes it easier to establish and enforce rules for how content is placed and sequenced, as well as its length, resolution, and aspect ratio. It's also important to put brand safety guardrails in place for content review to ensure that messages

# GEMINI.

## CANADIAN MANUFACTURER

SINCE 1979

Gemini has partnered with Canada sign professionals to make dimensional signage that stands out. From flat cut products to plaques, our wide range of dimensional signage solutions gives you the flexibility to bring your client's vision to life. With our Lifetime Guarantee, you can be confident that these signs are made to last.

Discover the possibilities at [geminimade.com](http://geminimade.com).







Sooner or later, a successful media network will need to scale.

Taking this into consideration from the outset can translate to long-term success.

the shoppers could perceive negatively don't slip through the cracks.

Ensuring the network can support dynamic content is another item on the priority checklist. Being able to trigger content based on real-time conditions, such as weather, time of day, or a big event, can make content feel more relevant to shoppers. For instance, a fuel pump display ad could promote cold beverages or sunscreen when the temperature rises above 35°C, or in-store displays might surface recommendations and promotions on last-minute suggestions for potluck items to bring to a Grey Cup party leading up to and before kick-off. There are many ways to use dynamic creative to make the shopper experience more memorable.

### Don't underestimate the importance of scalability

Sooner or later, a successful media network will need to scale. Taking this into consideration from the outset can translate to long-term success. Not only does a scalable network make screen onboarding and management across locations more seamless with continued growth, but it also ensures that the network can accommodate more advertisers as interest in the network increases. It's also easier and more cost-efficient to

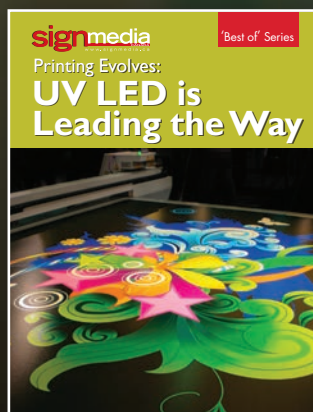
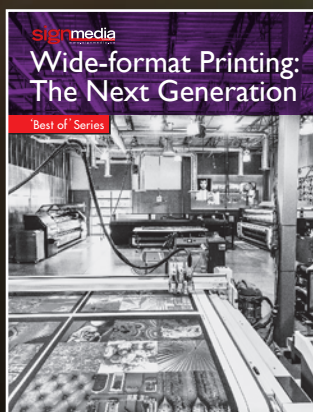
experiment with emerging technological innovations and improve reporting and measurement capabilities as industry practices and preferences evolve.

Building a scalable infrastructure is not as complex as one might think. Start with assembling a solid technology stack, including a CMS and ad server that can be used to schedule and deliver dynamic content across in-store screens in a streamlined fashion. Customer data platform (CDP) and supply-side platform (SSP) integrations are also paramount, as they'll allow you to maximize first-party data and take advantage of more potential advertising revenue, respectively.

Once the network is off the ground, the results will be hard to ignore. Growing pains are to be expected, but with the proper strategic planning, a well-established partner ecosystem, and a strong technological foundation already in place, navigating these hurdles will be much easier. ●

*Julia Di Paola is the marketing manager of retail media, Broadsign. For more insight into in-store networks, the opportunities they bring, and practical advice for building an infrastructure that will last, read this ebook: <https://broadsign.com/ebooks/in-store-activation>.*



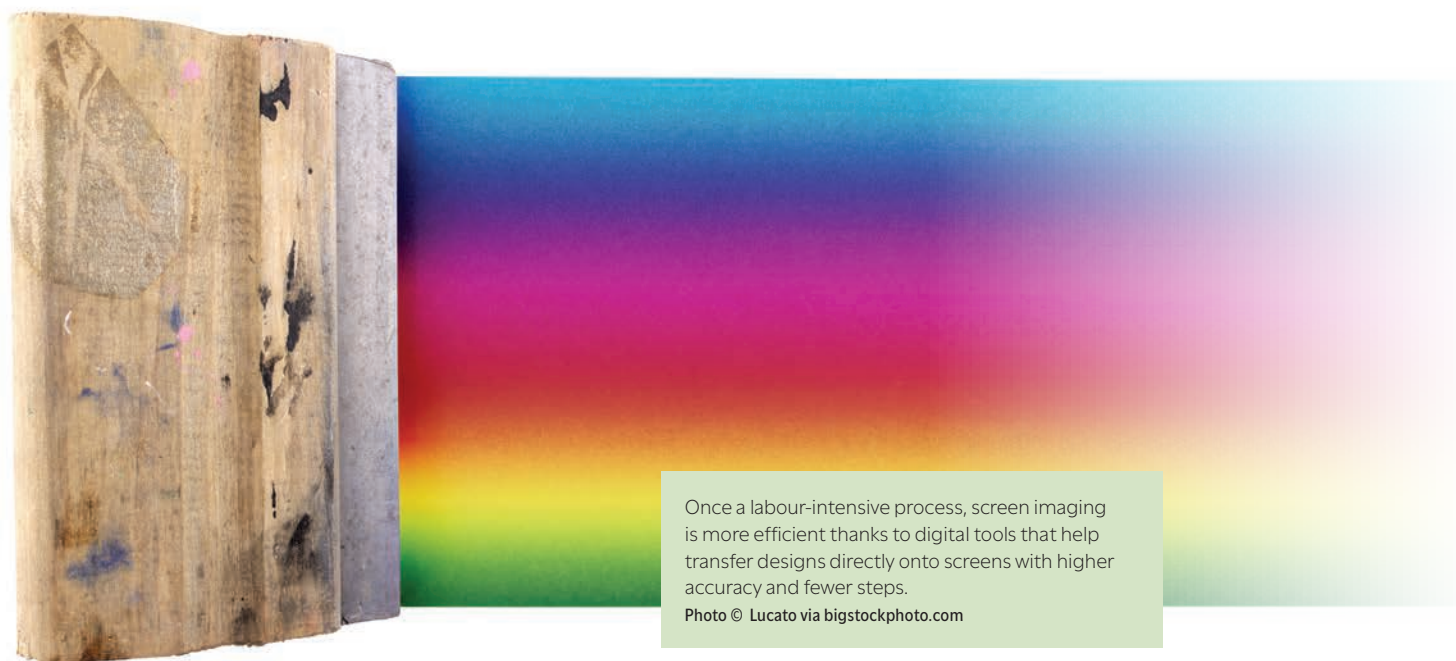


# IF YOU'RE LOOKING FOR A SIGN, THIS IS IT!

This collection, offered exclusively through *Sign Media Canada*, is the sign industry's ultimate resource. Sign professionals involved in printed graphics, digital imaging, and advertising will benefit immensely from the information contained in these ebooks.



[www.signmedia.ca/ebook](http://www.signmedia.ca/ebook)



# Where tradition meets TECHNOLOGY

## How screenprinting evolves while staying true to craft

By Marika Gabriel

A scan of recent articles and trade reports reveals a fascinating picture of an industry in motion. While many deep dives go into the specifics of new equipment, chemistry, and workflow models, a step back reveals a few consistent themes. Screenprinting—long valued for its tactile quality and durability—is undergoing a subtle but steady transformation. Through this lens, we can extrapolate where the most significant shifts are happening and how innovation reshapes a process that has remained largely analog for generations.

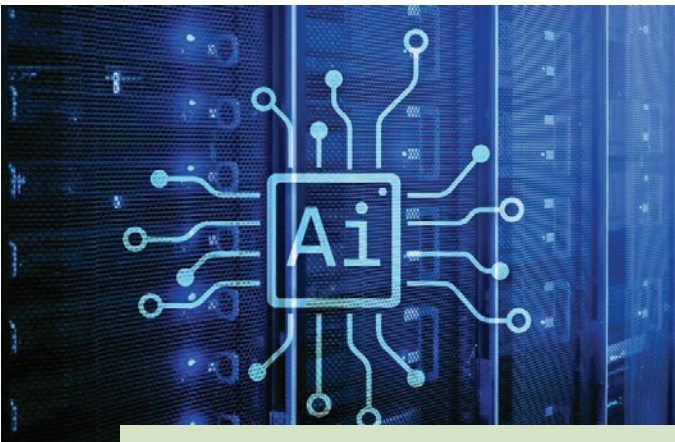
### Smarter processes, smoother workflows

The most noticeable shift is happening behind the scenes. Screen-printers benefit from faster, more accurate ways of

preparing artwork for print—particularly in the pre-press stage. Once a labour-intensive process, screen imaging is more efficient thanks to digital tools that help transfer designs directly onto screens with higher accuracy and fewer steps. This means quicker setups and less chance for errors.

Automation is also making a big impact. From coating screens to handling large-volume print runs, tasks that once required hours of manual labour are being streamlined. Shops that once relied solely on hand-pulled methods now incorporate automated presses and digital workflow systems to keep pace with demand and reduce bottlenecks. At the same time, artificial intelligence (AI) is beginning to help with production planning, colour consistency, and quality control, bringing more precision to what has traditionally been an intuitive, hands-on craft.





AI is beginning to help with production planning, colour consistency, and quality control, bringing more precision to what has traditionally been an intuitive, hands-on craft.  
Photo © Funtap P | Dreamstime.com

## Working together

Rather than competing with digital technologies, screenprinting is increasingly working alongside them. This hybrid approach allows printers to combine the strengths of both methods: the vivid colours and special effects of screenprinting with the detail and personalization possible through digital techniques.

This blend benefits short-run, high-customization orders—think fashion drops, limited-edition merch, or promotional gear with variable data like names and numbers. In these cases, screenprinting provides durability and texture, while digital elements offer speed and flexibility. The result is a production process that's more adaptable and responsive to today's fast-moving markets.

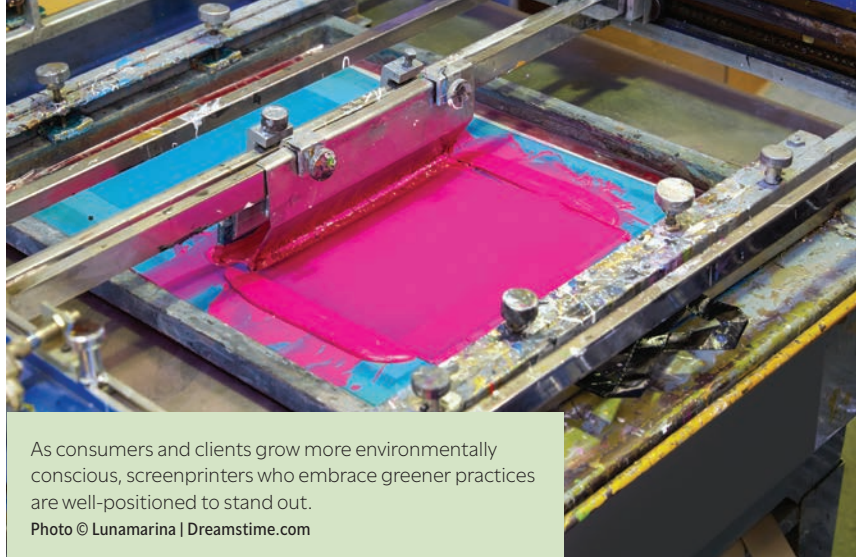
## A greener future

Sustainability is another area where screenprinting is seeing meaningful change. Eco-friendly inks—especially water-based formulations—are becoming more common, offering safer alternatives to traditional chemicals. Reusable materials and energy-efficient equipment are also helping to reduce waste and emissions, allowing shops to lower their environmental footprint without sacrificing quality.

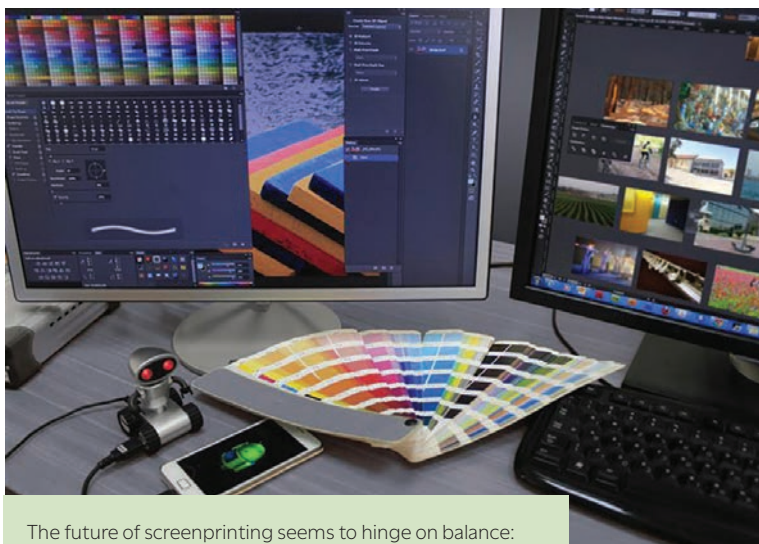
These developments are significant. As consumers and clients grow more environmentally conscious, screenprinters who embrace greener practices are well-positioned to stand out.

## Final thoughts

While screenprinting remains rooted in analog tradition, it is clear the industry is being reshaped by innovation, from automation and sustainability to the integration of digital tools. One area seeing especially rapid change is AI, helping shops analyze data, forecast production needs, assist with



As consumers and clients grow more environmentally conscious, screenprinters who embrace greener practices are well-positioned to stand out.  
Photo © Lunamarina | Dreamstime.com



The future of screenprinting seems to hinge on balance: between analog and digital, efficiency and craftsmanship, automation and artistry.  
© Miguel Nicolaevsky | Dreamstime.com

colour matching, and even streamline customer service. These tools save time, cut waste, and boost efficiency.

That said, not all uses of AI are without controversy. In particular, the rise of AI-generated artwork has sparked debate in creative circles. While it can be a powerful time-saving tool for generating concepts or quick visuals, many argue that it lacks the nuance, intentionality, and originality of human-made art—and, perhaps most importantly, it risks devaluing the time, skill, and creative labour that artists invest in their work. This is more than a philosophical issue for screen-printers—especially those working in custom, creative markets. It's a reminder that while machines can support the process, the spark of human creativity remains irreplaceable.

In this way, the future of screenprinting seems to hinge on balance: between analog and digital, efficiency and craftsmanship, automation and artistry. ●





# The POWER of potential

## YPN Conference 2025 champions the next generation

Compiled by Marika Gabriel

**T**he sign industry is changing—and so are the people behind it. A new wave of young professionals is stepping in with fresh energy, creative ideas, and a strong sense of purpose. They are not just learning the ropes; they are helping shape where the industry is headed, bringing new perspectives to everything from production to project management.

*Sign Media Canada* caught up with Maicka Olivier, project team leader in procurement and logistics at Icubic and recent ISA Elite participant, to talk about what it's like to grow a career in signage today. She shares her take on the opportunities for young professionals in Canada, the value of the Young Professionals Network (YPN), and what this year's YPN Conference in Niagara Falls promises for those ready to jump in.

**Sign Media Canada (SMC):** What can attendees expect from this year's conference?

**Maicka Olivier (MO):** This year, attendees can look forward to an exciting new format. For the first time, the YPN Conference will take place alongside the Sign Experience Canada (SEC) event, organized by the Sign Association of Canada (SAC). This means participants will get the best of both worlds: a dynamic leadership conference tailored to young professionals, plus access to select experiences from the event.

Highlights include the opportunity to hear from a world-renowned keynote speaker, attend the prestigious Best of Canada's Sign Industry awards (BOCSies) gala, and explore the show floor to see the latest innovations in the sign industry. More importantly, it's a chance to



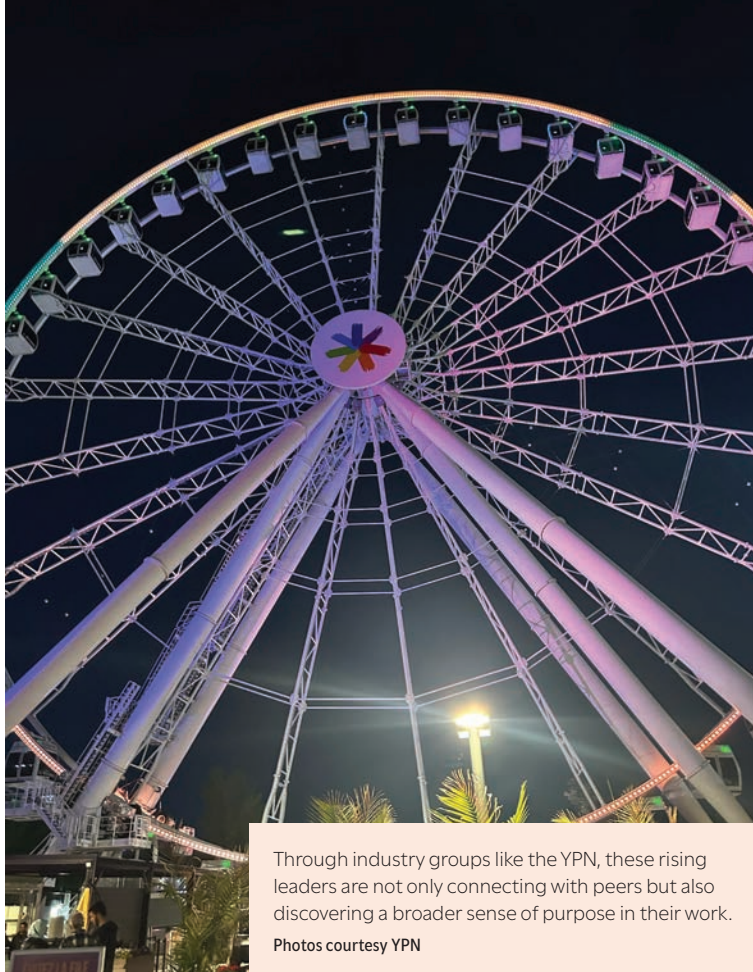
connect with fellow young professionals from across the country, build meaningful relationships, and grow personally and professionally.

**SMC: How is YPN helping young professionals find mentorship within the industry?**

**MO:** Because our industry is quite niche, opportunities for professional development outside your organization can be limited. That's where the YPN really shines—it creates a space for young people to step outside their comfort zone, connect with peers across the country, and meet seasoned professionals in the industry.

Through the YPN, attendees can engage with members of SAC, as well as other inspiring leaders who are passionate about sharing their knowledge and experiences. It's a unique environment where mentorship happens naturally—through conversations, networking, and shared experiences.

Personally, attending the Edmonton edition of the YPN Conference was a turning point for me. It led me to join the task force for a second year, and thanks to the encouragement of people I met through YPN, I applied—and was selected—for the International Sign Association's ISA Elite program. That kind of support and inspiration is exactly what YPN is all about.



Through industry groups like the YPN, these rising leaders are not only connecting with peers but also discovering a broader sense of purpose in their work.

Photos courtesy YPN



**ORDER BY 6 PM FOR  
SAME DAY SHIPPING**



**COMPLETE LINE OF MAILERS  
AND TUBES IN STOCK**



**COLORED TUBES**



**SQUARE TUBES**



**BUBBLE MAILERS**



**COLORED MAILERS**

**COMPLETE CATALOG 1-800-295-5510 [uline.ca](http://uline.ca)**



As the industry contends with succession planning, attracting and retaining young professionals is more than a feel-good initiative—it's a strategic imperative.



YPN doesn't just introduce new professionals to the business—it also creates opportunities for reflection and leadership development.

**SMC:** What are some of the biggest challenges young people face today, and how is YPN working to address them?

**MO:** One of the biggest challenges young professionals face in our industry is the rapid pace of change. With new products, technologies, trends, and even evolving regulations, it can feel like we're constantly learning on the fly—often without formal training resources to lean on, especially in a niche field like signage.

This environment demands leadership, adaptability, confidence, and the ability to advocate for yourself to be seen and heard. It's a challenging space to navigate, but also incredibly rewarding.

That's where YPN comes in. It offers support, tools, and opportunities that help young professionals develop the mindset and skills they need to thrive. Through events, networking, and shared experiences, YPN helps shape the next generation of leaders in our industry and ensures they don't have to figure it all out alone.

**SMC:** Can you share a success story that showcases the impact YPN has had on a member's career?

**MO:** YPN truly pushed me out of my comfort zone, and as they say, that's where great things happen.

When I attended my first YPN Conference in Edmonton, I didn't know a single person. I flew in feeling nervous, especially about networking with professionals from across the country. But that first night, something shifted. The task force was so welcoming, and I met some truly incredible people—connections I still value and maintain today.

That experience inspired me to join the YPN Task Force the following year, especially since the conference was happening in my hometown. Being part of the team gave me the chance to grow both professionally and personally. Since then, I've been promoted at work, I've deepened my passion for our industry, and I was honoured to be selected as part of the 2025 ISA Elite program.





YPN helps bridge the gap between generations and ensures that the next wave of leaders isn't just prepared but deeply invested in the industry's future.

If you're an owner or a manager and you recognize someone in your organization who has the potential to do great things—send them to the YPN Conference. You won't regret it. I'm incredibly grateful to Jean-Philippe and Jebb, the owners of Icubic Signs, and my mentor and manager, Mélanie, for believing in me and giving me that opportunity.

I'm sure there are so many success stories like mine—and more to come as long as we keep creating spaces like this for young professionals to grow.

### Inside track: What young sign pros are saying

This growing community of young professionals is stepping up, finding their place in the sign industry, and shaping its future through hands-on experience, fresh ideas, and a deepening sense of membership and purpose.

Through industry groups like the YPN, these rising leaders are not only connecting with peers but also discovering a broader sense of purpose in their work.

At events like the YPN Leadership Conference and regional business trips, attendees gain firsthand exposure to the full scope of the sign world—from touring production facilities to engaging in honest conversations about leadership, collaboration, and the challenges facing the industry today.

This is a window into their experiences—what they value, what motivates them, and how industry events and networking opportunities have helped them gain knowledge, build confidence, and find their footing. These first-hand accounts from past attendees offer reassurance to newcomers: you are supported, and you have a place here.

popco

# strong bones



Good looks are skin deep, it's strong bones that keep you standing. Designers know that their point-of-purchase displays must be well supported so that their marketing message will hold up in retail settings. Straight, bent, T or X-shaped, Popco's panel formers are strong bones for P.O.P. displays.

**Reach out to Popco & learn how your displays will stand strongly with our panel-forming "bones."**

popco

hang, stick & stand out

popco-usa.com  
5405 Opportunity Court, Minnetonka, MN 55343  
sales@popco-usa.com | 800.557.6726 | 952.352.0887



Many young professionals say their first foray into industry events can feel intimidating, but that feeling doesn't last long.

## Discovery

For William Gagnon of Gagnon Image Inc. in Rimouski, Que., the YPN business trip to Montreal, Que., was a turning point: "Last year, I had the incredible opportunity to attend the YPN business trip in Montreal, and it was truly an invaluable experience. The highlight was definitely the chance to connect with many fascinating professionals in our field. I gained significant insights into the sign industry, getting a real pulse on the market. Visiting various factories provided a deeper understanding of the production process, which was incredibly enlightening. Beyond the business aspects, exploring Montreal's vibrant attractions was a fantastic bonus. This trip was instrumental in expanding my network and knowledge."

## Belonging

Many young professionals say their first foray into industry events can feel intimidating, but that feeling doesn't last long. "Before attending my first conference in Edmonton, I didn't know anyone and had limited knowledge of the signage industry," says Jayden Fradsham, accounts receivable at DayNite Signs in Dartmouth, N.S. "Those in the industry welcomed me with warmth, encouragement, and the tools I needed to grow—both personally and professionally. From networking to hands-on shop tours, I was able to explore and understand all aspects of the sign world. Witnessing the passion and dedication throughout the industry was inspiring."

Jayden has since attended two conferences and now serves on the YPN task force. "I'm truly grateful to be alongside professionals who believe in the growth and connection of the sign industry—and I'm excited for what lies ahead. Being part of YPN has been an incredibly rewarding and eye-opening experience."

## Leadership

The YPN doesn't just introduce new professionals to the business—it also creates opportunities for reflection and leadership development.

"Attending the YPN 2024 Leadership Conference was a transformative experience—one that sparked growth, connection, and purpose," says Jacob Bryant, general manager at Signature Sign & Image. "Surrounded by passionate leaders and driven peers, I discovered new ways to elevate not only myself but also the culture and impact of my workplace. Each session challenged my thinking and expanded my vision of what leadership can and should be. What truly set this event apart was the energy—the shared desire to lead with intention and empower others. I left not only inspired, but motivated to contribute to the next conference, where I hope to pass on the same spark that was given to me."

## Inspiration

That momentum is a shared theme among participants, who often cite the value of being surrounded by like-minded peers hungry to learn and eager to make a difference.

"Attending the 2024 YPN Leadership Conference was a valuable experience," says Cole Gupta, account manager at PM Signs. "Over three days, I connected with professionals from companies across Canada and the U.S., engaging in insightful discussions and collaborative learning. The roundtables and panel discussions offered valuable perspectives on industry challenges and leadership. Big thanks to the organizers, sponsors, and everyone involved for creating such a fun and inspiring atmosphere. The whole experience really fired me up to keep pushing forward and playing a part in where the Canadian sign industry is headed. It was cool to tour around Montreal a bit as well!"

## Preparation

As the industry contends with succession planning, attracting and retaining young professionals is more than a feel-good initiative—it's a strategic imperative. Programs like YPN are helping bridge the gap between generations and ensuring that the next wave of leaders isn't just prepared but deeply invested in the industry's future.

Judging by their enthusiasm, insight, and growing impact, that future looks bright. ●

*Special thanks to Maicka Olivier for helping put this article together.*





Using dimensional foam and thoughtful design, Route North brought two visions to life.  
Photos courtesy Lisa Armstrong, Route North Signs & Graphics



# Dimensional designs

## Creating character through 3D foam signage

By Lisa Armstrong

Using dimensional foam and thoughtful design, Route North brought two visions to life—Bucky's bold, candy-coloured charm and The Griffin Pub's timeless, old-world character.

### Building Bucky's

When Kevin, the owner of Bucky's—Candy Shoppe Muskoka, reached out to us at Route North Signs & Graphics, we already had a great working relationship. We'd previously helped him update the signage for his other business, Muskoka Bearwear, by refacing his existing acrylic pin-mounted signs. We reused the logo and text, reinstalled them onto sleek black backers, and gave his Bracebridge and Gravenhurst locations a fresh look. After

those successful re-faces, Kevin came to us with his next exciting venture—Bucky's.

This project began in April 2025, and by June 18, 2025, all interior and exterior signage was complete and installed.

### From a logo to a landmark

The vision for the exterior sign was always dimensional—Kevin wanted the letters to overlap like the logo, rather than having all the letters attached. We jumped at the opportunity to create this. Most of our clients' previous signs are acrylic pin-mounted letters, but for this project, we decided to use a 25.4-mm (1-in.) thick sign foam to help it stand out from the rest. With the letter angles and overlaps, it would show well.





After the large dimensional sign was up, the Route North team moved inside to complete the window graphics and interior signage, which tied the whole space together.



For the store's interior, we created computer numerical control (CNC) router-cut Alupanel dimensional signs and printed window graphics to complement the overall vision of Bucky's.

The exterior sign backer measured 1.5 m x 4.8 m (5 ft x 16 ft) and was made from 3-mm (0.11-in.) gloss black aluminum composite panel (ACP). For the letters and emblem, we used 25.4-mm (1-in.) sign foam,

CNC router-cut to shape, then sealed, primed, and hand-painted. The individual letters reached up to 685.8 mm (27 in.) tall, and the round Bucky's emblem measured 1.2 m (4 ft) across.

Our main challenge was figuring out how to create the angled overlap of the letters while ensuring the best possible adhesion between the sign foam and the ACP. Jon Maconachie, sign production manager at Route North, decided to create custom angled sign foam sections based on how each letter overlapped the next. He placed each letter, marked the area, took measurements, and cut the pieces on the CNC router. The angled supports were then primed and painted black so they wouldn't be noticeable

under the letters. Piece by piece, each letter overlapped perfectly and adhered properly to the ACP surface.

Thanks to thorough planning, installation went incredibly smoothly. Jon and Mike pre-installed wood strapping at the install site so everything could be mounted immediately. We had prepped the panels in our shop, and even the letters that overlapped at seams were positioned to align perfectly once on-site.

After the large dimensional sign was up, we moved inside to complete the window graphics and interior signage, which tied the whole space together. We're so proud of how it turned out—from the look to the feel of the sign, it truly reflects the client and what he envisioned.

## Griffin's golden glow

When Route North Signs & Graphics opened in Bracebridge, Ont., we discovered The Griffin Pub during a lunch outing. Tucked away off the beaten path, it felt like its own little world—you had to take an alley to find this gem. The signage, however, was very old and, we felt, didn't reflect the pub's unique vibe. Two years later, we were thrilled when Ben contacted us to update the signs. We were more than happy to oblige.





The fabrication process involved a combination of 25.4-mm (1-in.) and 12.7-mm (0.5-in.) thick high-density urethane (HDU) sign foam, all cut on a CNC router and prepped in-house.



We began initial ideas and concept development in January 2025, with the project completed by early June 2025.

### Old world charm

Ben aimed for an old-school English pub feel, which aligned perfectly with our vision. To achieve the look, we went for dimensional elements, moody colours, and vintage gold accents.

Ben had recently rebranded with a new logo and wanted the signage to reflect that. He provided the logo files, and we adapted them to various sign shapes and design options for his review. We created one sign featuring just the emblem, and another with the full name, both designed to blend well together.

The fabrication process involved a combination of 25.4-mm (1-in.) and 12.7-mm (0.5-in.) thick high-density urethane (HDU) sign foam, all cut on our CNC router and prepped in-house. Each piece was sealed, primed, and hand-painted before the final assembly.

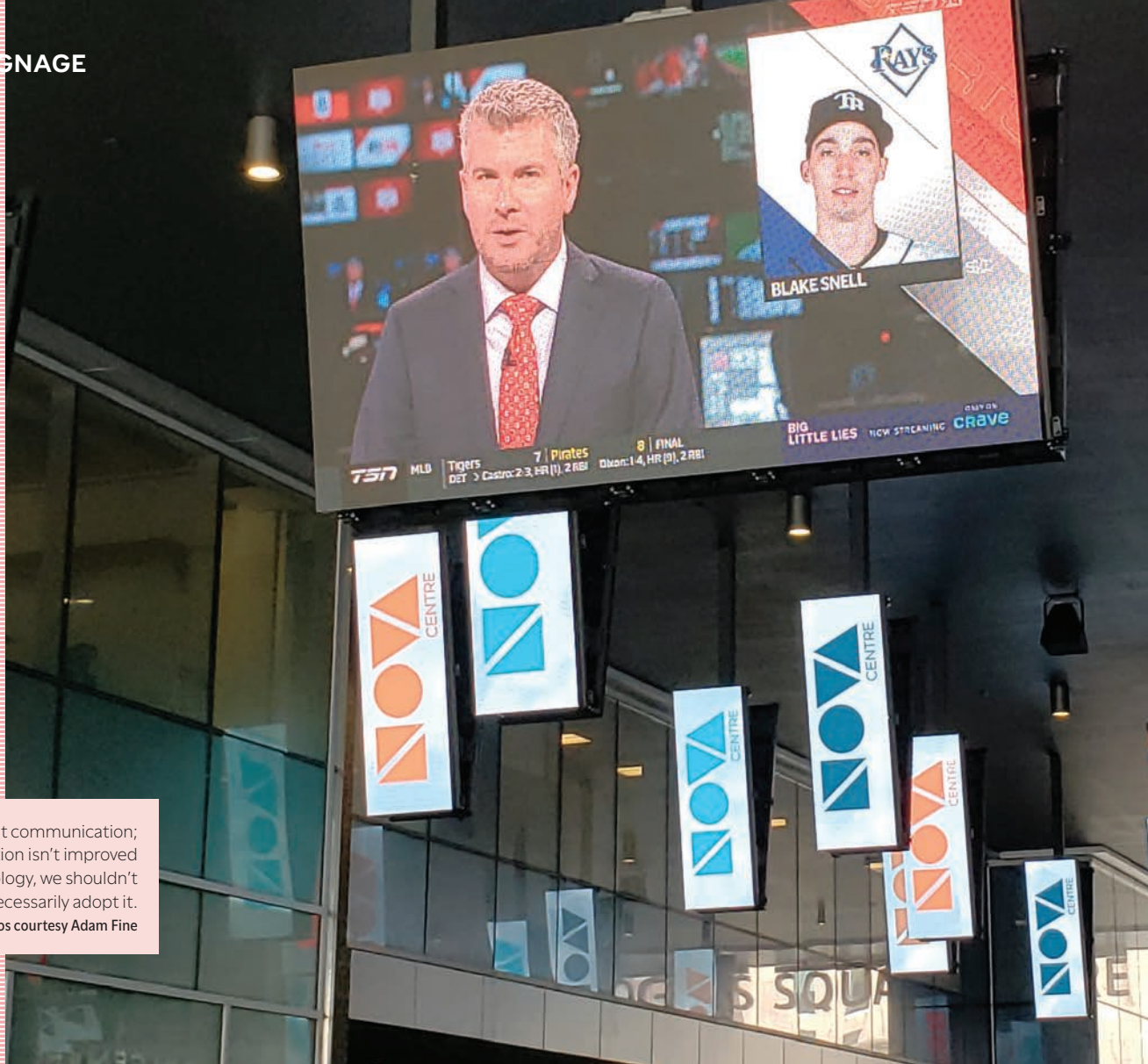
For installation, we used clear Gorilla Glue and 3M VHB tape for the lettering. The signs were hung using shackle hooks and chain on existing brackets, which we removed ahead of time for sanding, priming, and repainting to match the new signs.

There were no major challenges—our focus was ensuring the result matched Ben's expectations. As much as we enjoyed the fabrication process and loved how the signs came together, the client's satisfaction was our top priority.

Installation was straightforward. The signs were mounted to the refinished existing brackets using shackle hooks and chain. We drilled holes at the tops of the signs for the hardware, then used ladders to install them and gave everything a final wipe-down to remove any fingerprints.

These are the kinds of projects we truly enjoy—ones that reflect the character of the business while allowing us to build and add to our portfolio. A win-win. ●

*Lisa Armstrong is the owner of Route North Signs & Graphics Inc., with 20 years of hands-on experience in the sign industry. Having worked across a wide range of signage styles—from hand-painted wood signs to full vehicle wraps—she brings a deep understanding of design, fabrication, and installation.*



All signs are about communication; if the communication isn't improved by new technology, we shouldn't necessarily adopt it.  
Photos courtesy Adam Fine

# The sequinned

## When digital signs help—and when they don't

By Adam Fine

I want to talk about digital signs. They are everywhere at this point: in our doctors' offices, schools, public buildings, next to our roads as billboards, and elsewhere in urban and suburban environments.

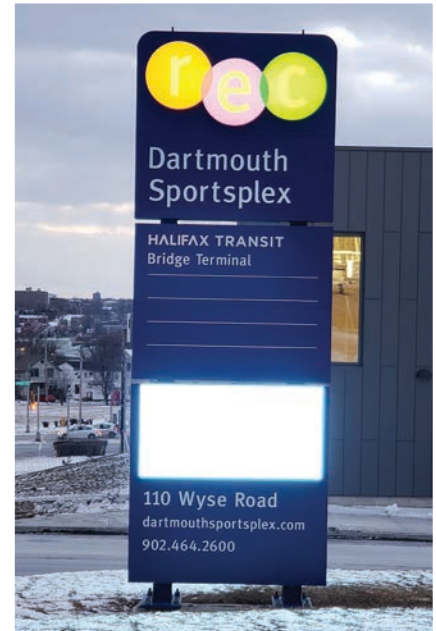
I'm a signage and wayfinding consultant at Fathom Studio, a design firm in Nova Scotia. Every day, I work with my team to plan and design signage systems that provide the best outcome for our clients' sign users. We provide guidance to municipalities, hospitals, universities, trail groups, residences, and other clients. Often, these discussions include whether digital displays are worth considering, and as with all tech, the answer is complicated.

Readers of this magazine will surely agree that digital signs are very effective at:

- Advertising products and services,
- Communicating frequently updated information, like train or airplane departures,
- Telling stories, or interpreting places, artifacts, history,
- Honouring donors,
- Exhibiting visual art.

I'll provide two examples, one private, one public. The private example is digital signs used in out-of-home (OOH) advertising. Businesses wouldn't continue spending





There are great uses for digital signs out in the world. But when your client asks about digital signs, you should always ask them what they are trying to achieve to ensure they get a sign that helps them reach their audiences and goals.

# elephant in the room

scads of money on them if they didn't think those signs increased their revenue and generated sales for their products and services. Digital OOH (DOOH) allows expensive real estate to be sold to multiple clients or to deliver a range of periodically changing messages. The second example is transit. Transit authorities have used digital displays for years in transit terminals to communicate real-time information about when the next subway or bus is coming, reassuring (or angering) riders and at least allowing them to plan accordingly.

But outside of advertising and transit schedules, I often see bad examples of digital signs. Every day, I see signs with screens where:

- The messages are out of date,
- digital graphics duplicate what's on the static part of the sign,
- Digital graphics are distracting and hard to read,
- The equipment is broken,
- Graphics are so bright that the rest of the sign is unusable,
- Signs are communicating too much information.

These signs mar public buildings like arenas, libraries, community centres, and fire stations across Canada. Poorly implemented digital signs at these facilities aren't outliers; they are the norm.

This results from screens being a "solution looking for a problem." Institutions see effective digital signs in the world and think: "That's what I need!" Surely, if they can choose between a static sign that's expensive to change and a digital sign that can be changed on a whim, the digital sign is the obvious choice.

But reality doesn't live up to expectations. Here are the issues I see.



Durability matters. As tech evolves, aging screens look dated—and when they break, many stay broken because the replacement cost exceeds the screen's importance to owners.

### Content issues

- Clients have trouble using and adjusting the message or graphic on the screen and leave a default message—such as a clock—or a blank sign.
- No one is responsible for controlling, providing messages, or creating graphics for the digital sign; thus, the sign is not updated.
- There is no need for a changeable message, and signs are left unused for long periods.

### Durability and longevity

- Technology changes, and aging screens look dated.
- Screens break and are left broken—presumably because the replacement cost exceeds the screen's importance to owners.

### Security

- Digital signs are a target for hackers and vandals. There's a history of hacking variable message signs (VMS) on roads in the U.S. going back to at least 2007. Digital signs are reliant on software connected to an increasingly dangerous internet.

### Environmental and cost control

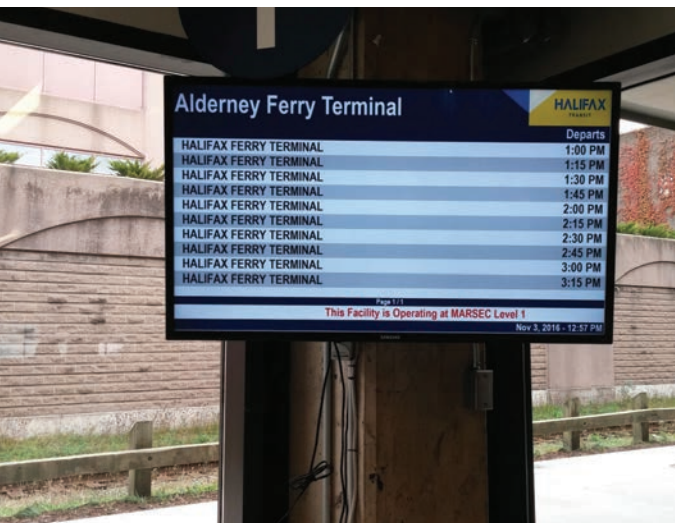
- Digital signs distract road users and create a lot of light pollution.
- LED signs use far more energy than a static sign.
- Unlike the endlessly recyclable aluminum substrate on traditional static signs, the plastic used in digital signs is usually incinerated or landfilled. Similarly, while electronics recycling programs exist, the process is complex, and recycling rates remain very poor in North America.
- Digital signs need a lot of additional infrastructure in every location: an electrical connection and internet, which may also require expensive trenching.

### User experience

- People must be willing to stand and look at the sign for more than a few seconds, and I've seen a lot of signs installed in environments where that's not likely to happen. Many are in high-speed traffic areas, where there isn't enough time to read the message while driving 60–80 km/h.
- These are also locations where standing and reading a big sign as a pedestrian is unappealing, with loud cars and trucks whizzing by.

Digital signs generally do not help with wayfinding functions. In general, directional and identifying signs change at most once every few years. Where I've seen digital signs doing wayfinding jobs, they usually make the wayfinding worse. They make it easy to arbitrarily change the names of places without considering the consequences for how staff and visitors use a space.



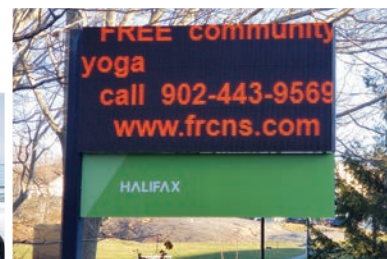


This is a trade magazine, and I'm sure that this nuanced message is unappealing for some readers who sell digital signs among their product offerings. There is no question that the visual quality of screens has never been better. Durability is improving, and the environmental footprint of screens is decreasing. Not long ago, new messages were input from a panel on the sign itself. Today, content management systems are all cloud-based, making it easy for the owner to change the messaging on a whole constellation of digital signs all at once. Content can be automated, connected to ever-changing social media, artificial intelligence (AI)-generated personalized information, or other sources without human intervention. However, like all discussions about tech, every feasibility discussion must consider the fundamental objectives of the digital sign and weigh the benefits and costs.

All signs are about communication; if the communication isn't improved by new technology, we shouldn't adopt it. As an industry, we benefit from guiding our clients to a result that meets their goals. A client who thinks, "I wish I hadn't spent so much money on a screen we never use," is a client who might not call you next time. We have a responsibility to guide our clients to the best possible solution, and sometimes that requires us to dig deeper and sometimes push back against requests when we have the opportunity. Ask: "Instead of a digital sign, is it possible that you'd be better served by producing a better static sign?"

When my clients ask me about digital signs, I ask the following to see if the option is right for them:

- What kind of messages do you want to communicate to your users?
- How will people who see your sign be travelling i.e., by what mode of transportation? Will they be in motion?
- How often do you expect to need to change your messaging? Daily? Weekly? Monthly? Annually? Never?



Every feasibility discussion must consider the fundamental objectives of the digital sign and weigh the benefits and costs.

- Are your changeable messages simple or complex? (It's a sign. Its messages should never be complex.)
- Do you already have power and internet at this location?
- Do you have someone on staff responsible for creating and updating messages on whatever schedule you decide? If the display is to be fully graphic, do you have a graphic designer to design the layouts?
- What kind of lifespan do you expect from your sign's screen?
- Are there bylaws limiting digital signage in the candidate jurisdiction?
- Are there alternative design approaches that would be cheaper/simpler/get better results? (e.g., traditional marquee or pull-down letters, changeable tab signs, or perhaps even QR codes)

A few minutes talking it out will help you decide what your client needs and whether the digital sign is warranted by the project, resources, and context they are working with.

Let me reiterate there are undoubtedly great uses for digital signs out in the world. But when your client asks about digital signs, you should always ask them what they are trying to achieve to ensure they get a sign that helps them reach their audiences and goals. ●

*Adam Fine is a planner with a unique passion—signs. He has helped organizations improve their public spaces and rights-of-way with better signage. In concert with his colleagues at Fathom Studio, Fine has worked on interpretive and wayfinding plans for all kinds of clients: municipalities large and small, trail groups, Parks Canada, provincial parks departments, and universities and college campuses.*

# Channeling identity

The goal from the outset was to transform this space into something special and build a brand. Standout exterior signage and interior warm lighting were critical to that vision.

Photos courtesy William Large, LED Solutions

## Reflections on building a brand

By William Large

In the sign industry, moving quickly from one project to the next is easy. But looking back—truly reflecting—reminds us why we do this work. Some signs do more than identify a business; they help define it. They capture a moment, support a vision, and become part of the landscape.

One of those projects for us was Culaccino Bar + Kitchen. Located in downtown Burlington, Ont., Culaccino is an Italian restaurant with more than 150 Ontario and Italian beer selections. They occupy a beautifully renovated former National Trust bank on bustling Brant Street. It's been almost a decade since its sign first appeared on this new brand, but it remains a landmark we stand very proud of, because it is the perfect example of a brand that was elevated by its signs. Our goal from the outset was to transform this space into something special and build a brand. Standout exterior signage and interior warm lighting were critical to that vision.

### How it started

The collaboration began over a decade ago. When Jerod started pursuing his dream of opening a restaurant, he teamed up with his father Mark, who brought 30 years' experience with Molson Coors to the table. Jerod, a former varsity football player graduating from Western University with a degree in business management on a full football scholarship, is a friend of mine. We sat down and started discussing ideas and his vision for this acquired space.

LED Solutions contributed to the design of the signage and helped shape Culaccino into the experience as it exists today.

### Timeline

We started doing drawings for this project in March of 2016. We were approved for permits in late May and began fabricating and installing in June, and they opened their doors to Burlington—a big success right from the start.

### Scope

There was an existing large steel blade sign in the patio space facing Brant Street that we recladded using reclaimed







After nearly a decade, no repairs have been needed, highlighting the craftsmanship and quality of materials used.

wood and added illuminated channel letters on both sides. We also fabricated a new sign box with illuminated channel letters over the front entrance doors.

At the back of the building is the parking lot with an existing large pylon sign that we retrofitted to LED and made new faces on both sides, and then we added some branding on the rear wall with an LED light bar overtop.

## Design

We had a whole team working on this project—the owners, their designer, and the design team at LED Solutions. The concept was well defined—we needed to turn the exterior signage and interior lighting into something that matched and complemented their idea.

One interesting note is that “Culaccino” means “a watermark left on a table from a cold beverage”—you’ll see this watermark design on their digital prints.

## Fabrication

We added some structure to the existing steel blade sign to prepare it for wood cladding. The blade sign is 3.05 m (10 ft) tall x 0.61 m (2 ft) wide. We fabricated a low-profile sign box clad in reclaimed wood that was 2.44 m (8 ft) long x 0.61 m (2 ft) tall.

Then we fabricated three sets of open-faced channel letters, which were painted black on the outside and burnt orange on the inside, illuminated by exposed marquee-style warm white LED bulbs. All the channel letters were the same size on the double-sided blade and front door entrance, lending to the visual flow and design.

For the large pylon in the back, we made new Lexan faces and aluminum frames with digital print on both sides—1.83 m x 1.83 m (6 ft x 6 ft).

Finishing off the fabrication was an aluminum composite material (ACM) sign with a digital print and warm white light bar above, measuring 0.61 m (2 ft) tall x 3.66 m (12 ft) long.

## Challenges

One of the challenges we faced was that all this reclaimed wood cladding came from Sudbury, Ont., from an old barn. It arrived by flatbed, and then we selected the pieces we needed. So, we didn’t know the condition or colouring of this wood until it arrived. The inside is also clad in this same wood. While selecting the reclaimed boards we needed, we had to make sure the grain and colouring matched so the signage looked uniform.

A second challenge was selecting the right marquee bulb for the exposed channel letters. After testing a dozen types, we went with a 2700 kelvin warm yellow colour that perfectly complemented the burnt orange interior.

## Installation

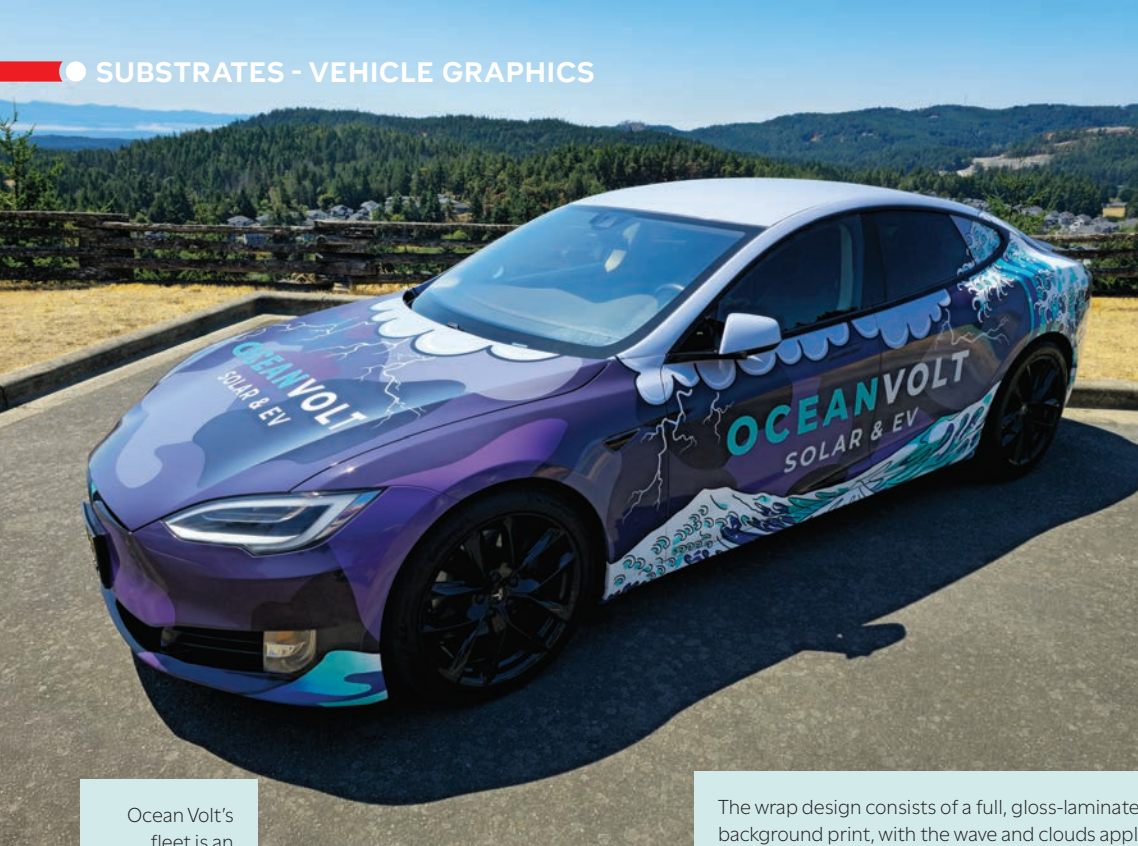
We reinstalled the blade sign onsite and installed the channel lettering. We had the sign box and channel letters for the front entrance preassembled at the shop and installed on the entrance canopy.

The rear pylon faces and frame were lifted into place and secured with our bucket truck, and the ACM panel was installed with the LED light bar. Then, we wired everything up and tested.

## Reflections

We are very proud to say that, after nine years, we have not had one repair on any element of this project. That speaks to the craftsmanship and quality of materials we used on this project. ●

*William Large co-owns LED Solutions with Mike LeBlanc. For 20 years, they’ve been designing, building, and installing signs nationwide, with many team members having been with them from the start. Their work features in strip malls, major brands, national accounts, and high rises in the Greater Toronto Area (GTA) skyline. For more, visit their social media on all major platforms and their website at [www.ledsolutions.ca](http://www.ledsolutions.ca).*



Ocean Volt's fleet is an extension of its brand, and this project was all about building on that visual identity.  
Photos courtesy M2 Graphix

The wrap design consists of a full, gloss-laminated background print, with the wave and clouds applied to the second surface—also gloss.

# Making waves

## A high voltage wrap for Ocean Volt

By Mike Merryweather

**W**hen Ocean Volt Solar + EV approached us with their newly acquired Tesla Model S, we knew this wasn't just another vehicle wrap; it was the next chapter in a creative collaboration growing since 2021. Ocean Volt—a locally owned electrical company founded in 2020 by two passionate master electricians—specializes in rooftop solar and EV charging installations. Their fleet is an extension of their brand, and this project was all about building on that visual identity.

### Tight circuit

We've worked with Ocean Volt since their early days, starting with spot graphics—door logos, service lists, and contact info—on their trucks and decals for their installation equipment. In 2022, we wrapped their cargo trailer—our first full wrap for them—and the relationship has continued to grow ever since.

### Fast track

This project kicked off in early May 2025, when they let us know they had just purchased a new Tesla Model S. They

were excited to match it to the Tesla Model 3 we had wrapped in 2024, continuing their evolving fleet branding. We completed the wrap during the third week of June.

### Riding the wave

The scope of the job was a full commercial vehicle wrap for the Model S, designed to complement their existing fleet lineup: the Model 3, a Mercedes Sprinter, and the cargo trailer. When we began working with Ocean Volt, their logo was an illustrated bitmap. Before wrapping the trailer, we vectorized it to ensure consistency and longevity. Their circular logo is inspired by *The Great Wave off Kanagawa* by Hokusai (1831), and to expand on that theme, we digitally illustrated more of the wave scene—adding depth, ocean, and sky—all drawn by hand by our lead graphic designer.

### All systems go

The wrap design consists of a full, gloss-laminated background print, with the wave and clouds applied to the second surface (also gloss). Lightning bolts and all logos are second surface as well, but printed on 3M 680CR reflective vinyl, creating a dramatic effect when struck by light.





Everything was done in-house, from concept to execution. The client's original idea for the trailer wrap was simply: "a full wrap featuring the wave in our logo as large as possible." We ran with that idea and carried it across their fleet. We suggested adding the reflective lightning bolts and text, and the client loved the effect.

### Print, peel, power

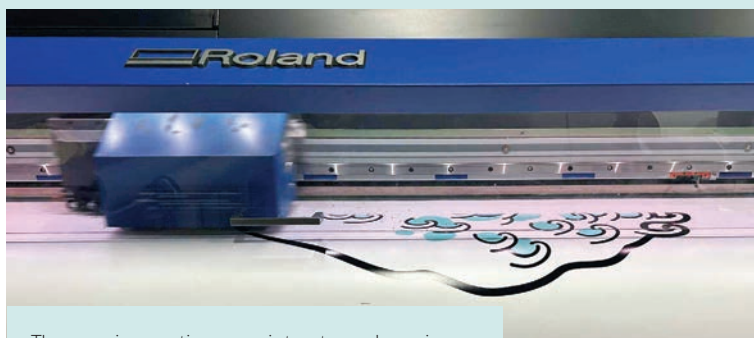
We used a Roland TrueVIS VF2-640 eco-solvent printer to fabricate the graphics. The base wrap was printed on 60" Avery 1105 with 1360 gloss laminate, applied as one seamless horizontal piece, and installed as a single sheet rather than being panelled per door or quarter panel. The lightning bolts were printed on 3M 680CR reflective vehicle-grade vinyl with air egress, while second surface elements like the wave and clouds were printed on Avery 1105 with 1360 gloss laminate. The wave is a continuous print-cut panel running from the front wheel well to the rear bumper. On the bumper, the lower water portion is a separate piece, and the upper wave portion on the trunk is applied as a second surface. All second surface graphics were precision cut on our Roland GR2-640 plotter.

### Bumper to bumper

One of the more complex challenges we encountered was aligning the wave graphic across the rear bumper panel—an oft no-go area for detailed designs. This required creative problem-solving from our lead designer and close collaboration with our install team. We held multiple team meetings, took detailed measurements, printed backup sections just in case, and even created optional overlay pieces to correct any potential misalignment—none of which were ultimately needed.



The scope of the job was a full commercial vehicle wrap for the Model S, designed to complement their existing fleet lineup: a Model 3, a Mercedes Sprinter, and a cargo trailer.



The wave is a continuous print-cut panel running from the front wheel well to the rear bumper.

### Sticking the landing

Installation began with a full wash by our detailing team and overnight drying in our shop to ensure it was ready the next morning. The install team prepped the Model S by removing badges, trim, and lights before thoroughly cleaning and degreasing all surfaces with isopropyl alcohol. The graphics were applied using Knifeless tape for precision seams, followed by a thorough post-heat treatment. The client also requested a "chrome delete" (wrapping all chrome in either gloss or satin black—gloss suited this design best), which was completed as the final step.

This was a fun and creatively rewarding project, and we're grateful to Ocean Volt for continuing to put their trust in us. We love opportunities to flex our creative muscles with complex, visually striking designs—and we're always excited to take on more projects like this in the future. ●

*Mike Merryweather is the founder and owner of M2 Graphix, a Langford, B.C.-based vehicle wrap company known for its innovation and quality. With a degree in graphic design and 3D animation and multiple vinyl installation certifications, Merryweather brings decades of experience in branding, logo design, print, and vinyl application to the sign and wrap industry.*

# Toronto TRANSIT TAKEOVERS

Photos courtesy PATTISON Outdoor

By William Dixon

## Three high-impact campaigns on the move



**W**hen brands want to make a big impression in the heart of the city, few formats deliver like transit wraps. Their size, movement, and street-level presence make them ideal for bold product launches and high-visibility storytelling. Three standout campaigns show how well-executed transit wraps can turn heads.

### A sweet ride

Mondelez worked with Publicis Canada to launch the return of Oreo Cakesters in Canada. PATTISON Outdoor was brought on board in early January through a Request for Proposal (RFP) process. From sale to installation, the project took place within six weeks.

At the heart of the campaign were six fully wrapped TTC subway cars—12 exterior panels in total—featuring playful Oreo creative designed by Publicis. Adhesion Media printed and installed the exterior wraps using 209AE MetroMark, which was selected for its durability and flexibility. Graphics were produced on an HP Latex 800, covering approximately 696.7 m<sup>2</sup> (7,500 sf) across 240 panels.

Inside, DCM handled printing of interior assets using Thermoguard stock on an HP 11000 digital press. These included:



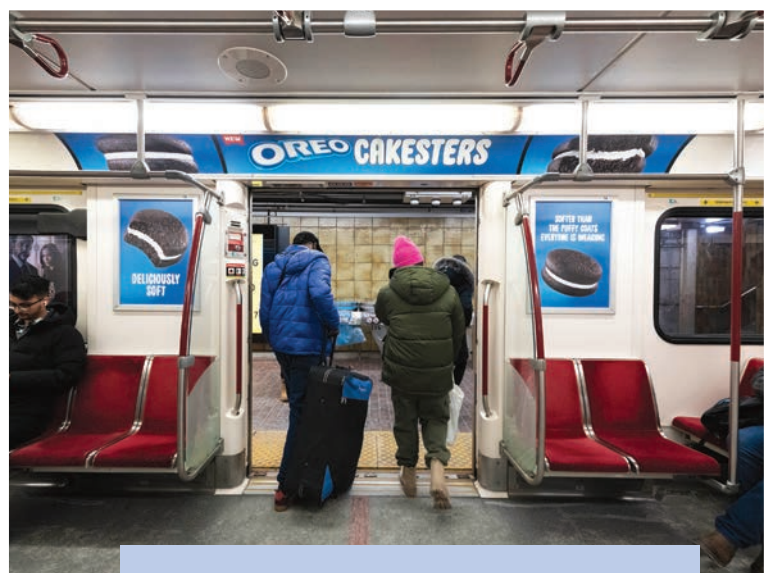


- 218 cards at 279.4 mm x 889 mm (11 in. x 35 in.)
- 6 cards at 279.4 mm x 1,778 mm (11 in. x 70 in.)
- 90 cards at 508 mm x 711.2 mm (20 in. x 28 in.)
- Six door surrounds were placed in the wrapped trains, with extra units spread across the fleet

The campaign also included a full station domination at St. George Station, as well as static and digital out-of-home (OOH) placements across Canada. Before installation, PATTISON and the client conducted a walkthrough to select prime placements in the station.

The train exterior application was completed with standard tools—squeegees, heat guns, and so on—with installation crews working outward from the middle of each car, strategically cutting around windows and doors and post-heating edges. Interior cards were mounted in existing TTC frames.

The Oreo Cakesters launch was a fast-moving, multi-layered campaign that brought the product's playful identity to life across Toronto's transit system.



At the heart of the campaign were six fully wrapped TTC subway cars—12 exterior panels in total—featuring playful Oreo creative designed by Publicis.





The campaign comprised three driver-side murals wrapped onto Toronto streetcars, each measuring approximately 4.2 m x 3.6 m (14 ft x 12 ft).

### Slice of the city

For Pizza Hut's reintroduction of the Big New Yorker pizza, UM Canada and Yum! Brands leveraged PATTISON Outdoor's reach to deliver a bold and memorable campaign across Toronto's streetcar network.

The agency submitted an RFP in early April seeking high-impact transit formats to drive awareness for the BNY launch. PATTISON provided a proposal on April 9 and within six weeks had successfully launched the campaign in market.

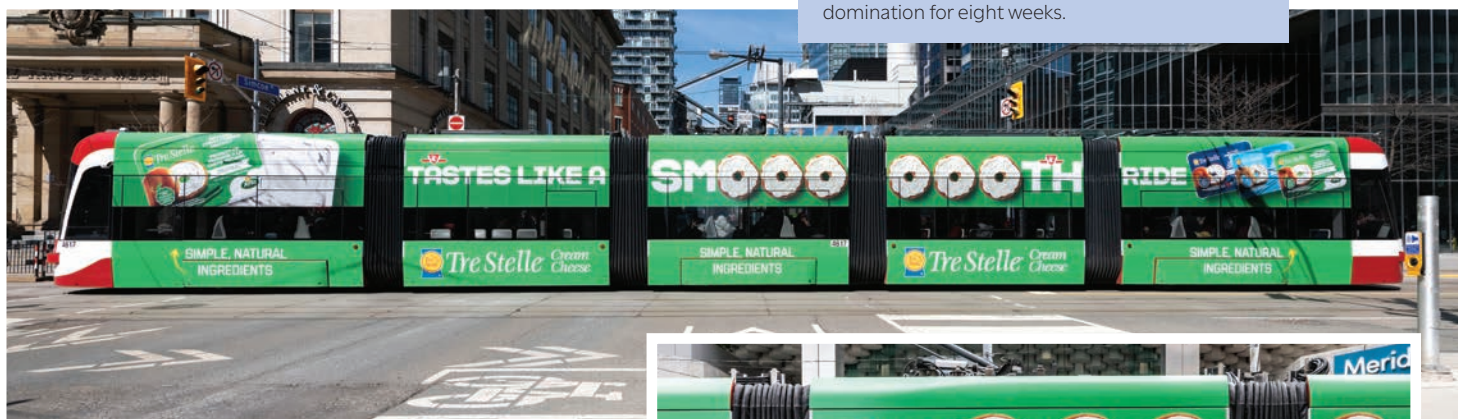
The client designed and supplied the creative concept and featured bold red branding, oversized pizza imagery, and an irreverent tagline aimed squarely at street-level engagement.

The campaign was comprised of three driver-side murals wrapped onto Toronto streetcars, each measuring approximately 4.2 m x 3.6 m (14 ft x 12 ft). For production, the main vinyl sections were printed on General Formulations 209AE, while Flexcon 60/40 perforated film was used on the window areas. All graphics were printed using latex inks on a large-format HP printer.

The final tagline—"Don't lick the streetcar!"—was developed in collaboration with the TTC, with a few rounds of feedback. Installation was smooth, straightforward, and efficient. Crews used heat guns, squeegees, and precision tools to apply the murals, aligning panels correctly and sealing edges for durability.

This playful, high-visibility campaign put the Big New Yorker front and centre—and helped turn Toronto's streets into Pizza Hut's biggest fans.





## Smooth spread

For Tre Stelle cream cheese, Arla Foods and agency Cruel Inc. engaged PATTISON Outdoor to deliver another dynamic campaign designed to turn heads across downtown Toronto.

The partnership followed a successful earlier campaign with PATTISON. After reviewing several “big splash” opportunities—digital superboards, station dominations, and more—the client zeroed in on streetcar wraps for their natural movement along the core of downtown Toronto. From initial quote to final install, the process was completed in under seven weeks.

The campaign included seven driver-side TTC streetcar wraps and one interior streetcar domination for eight weeks. Each exterior wrap comprised five modules, resulting in 35 printed panels, each roughly 4.2 m x 3.6 m (14 ft x 12 ft).

Creative was developed by the client and prepped for production by Adhesion Media's prepress team. Materials were printed using latex ink on a large-format HP printer. The wrap used General Formulations 209AE for the main vinyl sections and Flexcon 60/40 perforated film for the windows, allowing for clear visibility while maintaining a full-wrap look.

Panels were shipped directly to the install site, where a dedicated crew—scheduled well in advance—was ready to execute. This project highlighted the value of seamless teamwork between the client, production, and installation,

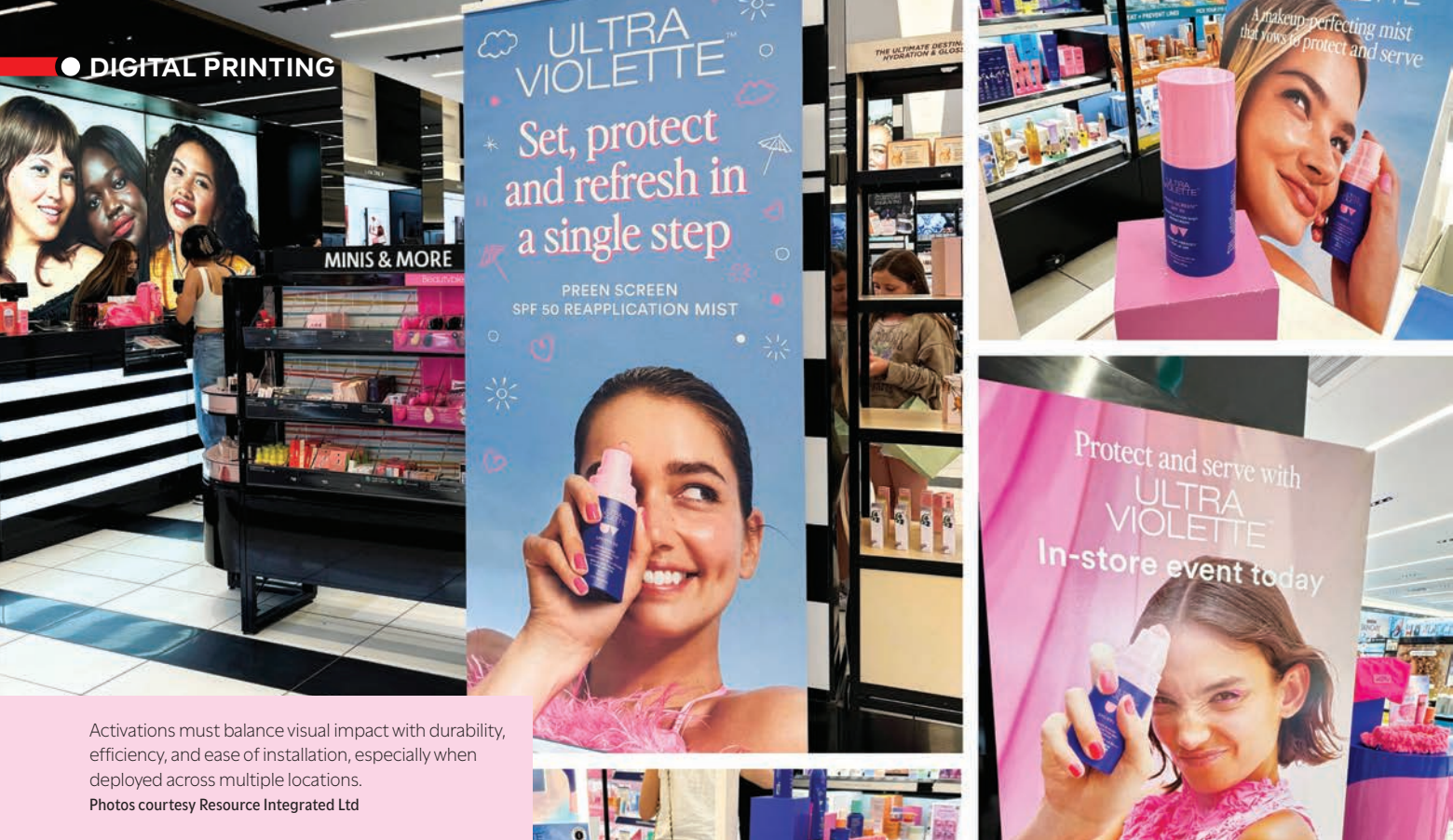


ensuring a smooth process from concept to completion. Installation followed a car-wrap style method using heat guns, squeegees, and precision tools. Panels were pre-numbered and dry-fitted, and laser guides were used, allowing the team to maintain alignment across curves and seams. All edges were heat-sealed to ensure long-lasting durability in transit conditions.

The result: a polished, city-wide campaign designed to build mass awareness and position Tre Stelle as Canada's #2 cream cheese—one streetcar at a time. ●

*William Dixon is a marketing content specialist with PATTISON Outdoor. He creates and writes for client-facing materials to promote the company's catalogue of products.*





Activations must balance visual impact with durability, efficiency, and ease of installation, especially when deployed across multiple locations. Photos courtesy Resource Integrated Ltd

# The hidden craft behind immersive BRAND ACTIVATIONS

By Jo-An Shih

In today's experiential marketing landscape, brand activations have evolved into fully immersive experiences. No longer limited to pop-ups or temporary booths, these initiatives demand precision, strategic planning, and flawless execution. Behind every polished environment is a dedicated production team—experts in colour management, materials, logistics, and co-ordination—working together to translate bold creative visions into tangible, high-impact results.

As creative agencies continue pushing boundaries—especially in fast-moving industries like beauty, fashion, and lifestyle—the production process has become more sophisticated. Companies like Resource Integrated Ltd. demonstrate that impactful activations depend not only on high-quality print and fabrication but also on deep collaboration, technical problem-solving, and an unwavering commitment to consistency. This Print & Beyond approach elevates activations from good to truly memorable. Let's dive in.

## The backbone of experiential marketing

Brand activations are designed to build real-time, emotional connections between consumers and brands. Whether a full-scale retail takeover or a curated product showcase, the physical

environment anchors the experience and helps shape how the brand is perceived.

But these activations are logistically complex. Displays must not only look premium, but they also need to endure handling, high foot traffic, and consistent presentation across various locations. Maintaining visual coherence across multiple touchpoints—often across cities or provinces—is essential.

This is where production best practices come into play. Thoughtful material choices, accurate colour management, and structured quality control are more than technical details—they are the foundation of a successful, immersive brand experience.

## Execution through collaboration

Creative agencies are experts at crafting high-impact visuals and storytelling-driven campaigns. But transforming conceptual renderings into real-world experiences requires more than a printer—it takes a production partner who can adapt, advise, and problem-solve under pressure.

That collaborative approach is what sets some production teams apart. Their involvement often begins well before production starts—



consulting on materials, engineering methods, and structural feasibility to ensure the final output aligns with both the creative vision and practical realities like site limitations, timelines, and budget.

This method was clearly demonstrated in recent beauty brand activations, including Ultra Violette's multi-city rollout at premier shopping centres such as Eaton Centre, Yorkdale, and Chinook Centre. These projects required more than execution—they demanded creative partnership, logistical agility, and production-level innovation to meet high esthetic and operational standards.

## Material choices that balance impact and practicality

In experiential marketing, material selection goes beyond appearance. Activations must balance visual impact with durability, efficiency, and ease of installation, especially when deployed across multiple locations.

For Ultra Violette's national campaign, the challenge was delivering a premium, on-brand experience with consistency across a diverse range of retail settings. Branded elements needed to reflect the company's signature palette of modern purples and radiant pinks—executed flawlessly across different materials and formats.

From wrapped plinths and display cubes to placemats, entrance posters, roll-up banners, mirror clings, chair covers, and floor decals, every element had to retain colour accuracy regardless of substrate or finish. Creating cohesion across such a diverse mix required more than design—it was a strategic production effort grounded in precision, scalability, and brand integrity.

## Colour matching by design

Achieving true colour consistency across various substrates and finishes is never accidental—it is the product of careful planning, technical expertise, and rigorous testing. In activations that involve a blend of materials, perfect alignment begins in pre-production.

For the Ultra Violette activation, more than 20 test variations were created and reviewed before final Pantone colours were approved. This meticulous process ensured visual harmony across all elements.

While these behind-the-scenes efforts may go unnoticed by the end consumer, they are essential to maintaining brand credibility. A seamless, visually unified installation reflects not just good design—but disciplined workflows, calibrated systems, and seasoned production experience.

## Quality control beyond print

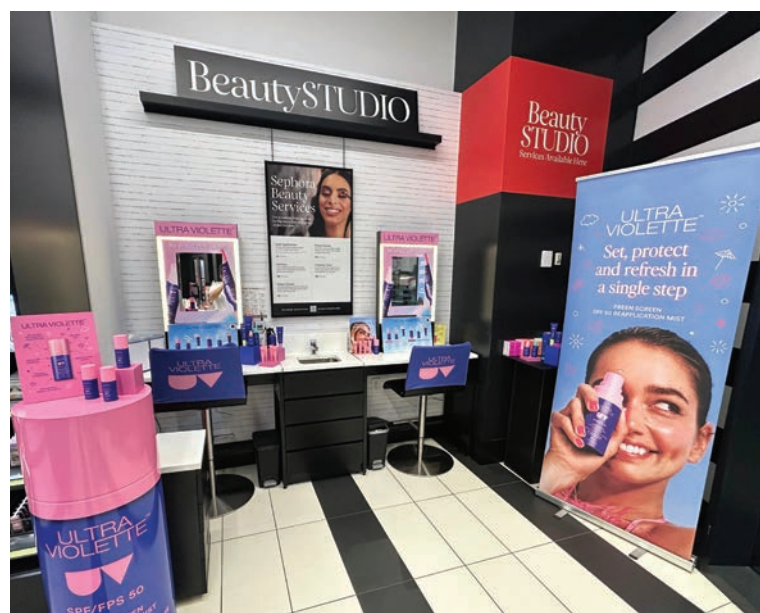
The final stage of any activation—packing, shipping, and installation—is often where success is determined. Even the best designs can falter without a tightly controlled handoff.

In high-performing production environments, every component undergoes thorough inspection before leaving the facility. In some cases, elements are reprinted—not because of client feedback, but because they don't meet internal quality benchmarks.

Protective packaging, consolidated logistics, and precise labelling ensure materials arrive safely and ready for installation. In large-scale, cross-country rollouts like Ultra Violette's, timing and condition are critical. At this level, quality control extends beyond ink and paper—it is about execution excellence and accountability.

## Culture of input and output

What truly differentiates leading production teams isn't just advanced equipment—it's culture. In many operations, employees simply follow



Thoughtful material choices, accurate colour management, and structured quality control are more than technical details—they are the foundation of a successful, immersive brand experience.

specs. However, in collaborative, high-performance environments, team members are encouraged to think critically, flag issues early, and contribute ideas at every stage.

This shared responsibility leads to smarter problem-solving and faster adaptation. Insights can come from anyone—a press technician catching subtle colour shifts or a finishing specialist recommending more protective packaging. When everyone is empowered to participate, success is a collective effort.

That flexibility is especially valuable when working with marketing and creative agencies, where last-minute revisions, evolving site conditions, and tight deadlines are standard. Engaged teams don't just improve outcomes—they elevate the entire process.

## Details make the difference

From the outside, brand activations appear effortless—sleek, immersive, and on-brand. But behind every successful execution lies a system of careful planning, precise co-ordination, and skilled craftsmanship. Every plinth wrap, colour swatch, and final shipping label is part of a process built on trust and expertise.

While agencies and brands define the vision, it is the production partner who brings that vision to life—consistently, efficiently, and with impact. Companies like Resource Integrated Ltd. play a vital, often behind-the-scenes role in that success. Because in the world of brand activations, it's not about a single sign or display—it's about orchestration, problem-solving, and unwavering consistency.

And that's exactly where Print & Beyond makes its mark. ●

*Jo-An Shih is the marketing manager at Resource Integrated Ltd. With 15+ years in marketing and project management, she's passionate about telling the story behind every project and loves the teamwork and creativity that make each one happen.*



Whether you are a boutique studio or a large shop with downtime on the second shift, 3D printing offers a low-risk option with a high-upside opportunity to innovate.

Photos courtesy Gabriel Carro

# Level up with 3D printing

3D printing can unlock new possibilities in channel letters, temporary signage, and beyond.

By Gabriel Carro

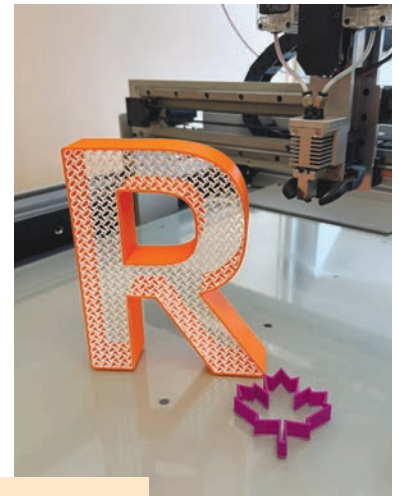
Over the past decade, 3D printing has evolved from a niche prototyping technology into a versatile manufacturing tool used across industries, from aerospace to dentistry. Advances in this technology have unlocked its use for new applications.

Curiously, the signage industry has been slow in adopting this technology. Most sign shops still rely on traditional methods such as aluminum bending and plastic trim caps to fabricate channel letters. The scepticism is understandable as signage demands clean finishes, material strength, and durability—areas in which 3D printing once fell short.

However, such concerns are no longer relevant as advances in technology have eliminated these limitations. New materials like polyethylene terephthalate glycol (PETG) and acrylonitrile styrene acrylate (ASA) offer great durability and strength. Advanced slicing software enables fast print speeds. Also, innovative signmakers are finding that 3D printing can be more than a tool for prototyping—it is becoming a viable method for full production, particularly of channel letters.

It is clear that 3D printing can be a valuable manufacturing option for signmakers, especially in producing channel letters. Let us take a closer look at the benefits, challenges of 3D printing and its prospects in the industry.





### Why the hesitation?

While many sign shops currently utilize 3D printers, their use is mainly confined to support tasks. Printers are often used to create fabrication aids, like custom jigs, mounting spacers, fastener covers, or LED holders. These tasks benefit from the speed and flexibility of 3D printing, especially when dealing with non-standard designs.

Shops also use 3D printing for rapid prototyping. For example, a design team might print a scale model of a sign for client approval before committing to full production. The ability to iterate quickly with low material cost makes 3D printing a natural fit for early-stage concept validation.

When it comes to actual sign fabrication, very few shops use 3D printing for production. The reason is simple: traditional fabrication methods are familiar, well-supported, tested, and scalable. Additionally, the sign industry associates 3D printing with hobbyists, and its plastic products are considered fragile compared to commercial-grade signage. This perception has also hindered its potential growth within the industry.

Channel letters are a staple of commercial signage. But their fabrication is labour-intensive, equipment-heavy, and often requires multiple steps. This is where 3D printing is making an impact.

While full 3D printing manufacturing adoption is rare in the sign industry, the foundation is being laid for such a future—and many shops are well-positioned to start leveraging this technology.



Sign Blanks & Posts



Polyfit



Sign Cans



Signboards

### we're committed...

- Custom Manufacturing
- High Tech Equipment
- Inventory on Hand
- On Time Delivery

### Find us here...

291210 Wagon Wheel Road  
Rocky View, Alberta T4A 0E2  
[info@grantmetal.com](mailto:info@grantmetal.com)  
[www.grantmetal.com](http://www.grantmetal.com)

Toll Free: 800-672-6088  
Phone: 403-590-8000  
Toll Free Fax: 877-990-7990  
Fax: 403-590-7990

**GRANT**  
METAL PRODUCTS LTD.



Traditional channel letters often require aluminum coil, acrylic sheets, and paint, with prices fluctuating based on supplier and market demand. In contrast, 3D printed returns typically use PETG filament, which is strong, UV-resistant, and available in a range of colours.

### 3D printing and channel letters

Channel letters, typically made with aluminum returns and acrylic faces, are a staple of commercial signage. But their fabrication is labour-intensive, equipment-heavy, and often requires multiple steps involving forming, fastening, and painting. This is where 3D printing is making an impact.

The trend was first observed among Chinese manufacturers around 2019-20. A few original equipment manufacturers (OEMs) introduced printers and software solutions specifically for producing PETG-based channel letter returns. These software programs were designed to minimize the 3D modelling of the part, with simple presets to generate 3D models from vector files automatically. Additionally, the machines are equipped with large print beds, allowing for the production of bigger letters and logos. These innovations reduced fabrication steps, labour time, and material waste.

In North America, adoption has been slower, but there was some early movement. For example, Ascent Equipment and G2G Lighting were among the first North American suppliers to publicly venture into 3D printed channel letters around 2021.

Closer to home, Artinga, a Toronto-based sign shop, has adopted 3D printing to produce indoor channel letters for trade shows, event signage, and retail displays. The company has used industrial-scale 3D printers, such as fused deposition modelling (FDM) printers, that are paired with a CO2 laser cutter, allowing them to produce high-quality visual output. This suggests that the technology is becoming an accessible tool for small-scale, local sign shops as well.

### Benefits of 3D printing channel letters

**Cost efficiency:** Traditional channel letters often require aluminum coil, acrylic sheets, and paint, with prices

fluctuating based on supplier and market demand. In contrast, 3D printed returns typically use PETG filament. For example, printing a 50.8 mm (2 in.) deep by 355.6 mm (14 in.) tall letter would cost approximately Cdn\$3 in material. PETG is strong, UV-resistant, and available in a range of colours, eliminating the need for painting in many cases.

Additionally, because the returns and face edges can be 3D printed in one pass with integrated design features, there is less need for finishing steps like sanding or priming. For budget-sensitive projects, there is potential for significant material and process savings.

**Labour savings:** Manual bending of aluminum returns is labour-intensive and error-prone, especially for small or complex shapes. Even with the use of channel letter benders, final forming and finishing require manual handling in many cases, adding time and requiring the presence of skilled labourers.

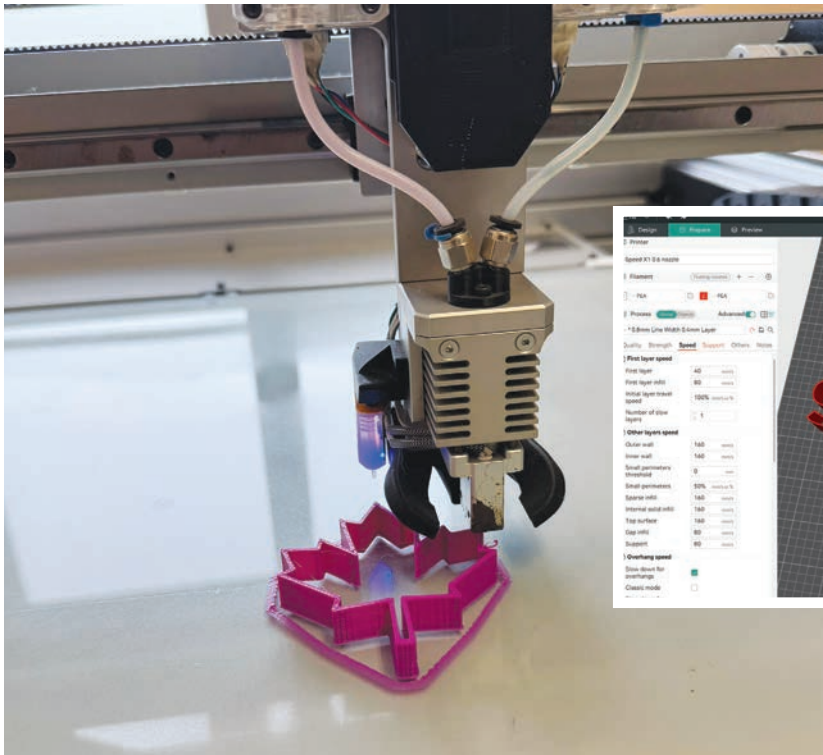
3D printed returns, however, are printed to the exact shape of the face, eliminating bending entirely. Once printed, they can be bonded directly to the acrylic face using common adhesives. The precision fit removes the need for clamps, magnets, or additional fasteners during curing.

Furthermore, it is possible to print the entire letter, including the face, as a single piece. While this takes longer to print, it eliminates assembly as a step and enables printing designs on the face of the letter or logo.

**Design flexibility:** 3D printing opens up new design possibilities that are difficult or impossible with traditional methods, such as:

- Intricate letter shapes with internal cutouts
- Compound curves or dimensional embellishments
- Very small letters with high precision
- Translucent filament for side-glow or edge-lit effects





Most sign professionals already have experience with vector files, material properties, and basic design software. All these skills translate well to 3D printing workflows.

- Irregular returns with angles or bends
- Design patterned faces

With the process being layer-based, there are virtually no limitations on geometry. This makes it ideal for creative signage, unique fonts, or experimental lighting.

**Weight:** PETG-based letters are 40–60 per cent lighter than equivalent aluminum/acrylic combinations. This makes them easier to ship and less likely to incur damage during transport. For mobile signage, trade shows, pop-up booths, or stage design, this reduced weight is a major advantage.

Additionally, lighter signage can be mounted on surfaces where heavier signage is not an option, such as tensioned fabric walls, thin drywall partitions, or light structures.

**Equipment price:** One of the most appealing aspects of 3D printing for signmakers is the relatively low barrier to entry. Compared to traditional sign-making machinery, 3D printers are significantly more affordable.

### Where 3D printing excels

One thing is certain: 3D printed signage is not a replacement for all sign fabrication. However, it excels in particular niches and is well-suited to indoor or temporary signage. The technology is best utilized for

- Trade show booths
- Seasonal retail campaigns
- Pop-up shops
- Indoor decorative signage

These applications often prioritize speed, portability, and budget—areas where 3D printing shines. The lower

material costs, minimal finishing steps, and lighter weight perfectly align with these requirements.

3D printing also appeals to design-forward or experimental projects because the technology allows for creative geometries and translucent materials. It also enables lighting effects or brand esthetics that are difficult to replicate conventionally.

### Challenges and considerations

There are limitations. For permanent outdoor installations, especially those exposed to UV, moisture, or impact, most desktop-printed PETG letters still fall short compared to aluminum.

While 3D printing offers advantages, it's not plug-and-play. Shops considering adoption should factor in the following challenges.

**Initial investment:** A reliable FDM printer capable of printing signage-grade PETG costs between Cdn\$1000 and Cdn\$15,000, depending on build volume and quality. Large-format printers are recommended for full letters.

**Material quality:** Not all filaments are created equal. Low-grade PETG can lead to weak layers, poor surface quality, and unreliable adhesion. Therefore, reputable suppliers are essential to achieve high-quality results.

**Underwriters Laboratories (UL) and Canadian Standards Association (CSA) certification:** Safety and standards certifications are not yet available for 3D printed signs. UL-certified 3D printing filament is expected to be available within the next couple of years.

**Learning curve:** While there is certainly a learning curve, the process is surprisingly intuitive. Most sign professionals already have experience with vector files,

material properties, and basic design software. All these skills translate well to 3D printing workflows. With just a few test prints and material trials, it is possible to start producing functional and even client-ready parts.

### Looking ahead

While there is still resistance to this technology, trends point to broader adoption of 3D printing in signage over the next five years. Interest is growing at trade shows, on forums, and in design studios, making signmakers evaluate whether this technology fits their productions.

It is unlikely that 3D-printed channel letters will replace traditional signage methods, but they will surely become essential tools.

### Getting started: Easier than you think

As stated earlier, 3D printing has a comparatively low barrier to entry, and the equipment footprint is relatively small. Slicing software like PrusaSlicer, Cura, and OrcaSlicer are also free and user-friendly.

Since most sign professionals are already fluent in design software and vector-based workflows, learning the process typically takes only a few hours. Within a few

days of setup and testing, a shop could be ready to produce real parts.

Whether you are a boutique studio or a large shop with downtime on the second shift, 3D printing offers a low-risk option with a high-upside opportunity to innovate.

3D printing isn't here to replace but expand traditional sign manufacturing. As the technology matures and more sign-makers become familiar with its tools, its role in the industry is sure to grow. Those sign shops willing to innovate in 3D printing will find its potential untapped. ●

*With a career in the sign industry since 2018, Gabriel Carro brings technical expertise, hands-on experience, and a deep understanding of computerized equipment in sign manufacturing. As an after-sales and service manager for Ascent Equipment, he specializes in the technical aspects of sign production, providing training and support to industry professionals. He is one of the Canadians recently selected for the 2025 ISA Elite program, recognizing his leadership and contributions to the industry.*

## ● MARKETPLACE



Use's:

- Branding
- Service Labels
- Recreational Vehicles
- Electronics
- Tools and many more applications...

**Get noticed.  
Put some jelly  
on your labels!**

[www.jellylabels.com](http://www.jellylabels.com)  
647.236.1116 • [sales@jellylabels.com](mailto:sales@jellylabels.com)

**FOR OVER 32 YEARS**  
**Serving Southern Ontario**  
[Info@CanadaLightingandSign.com](mailto:Info@CanadaLightingandSign.com)  
• SERVICE • FABRICATION  
• INSTALLS  
**...done right**

**CLSS**  
CANADA LIGHTING & SIGN SERVICE  
• SINCE 1992 •

Licence No. 7010017  
309A 28640

**519-969-0419**  
**24 Hr. Emerg.**  
**519-562-2573**

**WE LET YOUR PRODUCTS BE THE STAR OF THE SHOW**

**TORONTO CHANNEL LETTERS**



**TACO FUEGO**

☎ (416) 970-2482  
✉ [hello@torontochannelletters.ca](mailto:hello@torontochannelletters.ca)



**HARTLAUER BITS** Distributor of Onsrud

**1-800-644-2487**

**Your Source  
for Router  
Bits &  
Service**




**Got a Custom  
Sign to make?**



**EXTENSIA INTERNATIONAL SYSTEMS INC.**  
[www.extensiasign.com](http://www.extensiasign.com)

 **Canadian Manufacture  
and Wholesale Sign Supplier**

**FIND A JOB  
POST A JOB**  
**on our Job Board**

Need to fill a position?  
Looking for a job in the industry?  
The **Sign Media Job Board**  
section is your single source for  
staffing solutions.



**SIGNmedia**  
CANADA

[www.signmedia.ca/jobboard](http://www.signmedia.ca/jobboard)



**Meet the new ECO  
100% Recycled Series**

**ECO-2100ZC Recycled:**  
Optically clear, scratch-resistant  
printable top coating.

**ECO-2104ZC Recycled:**  
Same as ECO-2100ZC with heavy liner  
for printer handling.

**ECO-2200ZC Recycled:**  
ECO-2200ZC Optically clear with  
UV blockers for long term installs.

**800-806-8977 | [info@lintercofamerica.com](mailto:info@lintercofamerica.com)  
[digitalwindowgraphics.com](http://digitalwindowgraphics.com)**



LINTEC Corporation

 **OMNIMARK  
AWNINGS**

**NEW FRAMES • REPAIRS • NEW FABRIC**



**tel. 905-670-5744**  
toll free 1-888-990-9971 fax: 905-670-2370  
[123omnimark@gmail.com](mailto:123omnimark@gmail.com)

1050 Britannia Rd. East Unit # 14 Mississauga

**MAX MEDIA** Graphic Supplies Inc.  
[www.maxmediagraphicssupplies.com](http://www.maxmediagraphicssupplies.com)  
[www.jetbest.ca](http://www.jetbest.ca)

Wide Format Imaging Supplies:  
\*Aqueous Inkjet Media.  
\*Latex / Eco-Sol / Solvent / UV Curable Printer Media.  
\*Pressure Sensitive Laminating and Mounting Films  
\*Banner Stand and Tradeshow Show Displays.  
\*Low Cost Premium Quality Comparable inks.  
**Jetbest Inks**



**Jetbest** Authorised Jetbest Dealer  
**Easy Refill System**

3375 14th Avenue, Unit 5, ON. L3R 0H2 Tel: 905-474-9128 Fax: 905-474-9987 [maxmedia@rogers.com](mailto:maxmedia@rogers.com)

Call: 1-800-675-2975 **Wholesale-Trade**

**Tony Displays** .COM  
Quality & Service Since 1996

**Large Format  
+ white ink**  
Digital & Screen Printing

Alupanel, Banners, Coroplast, Styrene, PVC, HDPE,  
Window Decals, ABS, PetG, Die Cutting & More.

 **VueTronic**  
LED Display Experts

**Award Winning Displays**



**vuetronic.com**  
Call today for a quote  
**780.424.7782**

 **MADE IN CANADA**

**PARTNERING WITH SIGN COMPANIES & BROKERS**

**TRUSTED CANADIAN WHOLESALE SIGN MANUFACTURING**

TOP QUALITY CONSTRUCTION, DELIVERED ON TIME

**WHAT WE OFFER:**

CHANNEL LETTERS. DIMENSIONAL SIGNS. ACRYLIC SIGNS. PYLONS & MONUMENT SIGNS. CNC CUT LETTERS. PUSH-THRU SIGNS. LIGHTBOXES. NEON LED SIGNS. MARQUEE SIGNS.

UL CERTIFIED CANADA/US SHIPPING INSTALL-READY FAST TURNAROUND

**CUSTOM FABRICATION FOR TRADE PROFESSIONALS, FRANCHISES, AND RETAIL PROJECTS**

**905-604-3684** | [WWW.ATARASIGNS.COM](http://WWW.ATARASIGNS.COM)  
UNIT 2-42 RIVIERA DRIVE, MARKHAM ON L3R 5M1

**ATARA signs**

Example: FREE METHODIST CHURCH  
Building Excellence Making Connections  
BFC@ATARASIGNS.COM 905-604-3684

**2 NEW Banner Stretching Frames**

**For Any Wall or Trucks**

*Drum Tight, Won't blow out in any winds*

Only our frame offers perfect linear alignment with our included "Joiner Straps." Longer sections join easily and perfectly for the best results!

Call or email us. Our intelligent, informed staff will answer right away. We get you the answers and pricing fast.

**signmedia PRODUCTS**

Create dedicated pages for your product(s) on [signmedia.ca](http://signmedia.ca), which will then appear in context with our technical content.

**To get started, go to [www.signmedia.ca/products](http://www.signmedia.ca/products)**

**SLIM PROFILE**

Patents Pending. All Rights Reserved. PUREBEAUTY

*Available in Silver, Black, and Faux Cherrywood*

**Create large and beautiful, drum-tight stretched vinyl banner displays!**

Any Size • Low Cost  
No Minimum • Free Shipping

Alpina Manufacturing  
Chicago, Illinois  
1-800-915-2828

**bannergrip.com**  
sales@bannergrip.com

**The Original Curved Sign Frames**

**EXTENSIA INTERNATIONAL SYSTEMS INC.**  
[www.extensiasign.com](http://www.extensiasign.com)

Canadian Manufacture and Wholesale Sign Supplier

**Wholesale Wood Signs**

*Sandblasted Wood & V-Carved  
Finished or Unfinished  
Western Red Cedar & HDU*

samples of our work

[www.sign-depot.on.ca](http://www.sign-depot.on.ca) **30** years [sales@sign-depot.on.ca](mailto:sales@sign-depot.on.ca)

**VueTronic**  
LED Display Experts

**Wholesale LED Sales & Support**

Outdoor Indoor Rentals Repairs

[vuetronic.com](http://vuetronic.com)  
Call today for a quote  
**780.424.7782**

MADE IN CANADA

**Brooklyn Hardware**  
MANUFACTURING Inc.

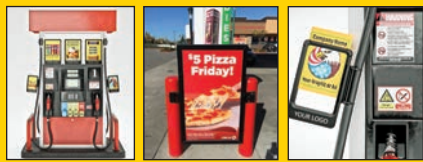
1-888-232-1151 [www.panelclip.com](http://www.panelclip.com)

**Panelclip®** **Clipz®** **Kingclip®**



## GAS PUMP FRAMES

Sell more in your store!™



Eye level mini ads at pump to entice gas pumpers and passengers in the cars to buy in your stores. Easily changeable 5 x 7 and 8½ x 11 size ads.

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

## Pivoting Pole Banner System



Ban"45" means it pivots 45 degrees to either side to deflect and re-direct the force of high winds off the banner.

Patents Pending. All Rights Reserved.



Alpina Manufacturing  
Chicago, Illinois

1-800-915-2828

[sales@fastchangeframes.com](mailto:sales@fastchangeframes.com)

[ban45.com](http://ban45.com) • [gaspumpframes.com](http://gaspumpframes.com)



### TRADESHOW DISPLAYS

Island Exhibits | Portable Solutions  
Custom & Standard Designs  
Event Backdrops



Portable Display

Custom Display

### LED LIGHTBOXES



Wholesale of raw materials || various mounting opts.  
Back-lit, edge lit, and RGBW LED  
Aluminum profiles 1"-6" || Custom size and shape



Wall Mounted



Lumi Ceiling

Tel: 905-948-9899 | [info@cheelo.com](mailto:info@cheelo.com) | 7400 Victoria Park Ave Unit 6, Markham ON L3R 2V4



Muiz Graphics Inc.

### CHANNEL LETTERS

Front Lit, Halo Lit, Open Face, etc.

### LIGHT BOXES

Single Sided, Double Sided, Non-Lit, etc.

### PYLON SIGNS

Twin/Single Pole, Covered Pole, Custom, etc.

### AND MUCH MORE...



Contact: 905-362-0268 | Email: [info@muizgraphics.com](mailto:info@muizgraphics.com)  
Website: [www.muizgraphics.com](http://www.muizgraphics.com)

Address: 3 Towns Road Etobicoke, ON M8Z 1A1

## ENGINEERING AND DESIGN SERVICES

EXCLUSIVE TO THE SIGN INDUSTRY



**signature**  
ENGINEERING

519-572-2409

[signatureengineering.ca](http://signatureengineering.ca)

EXTENSIA INTERNATIONAL SYSTEMS INC.  
[www.extensiasign.com](http://www.extensiasign.com)



Canadian Manufacture  
and Wholesale Sign Supplier



POST & PANEL KITS

[www.signmedia.ca](http://www.signmedia.ca)

**VueTronic**  
LED Display Experts

Custom Built. Ready to Install



[vuetronic.com](http://vuetronic.com)  
Call today for a quote  
780.424.7782



**Nu-media**  
DISPLAY SYSTEMS

165 Matheson Blvd. E. #8 Mississauga, ON L4Z 3K2

Custom Indoor & Outdoor LED Displays  
Manufactured in Mississauga  
(905) 568-0990

Smart Solutions for  
Effective Communication



1-800-676-4502  
[sales@nu-mediadisplays.com](mailto:sales@nu-mediadisplays.com)  
[www.nu-mediadisplays.com](http://www.nu-mediadisplays.com)



Quality LED Products Since 1981



# SIGNPEDIA

## Channel Letter Wholesale

Equipped with high-quality Korean technology,  
Aluminum profiles,  
And LEDs

**Shipping across Canada.** 

**416-716-0011**

[info@signpedia.ca](mailto:info@signpedia.ca)  
[signpedia.ca](http://signpedia.ca)  
Unit 1 - 40 N Rivermede Rd, Concord, ON L4K 2H3



Trade Only

## 3.99\$

/inch

Colours of Pre-painted profiles :

## Fast Change Frames

Easiest way to display graphics!



**FlipUp™**  
front load frame

**Any Size**  
1 minimum  
**Low Cost**





Top or side loading  
through hidden  
open edge

**Slide-In™**  
frames



**NEW LED**  
edge lit frames  
Any Size, Any Color  
1 Minimum



Acrylic Standoff Frames,  
any size, any shape

American Owned  
  
American Made

**1-800-915-2828**  
[sales@fastchangeframes.com](mailto:sales@fastchangeframes.com)  
**fastchangeframes.com**



**BANNER  
STRETCHING  
FRAME**

Beautifully display any size banner! Patented

**bannergrip.com**  
**1-800-915-2828** [sales@bannergrip.com](mailto:sales@bannergrip.com)

# LED

## Message Centres

Since 2006



**INDOOR / OUTDOOR**

*High Quality  
Fast Turnaround*

4610 Dufferin St.,  
Toronto, ON. M3H 5S4

[info@UnitedDigitals.com](mailto:info@UnitedDigitals.com)  
1-888-66UNITED(668-6483)  
[www.uniteddigitals.com](http://www.uniteddigitals.com)

  
**UNITED DIGITALS**





Call For Your Quote  
**1.800.909.9927**  
[info@wallahsigns.com](mailto:info@wallahsigns.com)  
[www.wallahsigns.com](http://www.wallahsigns.com)



**Sand Carved**

**Router Carved**

**Our Mess**

## YOUR CEDAR & HDU WHOLESALER

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



**EXTENSIA INTERNATIONAL SYSTEMS INC.**

 **Canadian Manufacture  
and Wholesale Sign Supplier**

# SELL IT FAST

on our dynamic website

The Sign Media Buy & Sell section is where you will find products for the signage market that are offered for sale or are needed by other users of the site.

**SIGNmedia**  
CANADA

[www.signmedia.ca/buysell](http://www.signmedia.ca/buysell)



# Cana-Mag Sign Systems

## Continuous Changing Marketing Tools

- Adhesive Back, Flexible Magnetic Sheeting
- Printable Steel Enriched PET Film for long lasting vibrant prints
- Durable for Indoors & Outdoors



## Now Offering!

- Up to 120" Fabric Printing & Finishing
- SEG Frames
- Light Boxes
- Table Covers
- Portable Displays



## Adjustable Pole Banner Hardware & Banners



### Hardware:

- Canamex Brand Aluminum Brackets
- 7/8" Diameter Fibreglass Rods up to 37" Long
- 3" Vertical adjustment for easy install & taut banner changes
- Tight banners last longer!

### Mesh Banners:

- Double Sided Printing
- Mold & mildew resistant
- Fire retardant
- Withstands Extreme Temperatures
- No Wind Slits Required!



**Double Sided  
14oz Block Out  
Vinyl Mesh  
24%  
PERFORATION**



**Also Available in  
21oz Block Out Vinyl**

**Starting @ \$113.85 /SET  
MADE IN CANADA**

## Advertising Flags



### Traditional and Custom sizes available

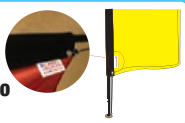
#### Complete Systems

**Starting @ \$102.35 /SET  
MADE IN CANADA**

#### Complete Systems Include:

- Flag Pole
- Printed Flag
- Proprietary Ground Sleeve or Ground Stand System

**All flags private  
labeled with your  
company name and info**



**Fast Turn Around - No Minimums - Volume Discounts**

## Portable Signs

7", 9", 10 1/2" & 21" Fluorescent & Non Fluorescent Letters

Vandal Guards Available



**Superior Quality and Great Value!**

**WWW.CANAMEXPROMOTIONS.COM**

WEBSITE WHOLESALE  
ACCESS CODE

**cana**

**1-800-266-6674**

robert.canamex@gmail.com

flags.canamex@gmail.com

graphics.canamex@gmail.com

**CANAMEX**  
PROMOTIONS

Where Quality is Never Compromised



# A caravan wrap story



Photos courtesy T2 Design

**T**his standout project from Québec brings myth to metal in the form of a full wrap for an off-road caravan. When CRB Concept approached T2 Design with the idea of wrapping their prototype camper, the request sounded simple enough: a full-body graphic featuring a Kraken (a mythological sea monster). However, as the design process unfolded, it became clear the project would be anything but ordinary.

Designer Rosalie Boudreault was tasked with illustrating the Kraken's powerful tentacles enveloping the vehicle, and the layout required precise alignment across multiple surfaces and tight corners, particularly on the rear of the unit.

Printing was completed on an HP Latex 365 using Arlon LX4600 film, finished with Arlon 3220 matte laminate for a durable, non-reflective finish. Hans Turmel, a 3M Preferred Installer, Avery Dennison-certified, and Arlon-preferred, carried out the installation.

The result is a bold, one-of-a-kind vehicle that turns heads wherever it goes. Designed and produced in Québec, this off-road-ready caravan brings a splash of ocean into the forest—"a little bit of the sea in our woods." ●

~ Marika Gabriel






# Become a UL Solutions sign manufacturer


## Signs testing and certification made simple

### Learn how you can manufacture signs under our General Coverage Program

Becoming a UL Solutions sign shop has never been easier. You can navigate from the application process to applying the UL Certified Mark to compliant signs quickly and easily with our general coverage online portal.

 Electric signs

 Digital signs

 Signs retrofit kits

Our Marks represent the highest integrity, and the UL Product iQ® database allows anyone looking for a UL Solutions sign manufacturer to easily locate you.

Learn more about energy efficiency certifications, training options, and the latest in emerging standards requirements and regulations at [UL.com/signs](https://ul.com/signs)



**Safety. Science. Transformation.™**

© 2024 UL LLC. All rights reserved.  
AHL23CS808859



*To the Artists of Yesterday and Today!*

**SIGNS**<sup>365</sup>