

Your single source for signage solutions

April 2026

# SIGNmedia

CANADA

## WRAP IT FORWARD:

The changing world of graphics

## BUILT TO LAST: LESSONS

from a life in installs

## OOH: TURNING

OLYMPIC ENERGY

into real-world results

# AN INN OF ENCHANTED SIGNS

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

\$7.95



# Solutions



## 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<sup>®</sup> 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://www.ul.com/signs)



**Safety. Science. Transformation.™**

© 2024 UL LLC. All rights reserved.  
AHL23CS808859

# Contents



## 06

### Partial graphics vs. full wraps

Not all vehicle installs are equal. Courtney Albanese of Signature Sign & Image breaks down the skills, materials, and costs behind each approach.

## 10

### A handcrafted fairytale

Dan Sawatzky of Imagination Corporation shares how a hazelnut orchard became Chilliwack's most magical—and meticulously handcrafted—boutique escape.

## 22

### Then and now: The wrap evolution

Better films, smarter inks, stronger adhesives. Andrew David of Burke Group of Companies traces how every breakthrough in wrapping drives the next one forward.

## 26

### The future of the storefront

The shift from static advertising to dynamic trust. Nico Manalo of Intellino talks about the power of AI in transforming digital signage into trust-building tools through real-time reviews.

## 30

### Prep and post-care wrap strategies

The wrap is only as good as the processes that surround it. Jon Cruz of Arlon breaks down why preparation and post-heating are the steps that determine whether a wrap truly lasts.

## 34

### Installations: On site and on point

From fitting into bulkheads at 13 to building one of Canada's largest installation companies, Kris Voros of Tops Lighting shares the hard-won lessons behind a career defined by showing up.

## 38

### OOH: Gunning for gold

When Canada watches, brands have a window. Scott Mitchell of Vistar Media Canada explains how OOH advertising uses Olympic momentum to drive powerful campaigns.

## 42

### POP: The finishing gap

Speed means nothing if finishing slows you down. Rafa Menéndez of PLASTGrommet explains how automating the final steps in POP production can unlock greater growth.

**SIGN**media  
CANADA

APRIL 2026  
VOLUME 21 • NO. 2



## IN THIS ISSUE

04

Editor's Note

46

Marketplace

50

Last Impression

## ON THE COVER

Every detail of the Hazelnut Inn tells a story. Built by the team at Imagination Corporation in Chilliwack, B.C., this one-of-a-kind escape combines dimensional signage, hand-sculpted architecture, and immersive storytelling into three unforgettable suites.

Photo courtesy Dan Sawatzky, Imagination Corporation





# Wrapped and ready

**T**here's a moment every year—usually without warning—when the air changes. And no, I'm not talking about the false spring we saw in February this year. I'm talking about that all-too-familiar feeling sometime in April. You step outside, and the bite is gone. The sun lingers a little longer. In a city like Toronto (where I am), that first real hint of spring is more than seasonal—it's momentum-shifting.

For our industry, that shift is tangible. Vehicles re-emerge from winter, ready for fresh graphics. Storefronts reassert their presence. Public spaces prepare for heavier foot traffic. Campaign calendars are filling up as brands plan for summer launches, festivals, and key national moments. Remember, this year's FIFA World Cup will be hosted in our cities, so I'm eager to see how brands position themselves for this event.

From endurance to opportunity, this issue reflects that transition.

We begin with a practical guide: partial graphics versus full wraps. Courtney Albanese of Signature Sign & Image examines what separates the two—not just visually, but in skill, materials, and margin (page 6). From there, Dan Sawatzky of Imagination Corporation reminds us that signage is still, at its core, storytelling. (page 10).

On page 22, Andrew David of Burke Group of Companies traces the evolution of wrap materials and states how each innovation builds on the last. It's a fitting reminder that progress in this industry rarely happens in isolation; it compounds.

And as storefronts thaw, so do expectations. On page 26, Nico Manalo of Intellino explores how AI-driven digital signage is turning real-time reviews into living proof points. Could live reviews on digital sign boards outside establishments become ubiquitous, at least in busy cities?

Later, on page 30, Jon Cruz of Arlon reinforces a lesson worth repeating: preparation and post-care determine longevity. Then, Kris Voros of Tops Lighting echoes that mindset from the field, sharing the discipline and resilience behind large-scale installation success (page 34).

Looking back at Canada's performance at the Winter Olympics (go Team Canada!), Scott Mitchell of Vistar Media examines how OOH captures national energy (page 38). And on page 42, Rafa Menéndez of PLASTGrommet emphasizes the importance of finishing in POP displays.

Spring is optimism, yes—but it's also preparation. The sun coming out doesn't just illuminate our cities; it reveals the work ahead. It's the season where plans solidify, projects accelerate, and ideas move from sketch to substrate.

If this issue carries a theme, it's readiness. Here's to longer light, fuller calendars, and a season that reminds us why visibility matters in the first place. ●

Signed, sealed, delivered,

Marika Gabriel  
EDITOR

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

Your single source for signage solutions

**EDITORIAL**

**Editorial Director**  
Blair Adams  
**Editor**  
Marika Gabriel

**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.**

**CEO**  
Erik Tolles  
**Chief Financial Officer**  
Philip Hartung  
**Vice-President 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  
Boyang Qian  
Krina Li  
Sanjeev Deshar

**AUDIENCE DEVELOPMENT**

Mei Hong  
Camille Garcia  
Catherine Ho  
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**  
Heidi AlBarbary  
**Account Manager**  
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.

Printed in Canada



# STRATOJET

HIGH PERFORMANCE | LARGE FORMAT | DIGITAL TECHNOLOGY

StratoJetUSA.com

## UNLEASH YOUR PRINTING POWER

Boost your productivity with StratoJet Printers



### Shark EFB Series

- ▶ ADP Technology™ to achieve 2400 DPI
- ▶ Built in Upgradability to grow your business
- ▶ Unique 16 layers print option in single pass for ADA and other applications

### Jaguar Series (All-in-One)

- ▶ Ease of move with only 60 inches of door clearance
- ▶ 360 Printhead Parking System for easy maintenance
- ▶ Maximum Versatility with quick switch Roll to Flatbed



### Hawk CleanPrint

- ▶ Unmatched 2400 DPI Print Quality
- ▶ Upgradability to increase print production
- ▶ Low operation cost with Clean Series 2 Inks



Experience unmatched versatility and print support for your business

Info@StratoJetUSA.com

Booth #1600

**SIGN  
EXPO  
2026**  
ISA INTERNATIONAL



Though vehicle graphics and wraps fall under the same umbrella, they are far from the same solution. Each demands different levels of skill, planning, materials, and pricing strategies.  
Photos courtesy Courtney Albanese, Signature Sign & Image

# Graphics vs. wraps:

## A guide for designers and installers

By Courtney Albanese

Vehicle graphics and full vehicle wraps are often treated as interchangeable solutions, but shop experience tells a different story. Each approach brings its own demands in the installer's skill level, design decisions, installation, material performance, and pricing.

### Graphics vs. full wraps

Vehicle graphics typically include cut vinyl lettering or logos strategically placed on a vehicle to create a cohesive design. Partial printed wraps are also included, as they do not cover the entire vehicle and leave the original colour visible. Depending on the placement and complexity of the graphics, a skilled installer may be necessary. Full vehicle

wraps involve printed graphics or coloured wrap films that cover the entire vehicle. These installations demand a highly skilled installer, as they require meticulous attention to detail and the ability to shape the material to fit complex curves and recesses.

### Skills from the shop floor

When discussing vehicle graphics with someone outside the industry, a common line is "so it's just a giant sticker?" Technically, they are correct, but those who work in the industry know there is much more that goes into turning that "giant sticker" into a successful installation.

As a professional, you are required to know surface details to prep and work around problem areas properly,



Shop experience will quickly teach you that cutting corners can end up costing you a lot more money later.

how to manipulate your design to hide these areas best, proper graphic alignment, the best application methods, and how to save and fix mistakes.

When it comes to full wraps, the install requires even more skill. You need to know detailed surface preparation, how to control and manage material stretch, heat management, panelling, trimming, an understanding of film properties, and finishing details. An excellent graphics installer may not make a good wrap installer, and vice versa.



### Design considerations and coverage

Part of being a great designer and installer is knowing how to manipulate your design to hide problem areas. You have to account for so many variables when designing vehicle graphics or a full wrap.

The body lines of vehicles are a major obstacle when it comes to vehicle graphics. Trying to make a line of text look straight, right above or below a body line that slightly angles up, is nearly impossible. A great designer will know how to avoid these areas when designing the graphics, and a great installer will know how to properly level that graphic if they can't make changes to the design.

A great designer will also know how to design around gas caps, body seams, sensors, curves, recesses, and so on. The installer will know how to apply the graphics around or over these areas without damaging the vehicle or the graphics.

There are many design decisions an installer will also have to make themselves. Placing seams is a major design decision that professional installers have to make. They know how to use the body lines to make seams unseen to the untrained eye.

A designer who lacks shop experience can cause issues for the installer if they don't understand the elements of a vehicle in real life versus what they see flat on their screen. This is why designers and installers need to collaborate when planning vehicle graphics.

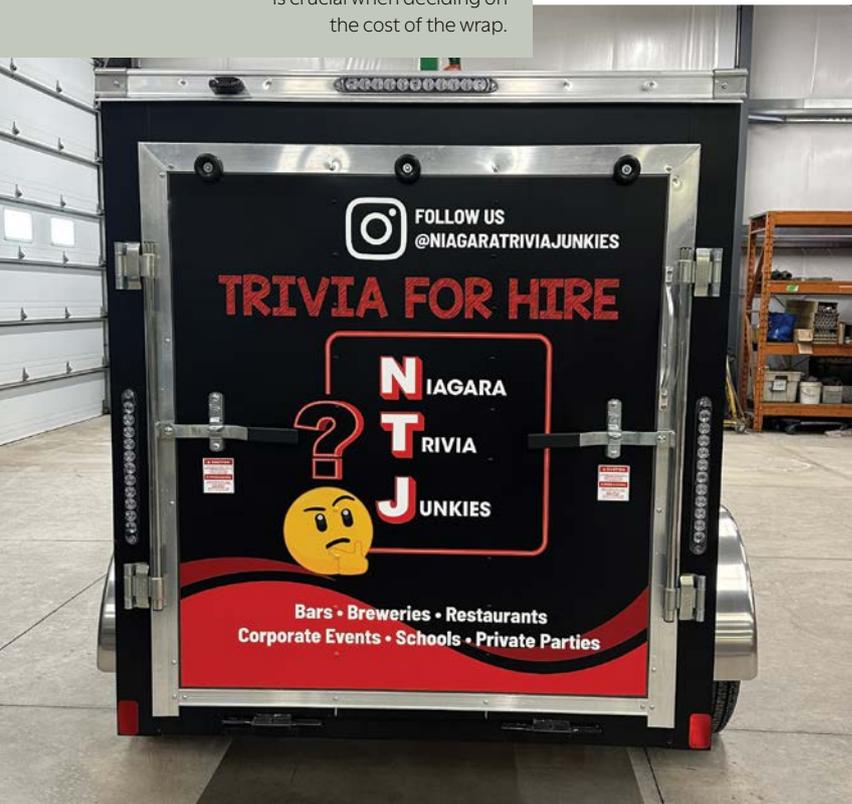


### Installation and margins

Standard vehicle graphics are typically faster to install, cost less, leave less room for error, and don't require extensive finishing. They are also manageable and not overly costly to correct if mistakes occur, such as replacing the graphics.

Full wraps are significantly more time-consuming and require extensive planning. They also carry a higher risk of financial loss. Wrap material usually comes at a hefty cost. If you are also printing on the wrap material, you must factor

Factoring in the accurate time it takes your installer (depending on their skills and abilities) is crucial when deciding on the cost of the wrap.



in machine usage, laminate, and design time. Making a major mistake and having to replace a panel during a full vehicle wrap can be costly if you aren't initially pricing your wraps accurately. Factoring in the accurate time it takes your installer (depending on their skills and abilities) is crucial when deciding on the cost of the wrap.

### Material selection, performance, and cost

When choosing materials, it's important to ask your client about the purpose of the installation. If it's a promotional or temporary installation, they will likely want to go with a calendared material to save on cost. Good removability is also essential to consider for future removal. This helps save the client money on removal time and spares the person doing the removal any hassle or headache.

Every installer has preferences for the materials and brands they are comfortable using. The brand doesn't necessarily matter as long as you have experience installing the material and know its limits and lifespan.

Ultimately, choosing the right material for the job is essential. With extensive experience in both graphics and wraps, you learn which materials perform best. While the brand name isn't everything, shop experience will quickly teach you that cutting corners can end up costing you a lot more money later.



Part of being a great designer and installer is knowing how to manipulate your design to hide problem areas.



### Pricing, hidden costs, and extras

Choosing the right material isn't the only cost you need to consider. There are many hidden costs that go into vehicle graphics and wrap jobs. You must account for design time and proofing. Clients may go back and forth with revision after revision. This can be incredibly time-consuming if you have a very particular client. You should have a set number of revisions factored into your cost, and anything beyond that is at the client's expense.

Materials used for vehicle prep, such as rags, cleaning solutions, and removers, are all costs to consider. The right tools can also significantly reduce your wrap time, but some of these tools can be expensive. Tucking tools, tapes, and knife blades are items that have to be replaced often, and that cost should be factored in.

Last, a major cost that can come back to you is any damage you may have accidentally caused to the vehicle. Taking before photos is extremely important as an installer. This helps avoid the client coming back and asking about a dent in their bumper when you don't know how it got there. You should also avoid anything abrasive or sharp knives toward the painted car surfaces at all costs. Knifeless tape will be your best friend in ensuring you avoid these costly mistakes.

### Common mistakes and how to avoid them

The most frequent error in vehicle graphics is insufficient preparation before installation. Without a clear plan, what should take about an hour can extend to three hours,

particularly with multi-coloured cut vinyl graphics. Proper registration for different sections and levelling the lines beforehand are crucial. This preparation significantly affects how long the installation will take.

This also rings true for full vehicle wraps. Prep is everything! Ensuring the client comes in with a clean vehicle is key. You also want to make sure you are already aware of any problem areas before the installation. Prepping the installation areas, tools, and supplies will also go a long way.

Though vehicle graphics and wraps fall under the same umbrella, they are far from the same solution. Each demands different levels of skill, planning, materials, and pricing strategies. For both types of installations, shop-floor experience is crucial to making the smartest and most cost-effective decisions. ●

*Courtney Albanese runs the vinyl production department at Signature Sign & Image.*



A hand-sculpted dimensional sign with 23K gold lettering, topped with more than 400 plasma-cut steel leaves.

Photos courtesy Dan Sawatzky, Imagination Corporation



Lush gardens and bright, colourful accents around old-world architecture. A show-stopper.

# A handcrafted fairytale

## Creating Chilliwack's magical escape

By Dan Sawatzky

### Dreaming the fable

**T**he Hazelnut Inn, being the ultimate dream project, truly had a fairytale beginning. A little more than 10 years ago, Peter and Hailey Sawatzky were lucky enough to travel to Europe for their honeymoon. During their trip, they spent a little time in Italy and had the opportunity to stay in a beautifully restored tower in an old Roman villa. Peter and Hailey had a wonderful experience, and the visit sparked a dream of building their own magical getaway back home.

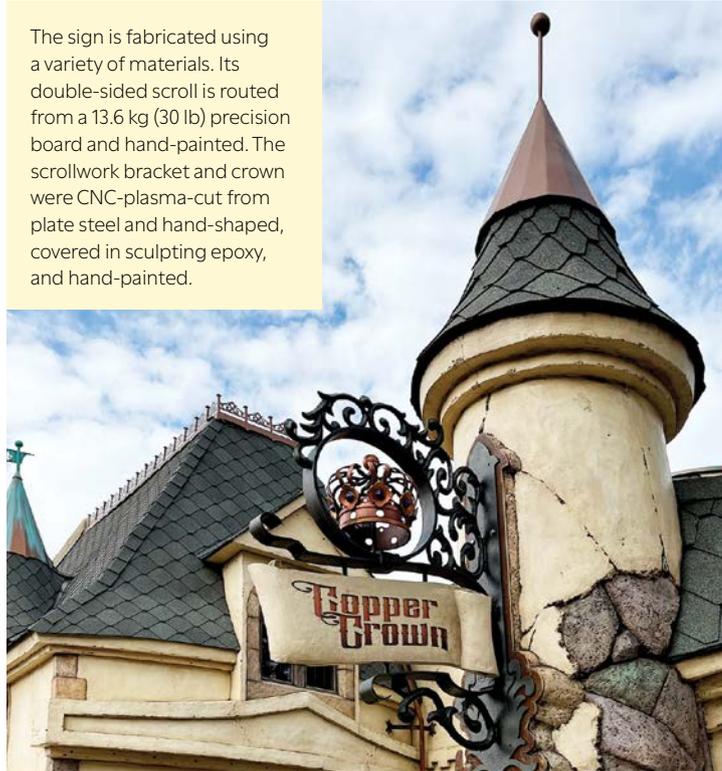
But dreams alone don't magically turn into castles. Something like this takes a whole lot of planning and even more hard work. Fortunately, they had the skills and experience to build such a structure, for Peter and Hailey are partners with



A castle-inspired suite behind high walls and courtyard gardens. A personal adventure of your own making.



The sign is fabricated using a variety of materials. Its double-sided scroll is routed from a 13.6 kg (30 lb) precision board and hand-painted. The scrollwork bracket and crown were CNC-plasma-cut from plate steel and hand-shaped, covered in sculpting epoxy, and hand-painted.



Garden door: Hundreds of plasma-cut steel pieces form a dragon around sandblasted wood planks.



Chandelier: Handcrafted interior with a tall ceiling and a timber chandelier.



Dan and Janis Sawatzky in the Imagination Corporation. This one-of-a-kind Canadian sign company specializes in the design and fabrication of dimensional signs and photo opportunities primarily for the theme park industry across North America and beyond.

Signs, by the Sawatzkys' description, are anything that draws attention to the customer's product, service, or business. An underground dwelling, explorer's villa, enchanted castle, and all the related details fit neatly inside that definition.

The North Star Ship Tower is a tall ship atop the wall, marking the North Star Suite entrance beneath the keel.



The rooms have no numbers. Instead, they are named and tell a story. A faceted compass star and anchor reinforce its nautical theme.



A 3.04-m (10-ft) stone elephant head along the path to the North Star Suite.



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

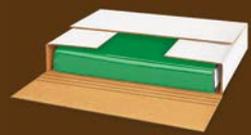
# ULINE

## SHIP IT SAFELY

HUGE SELECTION OF BOX SIZES ALWAYS IN STOCK



FLAT BOXES



EASY-FOLD MAILERS



INDESTRUCTO MAILERS



LARGE SIDE LOADERS

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



More than 1,400 visitors waited in the rain to view the first suite.



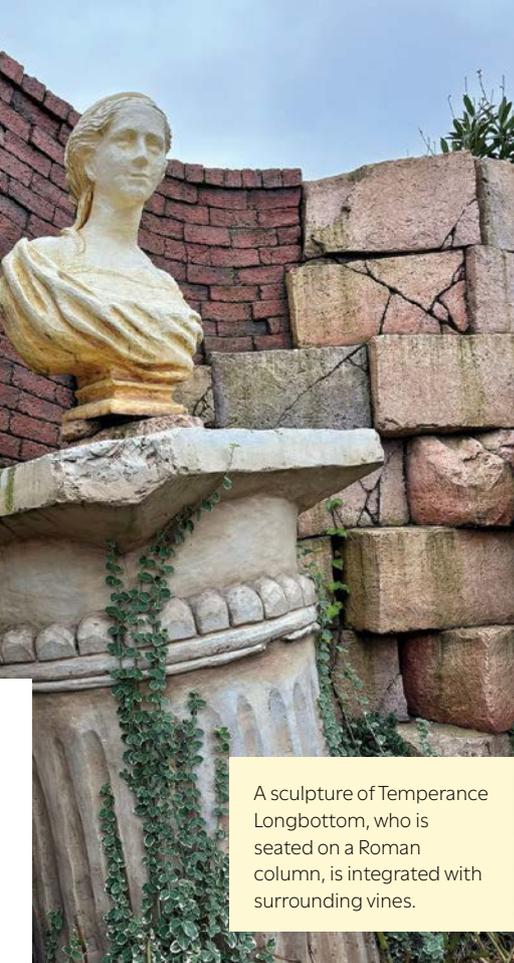
Steel armature and concrete are sculpted to mimic a natural stone.



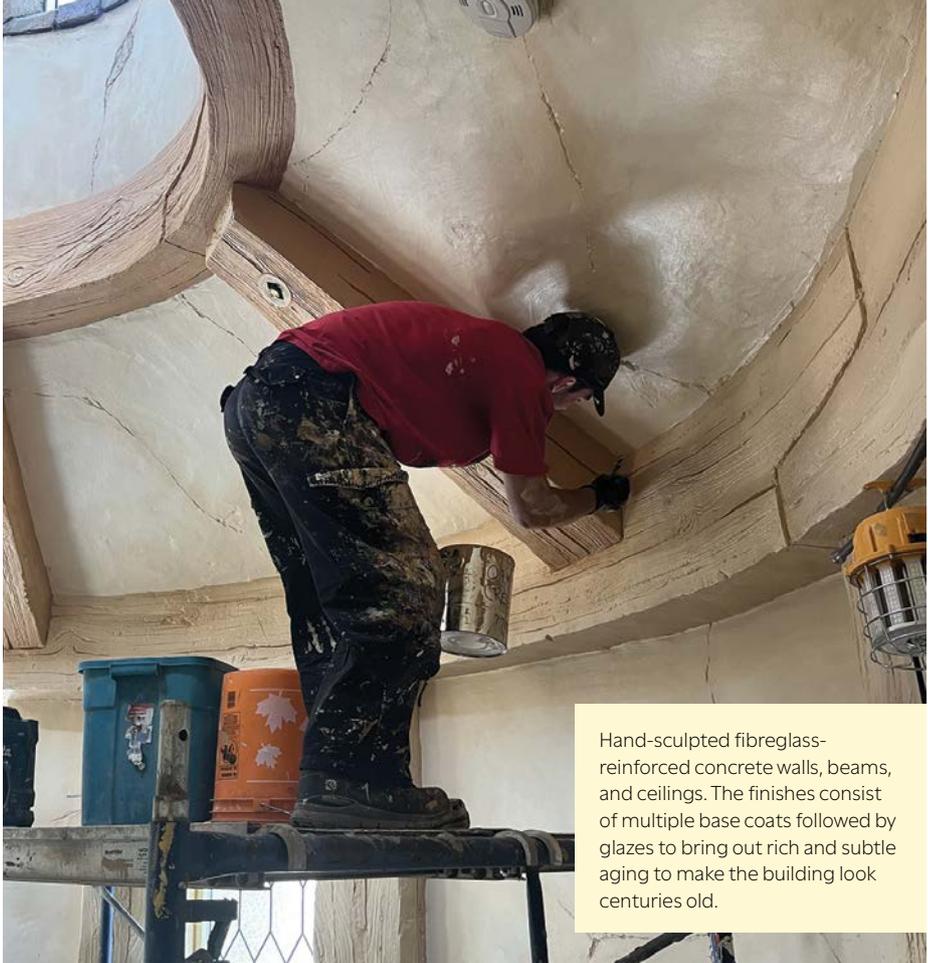
Peter and his son, Henry, hang the Copper Crown crest over the outdoor fireplace.

## From orchard to site

Imagination Corporation operates on a small acreage in Chilliwack, British Columbia. When a portion of a defunct hazelnut orchard next door became available, Peter and Hailey snapped it up. This would be the ideal location in which to realize their dream. We designed three unique suites, each with about 55.7 m<sup>2</sup> (600 sf) and another 55.7 m<sup>2</sup> (600 sf) of private garden. Zoning was applied for, plans were drawn, engineers engaged, and official approval was garnered. That process took about six months. It took a further eight months for a variety of contractors to install the underground services and build the basic building shell. It didn't yet look like anything like what Peter and Hailey had imagined.



A sculpture of Temperance Longbottom, who is seated on a Roman column, is integrated with surrounding vines.



Hand-sculpted fibreglass-reinforced concrete walls, beams, and ceilings. The finishes consist of multiple base coats followed by glazes to bring out rich and subtle aging to make the building look centuries old.



## Experience Gfp Smart Finishing Technology!

Enhance your finishing process with the **GFP 663TH, a powerful 63" wide format top heat laminator.** Designed for speed and precision, it ensures flawless lamination on even the most challenging materials.

**Key features include:**

- Digital touchscreen interface
- Electronic gap adjustment
- Operator warning alerts
- Swing-out Quick Grip shafts
- Built-in side slitters



**Boost productivity and achieve consistent, professional results.**

For more information or to see the GFP 663TH in action, visit our virtual showroom at [gfpartersllc.com](http://gfpartersllc.com).



A private fireplace flanked by Viking-age relics, stone obelisk sections, and a rune stone said to have been found in the lost city of Atlantis.



The suite is breathtaking. A domed mural, greater than 6.09 m (20 ft) high, greets guests alongside detailed theming throughout. Guests often state that due to this attention to detail, a two-day stay is not enough to fully appreciate this experience.



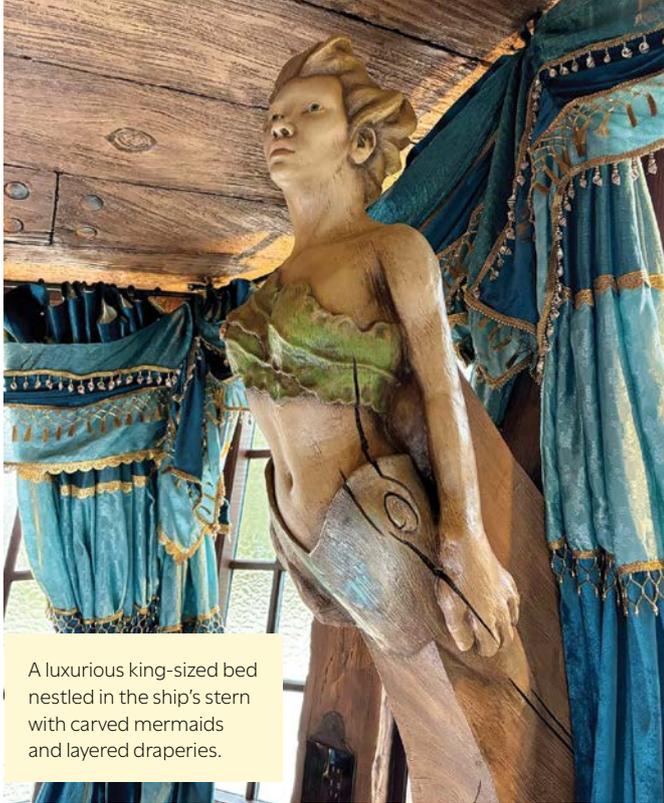
Antique fixtures, furniture, and detailed tile work with rich colours are seen throughout the suite.

As the outside contractors laboured, our crew began fabricating key elements of the building that were craned into place as the structure went vertical. These elements included multiple towers, the giant ship's stern, and curved roofs. We also started designing and fabricating the elaborate exterior and interior sign system, the one-of-a-kind doors and gates, and the numerous features scattered inside and out of the suites. Every element we built was in service of the stories we were telling. These were all constructed in our workshop next door, then transported onsite and installed as needed.

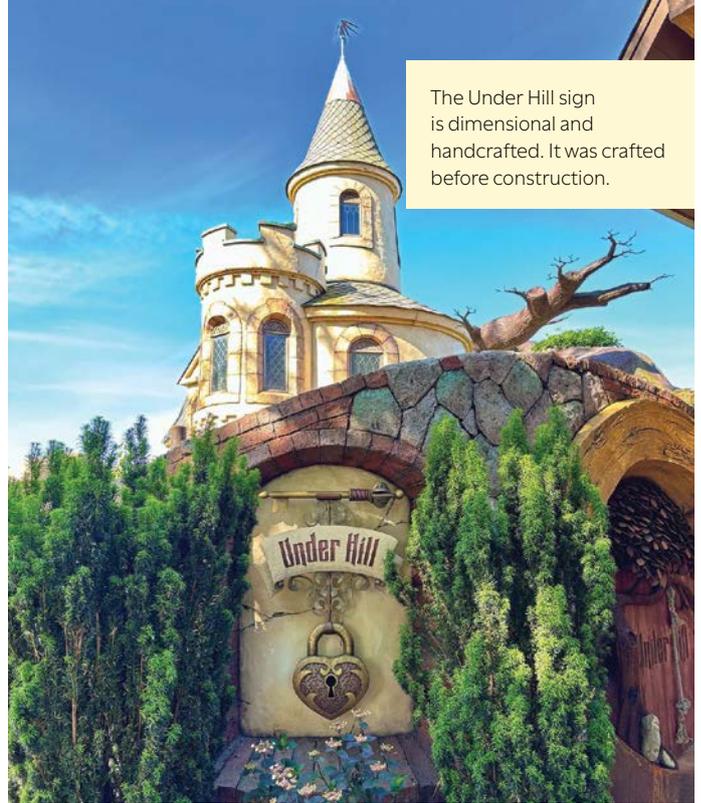
In the spring of 2019, the contractors had finished taking the building framework to the lock-up stage. Our talented crew took over from that point, transforming every square inch into a magical fairytale. We used the same techniques we had developed for our sign and theme park work.

### Every magical detail

Being a personal passion project, we understood it would take much longer than most projects in our shop. We had to fit this work on the Inn around our paying projects. Save for door handles, plumbing fixtures, and mechanical components, almost everything is custom-designed and fabricated. The first task was to finish the exterior, which took nearly three years.



A luxurious king-sized bed nestled in the ship's stern with carved mermaids and layered draperies.



The Under Hill sign is dimensional and handcrafted. It was crafted before construction.

Artifacts—like this mask—were installed to support suite storytelling.



Quilted draperies designed by Janis Sawatzky to fit irregularly shaped windows.



## Built for Sign Shops. Backed by Innovation.



Tekkalaser



Tekkabend NF



Tekkabend EX

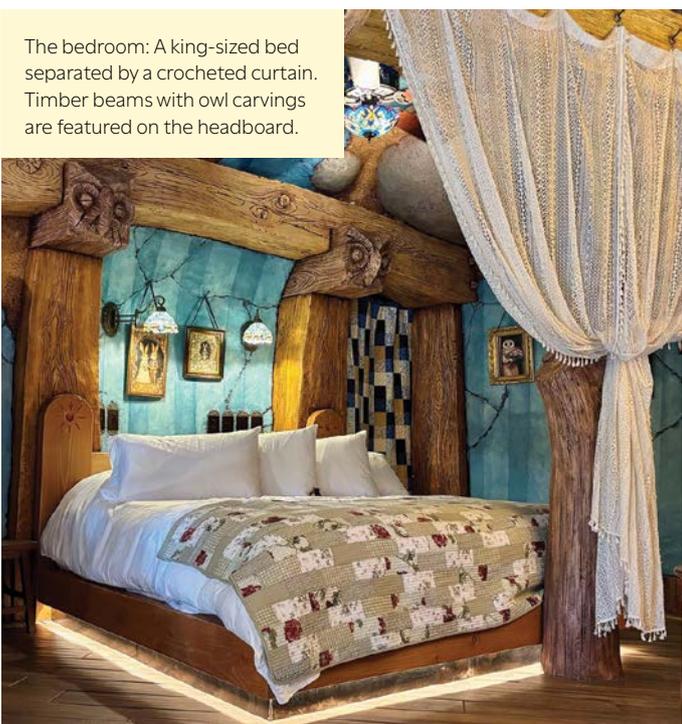


Tekkabind

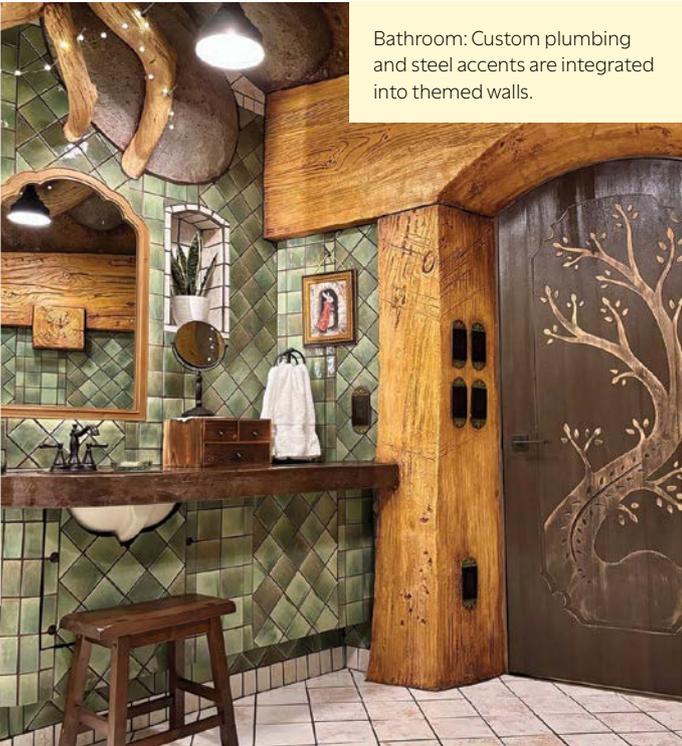
Tekkaform Solutions Inc. | [www.tekkaform.com](http://www.tekkaform.com)



The Under Hill Suite required extensive overhead finishing.



The bedroom: A king-sized bed separated by a crocheted curtain. Timber beams with owl carvings are featured on the headboard.



Bathroom: Custom plumbing and steel accents are integrated into themed walls.

### North Star Suite: A ship of wonder

When it was too cold to work outside in the winter months, we worked on the interior of the North Star Suite. Every element of construction was guided by the story we had written for the suite:

*“Legend has it that the North Star was once the home of Captain Temperance Longbottom. There are many tales of her adventures aboard her ship, the Avallana. It is said that Temperance once discovered a pirate lair filled with wonders from lands of myth and fairytale. She then set out to return these curiosities to their proper homes. However, the North Star still holds a handful of relics of uncertain provenance.”*

Sculpted from a wide variety of materials, every detail serves the magical story. Our crew hand-sculpted stone and brickwork, metalwork, plaster details, big timbers, and artwork scattered throughout the suite. The landscaping was accomplished by the Imagination Corporation team, led by Rebecca Sigaty (my daughter). Rebecca also co-ordinated the interior finishing details and manages the Hazelnut Inn to this day.



On June 1, 2024, we held our first grand opening and open house with more than 1,400 people waiting in line to get a peek inside. The next day, we welcomed our first guests to the Hazelnut Inn. Reviews were positive, as there is nothing this Inn can be directly compared to.

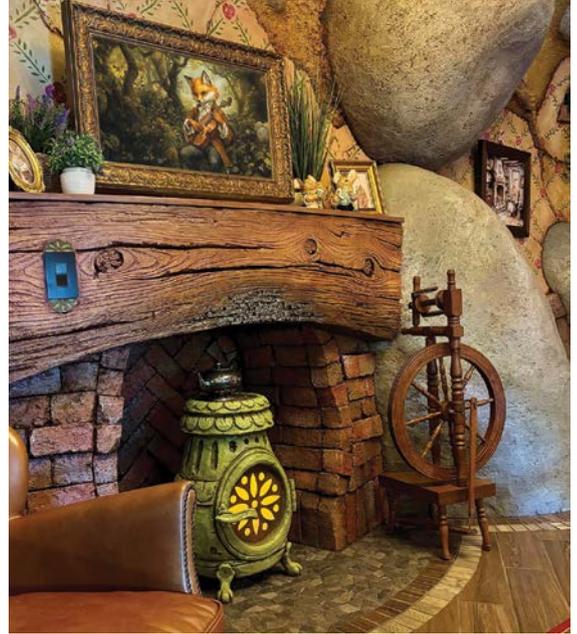
### Under Hill Suite: Hidden magic

Meanwhile, we continued work on the Under Hill Suite. Again, every square inch was hand-sculpted to tell a unique story:

*“According to local folklore, the Under Hill has been in old Mister Burrows’ family for generations. Tucked away behind the walls of its private garden, this little gem is as grand as they come.”*



Bathtub: An underground soaker tub is nestled into an underground nook.



Fireplace: While modern in function, the features appear to be antiquated. The potbellied stove glows with a “fire” inside. However, guests who study the fireplace mantle will notice the slightly charred timber, which is carved from concrete and painted exquisitely. The photo on the mantle is a hidden television for guests.



Every square inch of the suite is lavished with detail. The twisted roots of the giant tree on the hill above go through the ceiling and appear to be holding it up. Warm colours, wood wainscoting, hand-painted wallpaper, and Tiffany lighting are prominent features.

## 7 Industry Problems

- Permit delays
- Unclear installation details
- No industry standards = inefficiency
- Slow invoicing hurts cash flow
- crew time

From chaos to clarity.

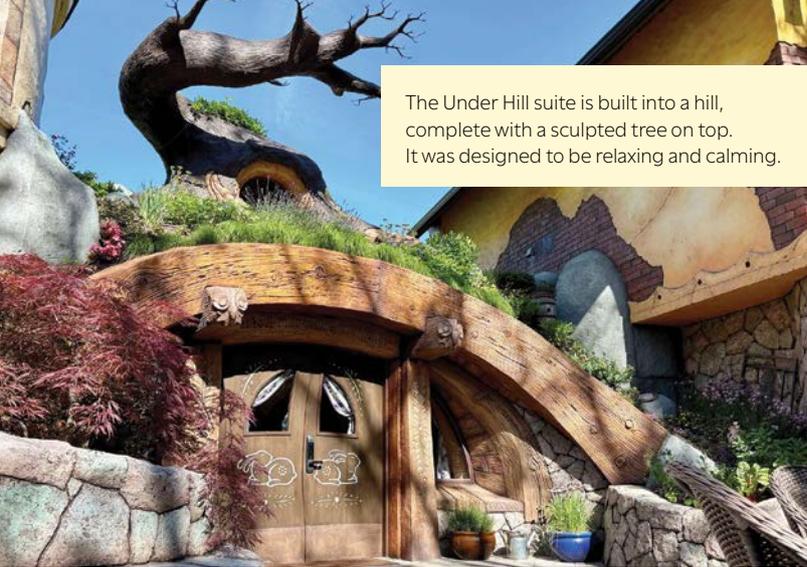


# SIGNAGE DETAILS

Resource Hub

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





The Under Hill suite is built into a hill, complete with a sculpted tree on top. It was designed to be relaxing and calming.



The garden door opens to a secluded suite interior. An adventure awaits.



Each suite aims to be a romantic getaway. This suite features a 55.7 m<sup>2</sup> (600-sf) garden with a water feature and an outdoor fireplace with seating.

Our talented crew welded miles of hand-formed steel pencil rod to form the twisted root armature. Diamond lath was then painstakingly tied to the frame, and fibreglass-reinforced concrete was troweled on and carved to look like wood. Our painters glazed the result to complete a room unlike anything else. Even the wallpaper is hand-painted. The Under Hill opened a year after the North Star Suite.

### Copper Crown Suite: The castle dream

The third and last suite, the Copper Crown, was next. This is the castle idea that inspired the project. It too has a special story:

*“According to local legend, the Copper Crown is the ancestral home of an ancient line of aristocrats. In addition to being peers of the realm, they were renowned orchardists, librarians, and even (according to one telling) dragon riders.”*

The Copper Crown took inspiration from the fanciful castles of Europe, constructed of heavy timber and giant stonework. The suite is largely hand-sculpted from fibreglass-reinforced concrete. Starting at the ceiling, we gradually removed scaffolding as we worked down. Every detail, from ventilation vents to fixture mounting plates and handrails, is custom-fabricated. The suite’s grand opening is scheduled for June 6, 2026, with bookings already extending beyond that date. ●

The garden gate features a welded steel tree with rocks embedded in the twisted roots sourced from the local river. It also features hundreds of feet of linear welds and more than 250 plasma-cut steel leaves. It is complemented by a curved wood timber frame and colourful rockwork (all of which was hand-sculpted).



*Dan Sawatzky is the founder and creative force behind Imagination Corporation, based in Chilliwack, B.C. Imagination Corporation specializes in the design and construction of custom architecture, immersive photo ops, and one-of-a-kind dimensional signs. Blending state-of-the-art tools with old-world craftsmanship—and a healthy dose of imagination—the team creates environments designed to spark delight, wonder, and more than a few double-takes. Sawatzky is best described as a visual storyteller extraordinaire.*



# SIGN EXPERIENCE CANADA 2026

SEPTEMBER 16 - 18, 2026 | CALGARY

## SEC 2026 Goes West. Are You Coming?

### What to Expect

**CONNECT**

Don Morgan Golf Tournament

Dedicated exhibitor time with key decision-makers

**CREATE**

Dynamic Opening Keynotes

Best of Canada's Sign Industry Awards Gala

**ELEVATE**

YPN Leadership Conference

Targeted speed-networking sessions

Engaging, locally inspired activities



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

Thank You to our Sign Experience Canada Sponsors



# Then and now: The wrap evolution

By Andrew David



No single part of the industry is developing in isolation anymore. Every breakthrough influences the next, and that shared momentum is what keeps pulling the entire wrap world forward.

Photos courtesy Burke Group of Companies

If you have been involved in the vehicle wrap world for a while, you already know how different things feel compared to the early days. In the past, wraps were exciting, but also unpredictable and could be very frustrating at times. The materials didn't always behave the way you wanted, printers would be inconsistent even between two of the same model, and installers had to figure things out through trial and error, resulting in long nights and a pile of wasted material. Looking at where things are now, it's amazing to see how far the industry has come. Wraps today are highly engineered products supported by advanced chemistry, consistent printing, better adhesives, and an installer community that drives real-world change. All these pieces have evolved together, and that's part of what makes the wrap industry feel so different and more advanced today.

One of the most significant areas of change has been the films themselves. Modern cast films from companies like 3M, Avery Dennison, and ORAFOL are much more flexible,

predictable, and stable than older materials. If you ever wrapped something in the early 2000s, you might remember fighting the material more than anything else. You would stretch a film into a deep pocket or around a curved panel, feel like you nailed it, and then watch it slowly creep back toward its original shape. Imperfections were tolerated even with seasoned installers because, at that time, the technology available was not meant to conform to the different shapes and recesses of a vehicle. Those issues came from the way films were cast and the other additives used at that time. When installers heated and stretched it, that tension reactivated later and pulled the film out of place.

## Modern-day wraps

### Films

Fast forward to today, newer casting processes allow manufacturers to create films with a much more consistent molecular structure. This creates a film that stays where the installer puts it.

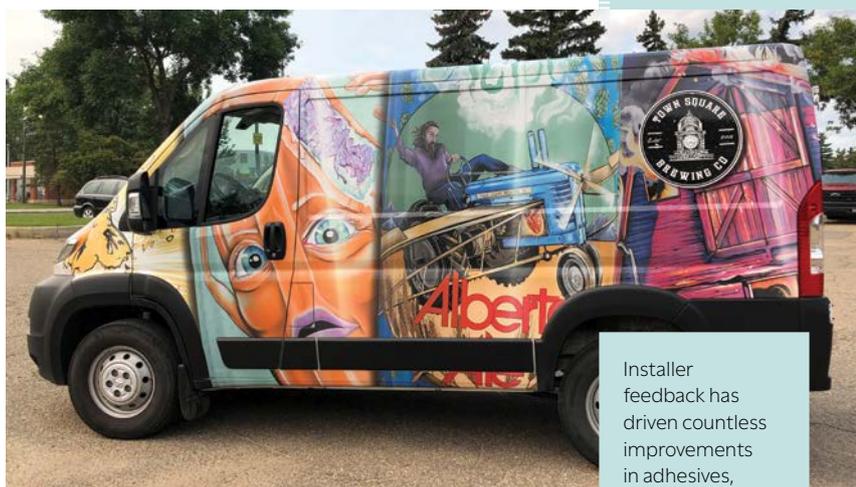


Shrinkage has also improved dramatically. Early wrap films could shrink several millimetres over time, especially when exposed to heat cycles. This caused edges to lift and printed designs to warp. Now, manufacturers use resins that cure more evenly and carry far less internal stress—resulting in films that maintain their shape better and hold clean edges longer. For installers, this means fewer callbacks, fewer reworks, and more confidence on tricky surfaces. And for customers, it means wraps last longer and look better throughout their lifespan.

Another improvement is how modern films tolerate stretching without ruining the finish. Older gloss films dulled easily, matte films could get shiny, and metallic films lost their depth if stretched too far. New films hold colour and texture even under higher elongation. It's not perfect—there are still limits—but installers now have more freedom to push the material into deeper channels or around sharper curves. This is important because modern vehicles are far more sculpted than they used to be. Cars, trucks, and especially electric vehicles (EVs) have sharper angles, deeper recesses, and more dramatic contours. Good films today are built to handle that complexity.

#### Adhesives

Adhesive technology might be one of the biggest reasons installations are smoother and faster than they were years ago. Micro airrelease adhesives, with their built-in channels, let trapped air escape easily during installation. Before this, installers often spent vast amounts of time pushing bubbles around or lifting and resetting large panels. Now, the film practically helps you lay it down. The adhesive systems used today also offer controlled tack, meaning the vinyl doesn't grab aggressively the second it touches the surface. Installers can slide and adjust pieces before applying firm pressure to lock them into place. Modern adhesives are manufactured to respond predictably to heat, which helps installers finish jobs with confidence. Fleet work primarily benefits from this because uniform bonding strength across dozens of vehicles is crucial for maintaining consistency and durability.



Installer feedback has driven countless improvements in adhesives, backing liners, film memory, and heat response.



#### Printing tech

Printing technology has grown right alongside film and adhesive improvements. Printers today are more precise, produce cleaner detail, and offer much better colour consistency. In the early days, it was common for printers to drift in colour output across long runs, requiring constant adjustments. Now, raster image processor (RIP) software and profiling tools give shops control that didn't exist before.

Ink chemistry has advanced, too. Early inks would often crack when installers stretched the film around curves due



Even with all the material science and technological improvements, installers remain the heart of the industry.



to their low flexibility. Modern inks, especially latex and eco-solvent formulations, are built to stretch with the vinyl. Faster curing also helps shops work quickly. Latex inks cure almost instantly at high temperatures, while eco-solvent inks off-gas faster than older formulas. That means installers can laminate and install sooner without worrying about solvent bubbles, resulting in quicker turnaround times or those moments when a quick reprint to meet deadlines is needed.

### The making of a skilled installer

Even with all the material science and technological improvements, installers remain the heart of the industry. They're the ones who test these materials in real-world environments with different variations in temperature, cleanliness, and space. Manufacturers rely on installers to push the limitations of new advancements in films and ink chemistry. Installers figure out what works and what doesn't, which techniques make the material too far, and which tools give the best results. They help identify issues like uneven tack, unpredictable stretch, or poor heat recovery that manufacturers might not catch in controlled testing. That

feedback has driven countless improvements in adhesives, backing liners, film memory, and heat response.

Certification programs reinforce this collaborative cycle. Programs from 3M, Avery Dennison, ORAFOL, and others help installers learn the technical reasons behind film behaviour. Installers come out of these programs more skilled and better informed. At the same time, manufacturers benefit from receiving constructive feedback that helps shape the next generation of films. This back-and-forth collaboration between installer and manufacturer is one of the biggest reasons the industry has grown so quickly.

However, the most interesting part of the modern wrap industry is perhaps how connected everything has become. Ten or 15 years ago, improvements in film might have happened completely separate from whatever printers or adhesive companies were doing. A new film might come out, but the printers weren't advanced enough to absorb ink consistently. Today, the industry works almost like an ecosystem where every improvement automatically pushes another part of the industry forward. When one piece evolves, everything else shifts with it almost instantly. Better



films require better inks because installers can now stretch the film deeper into a panel, and the ink has to stretch with it without cracking. And when inks become more stretchable, film manufacturers start engineering topcoats that hold colour more evenly under that extra stress.

Then installers step in as soon as they see what the new materials and inks can handle; they develop new techniques that never would have worked in the past. Things like aggressive triangler tension methods, pre-stretching bumpers in one piece, and deepchannel bridge techniques. When installers start pushing limits like that, they send feedback right back up to the manufacturers. That feedback drives the manufacturers into another round of innovation, which causes the cycle to go around again.

### A connected evolution

You can see this ecosystem effect in all kinds of real-world examples. When Avery Dennison released its Supreme Wrapping Film with lower memory and smoother liners, printers like HP and Roland had to adjust International Colour Consortium (ICC) profiles because the ink was sitting differently on the new topcoat. When 3M released the 2080 series with a more compliant cap layer, installers started doing entire bumpers in one piece more consistently, which then forced adhesive chemists to improve bonding strength along extreme curves. When greatdetail commercial wraps became more common, shops needed faster production without losing colour accuracy, so printer companies introduced variable dot technology to sharpen edges without banding. And when latex printers got fast enough for same-day print and install workflows, film manufacturers had to make topcoats that could accept latex ink while still stretching cleanly without cracking. It's all connected in a way that wasn't happening before.

The improvements feed into each other in a cycle that keeps raising the bar for all industries involved. This ecosystem effect is one of the biggest reasons the wrap



industry evolves as fast as it does. No single part of the industry is developing in isolation anymore. Every breakthrough influences the next, and that shared momentum is what keeps pulling the entire wrap world forward, year after year.

This connected evolution has also changed the economics of wraps. Colourchange wraps used to be a premium service that only a small group of customers even considered. Today, wraps have become far more mainstream. People choose wraps for personalization, paint protection, or simply because they want to change the look of their vehicle without committing to a permanent paint job.

For fleet operators, the benefits are even bigger. Wraps offer consistent branding across vehicles, quick turnarounds, and easier removal when designs or branding change. Vehicles spend less time off the road, which translates directly into operational savings. Wraps also offer design flexibility that paint cannot match.

No single improvement stands alone. When materials get better, printing improves. When printing improves, installation standards rise. When installers push the limits, new materials are engineered. This ecosystem effect makes each part of the industry a force that drives the others forward into the future. ●

*Andrew David is the production manager at Burke Group of Companies.*

# The future of the storefront

How AI and real-time feedback transform digital signage

By Nico Manalo

**F**or decades, the primary goal of out-of-home (OOH) advertising and physical storefront signage was simply to broadcast a message to as many people as possible. From traditional printed posters to the introduction of high-definition digital screens, the technology has evolved rapidly, but the communication has remained strictly one-way.

Today, that paradigm is shifting entirely.

Modern consumers no longer make purchasing decisions based solely on a branded graphic or a clever marketing slogan. They rely heavily on social proof. They check their phones for star ratings, read peer reviews, and look for authentic validation before they even decide to walk through a door. Currently, the most valuable asset a brick-and-mortar business possesses is its online reputation. Yet, historically, that reputation has been completely invisible to the pedestrian walking right past the physical storefront.

By integrating artificial intelligence (AI) into digital signage, the industry is finally bridging this gap. We are entering an era where digital displays are no longer just static image carousels, but dynamic, real-time trust-building engines.





By embracing AI, the industry can offer business owners an active, intelligent communication system that turns their hard-earned online trust into immediate, physical walk-ins.  
Photo © Blackboard373/courtesy Dreamstime.com

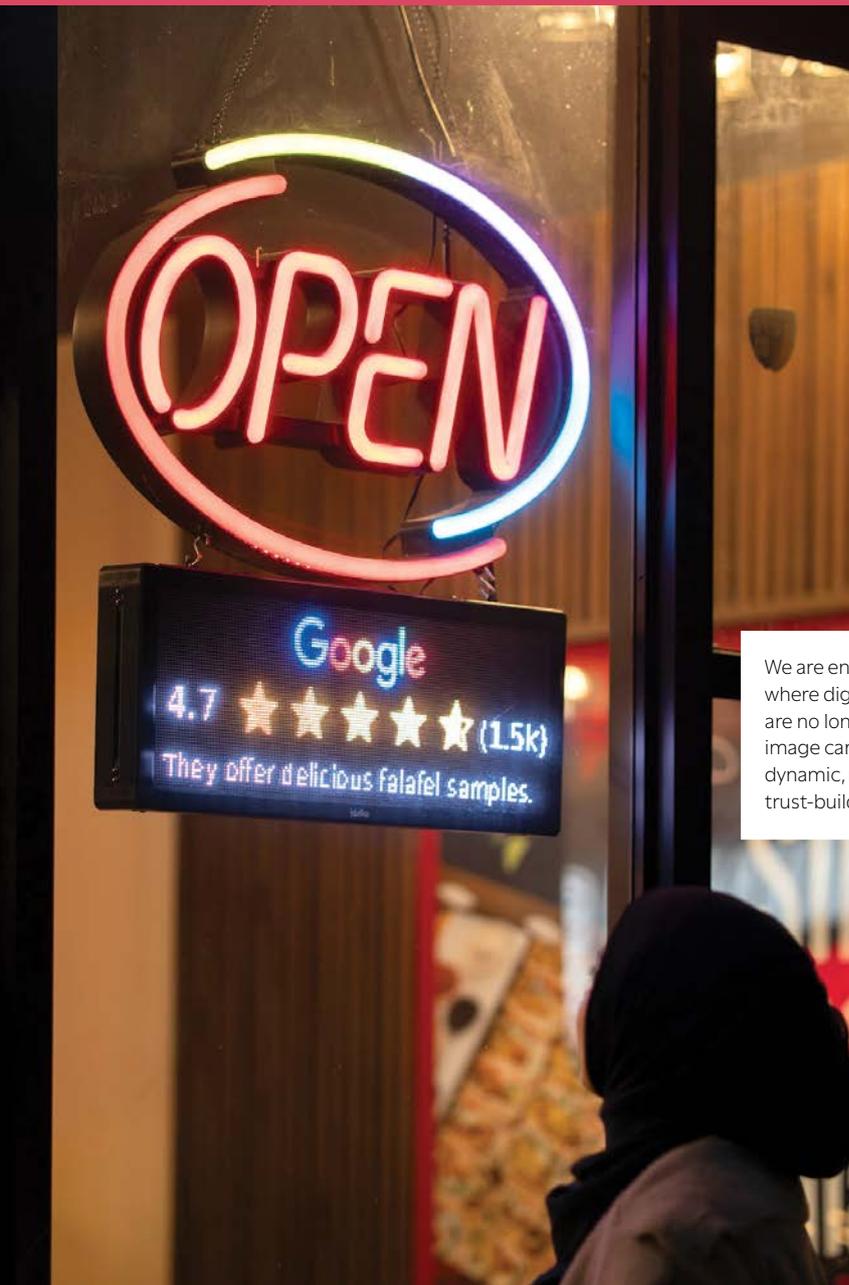
Instead of a human manually sifting through various review platforms to find the best customer quotes, AI algorithms can automatically ingest a live feed of feedback.  
Photos courtesy Intellino

### The shift from static advertising to dynamic trust

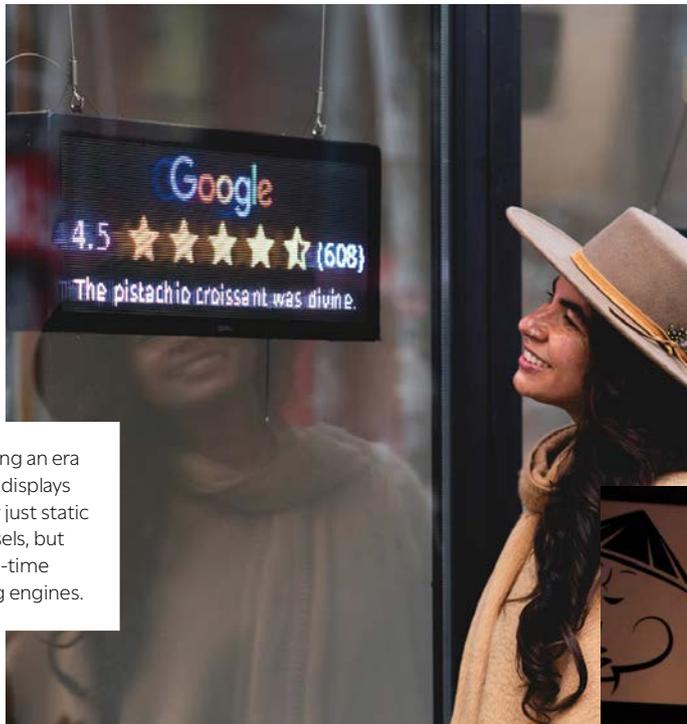
In the past, updating a digital display with positive customer feedback was a tedious, manual process. A marketer or store owner would have to design a graphic, export it, and push it to a media player. By the time the review hit the

screen, it was already weeks old and lacked the authentic feel of a live digital ecosystem.

The modern consumer demands real-time authenticity. When a restaurant, retail shop, or service provider can broadcast their live online ratings directly to the street, they fundamentally change the nature of their signage. It stops



We are entering an era where digital displays are no longer just static image carousels, but dynamic, real-time trust-building engines.



being a mere advertisement and becomes a live community endorsement. The display acts as a transparent window into the experiences of hundreds of past customers, instantly establishing credibility with whoever is standing on the sidewalk.

### The role of AI in real-time communication

The true breakthrough in this space is not just the physical hardware, but the intelligence running behind the glass.

AI is what makes this real-time communication possible at a commercial scale. Instead of a human manually sifting through various review platforms to find the best customer quotes, AI algorithms can automatically ingest a live feed of feedback. The AI actively analyzes the sentiment, filters out irrelevant or inappropriate content, and summarizes long paragraphs into punchy, highly readable quotes designed specifically for pedestrians walking by.

This means the digital display is constantly refreshing itself with the absolute best, most relevant social proof, completely autonomously. The signage reacts to the business's real-world performance in real-time, keeping the messaging relentlessly fresh without requiring any daily manual input from the business owner.

### Converting social proof into foot traffic

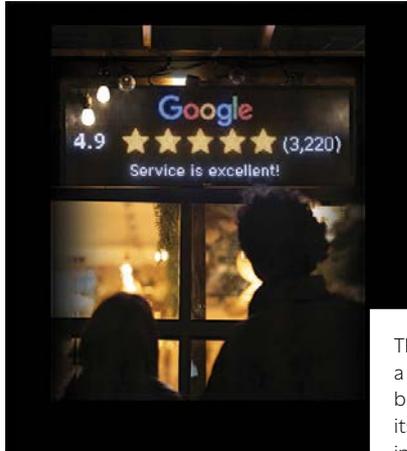
Ultimately, the goal of any storefront innovation is to drive tangible revenue. Integrating AI-driven social proof into window displays capitalizes on a very powerful psychological trigger: the safety of the herd.

When a pedestrian is choosing between two adjacent businesses, a static promotional poster does very little to sway them. However, a high-brightness commercial display actively broadcasting that hundreds of locals have highly rated the establishment creates an undeniable gravitational pull. It captures the consumer exactly at their moment of decision and entirely removes the friction of them needing to pull out their smartphone to research the business and its competitors.

This intelligent, feedback-loop approach to OOH displays is actively proving to drive significant, measurable lifts in foot traffic across the retail and hospitality sectors.

### The road ahead for the signage industry

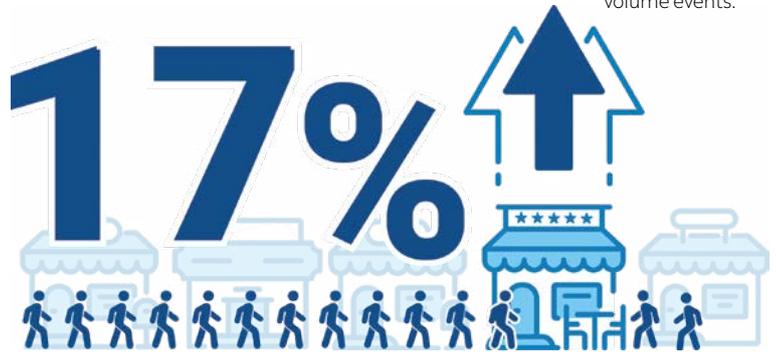
As we look to the future of the Canadian signage landscape, the physical hardware will undoubtedly continue to get



The most valuable asset a brick-and-mortar business possesses is its online reputation. By integrating AI into digital signage, the industry is bridging this gap.



Locations using Intellino's Signamic, an AI-powered digital display, in Toronto showed a 2-5 per cent increase in average daily foot traffic, with a 17 per cent spike during high-volume events.



thinner, brighter, and more weather-resistant. But the true, transformative value for our clients will lie in the software integration.

By embracing AI, the industry can offer business owners far more than just a screen. We can offer them an active, intelligent communication system that turns their hard-earned online trust into immediate, physical walk-ins. The future of the storefront is no longer just about being seen. It is about being believed. ●

*Nico Manalo is chief marketing officer at Intellino.*

# Cracking the wrap code: Prep and post-care strategies



By Jon Cruz

**W**hen it comes to wrap installations, we almost always focus on the installation process itself, but we rarely talk about—or give proper importance to—what happens before applying the graphic and what happens right at the end, when the vehicle is fully wrapped. In this article, let us look at the things that *can* go wrong.

To better understand what we're talking about, let's break down the process and stages involved in a vehicle wrap:

Planning → Design → Production → Preparation → Installation → Post-Heating → Inspection and Post-Care.

In this article, we will focus on two specific stages, preparation and post-heating. But first, let's briefly review all of them.

## Planning

During this stage, decisions are made with the client to determine the scope of the wrap. Some of the key decisions made during this stage include:

- **Budget:** Depending on the client's budget, the team will determine which proposal is most suitable.
- **Coverage:** Is the wrap partial or full? The outcome of this decision will determine the square footage of the project.
- **Turnaround time:** It is important to determine how much labour and how many working hours will be required.
- **Wrap lifespan:** Depending on the desired life expectancy, the film and laminate are determined. For example, a wrap can be produced using SLX+ with Series 3220; however, if extended durability is required, a polyurethane laminate such as Series V3370 can be used instead. The SLX+ is specifically designed for vehicle wraps and features Arlon's crown jewel FLITE Technology.

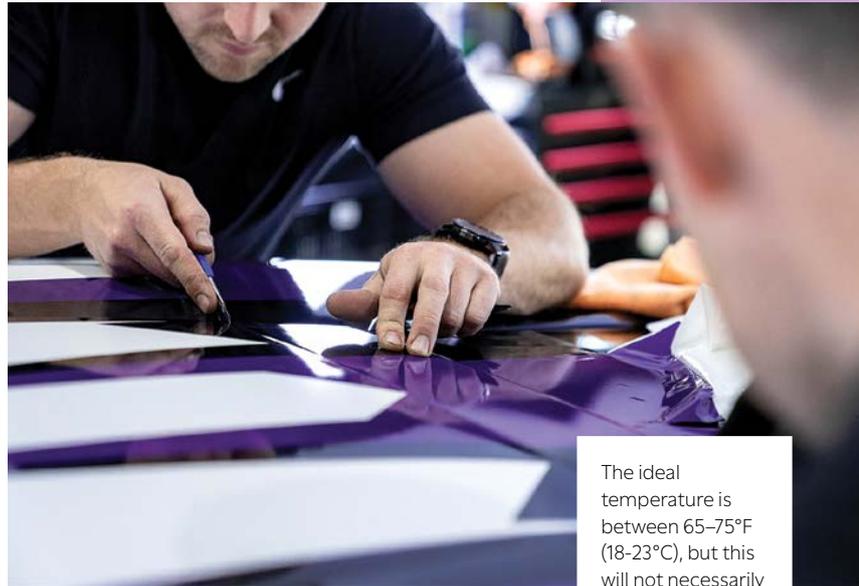
## Design

If you are a designer but not an installer, it is important to understand that you have the ability to define the relationship between. You have the power to make the



The crucial factors for a successful vehicle wrap are what occurs before applying the graphic and what happens at the very end, when the vehicle is fully wrapped.

Photos courtesy Jon Cruz, Arlon



The ideal temperature is between 65–75°F (18–23°C), but this will not necessarily be the surface temperature. For this reason, it is necessary to allow the vehicle to sit in the workspace until it reaches ambient temperature.

### Installation

Topography-based adhesive systems (like SLX+) offer very light initial tack, which allows graphics to float over a substrate until firm pressure is applied. Its air egress system and the effortless liner release, to name a few of the features, increase the speed, efficacy, and quality of your work, making it ideal for large-scale projects, long panels, and solo applications. It allows for virtually unlimited repositioning during installation.

But don't be mistaken—once the adhesive has “wet out,” it becomes extremely strong and reliable. It will stay down into deep channels without the need for primer, and stay tight around rivets, delivering long-term performance you can trust.

### Inspection and post-care

**Inspection:** While it is not necessary to post-heat the entire vehicle, it is highly recommended to inspect the surface using a heat gun and heating the film to around 90–100 F (32–38 C).

What are we looking for?

When heat is applied, any trapped air or areas that were missed while squeegeeing will instantly appear as bubbles, micro-bubbles, or lines. It is important to know that if this occurs, the vinyl should be allowed to cool down before working the bubbles out.

Additionally, it is highly recommended to inspect:

- all edges
- corners
- trimmed areas
- any loose or unapplied vinyl.

installation process either a cakewalk or a nightmare. That may sound dramatic—but it's true! Here are a few tips to help avoid issues:

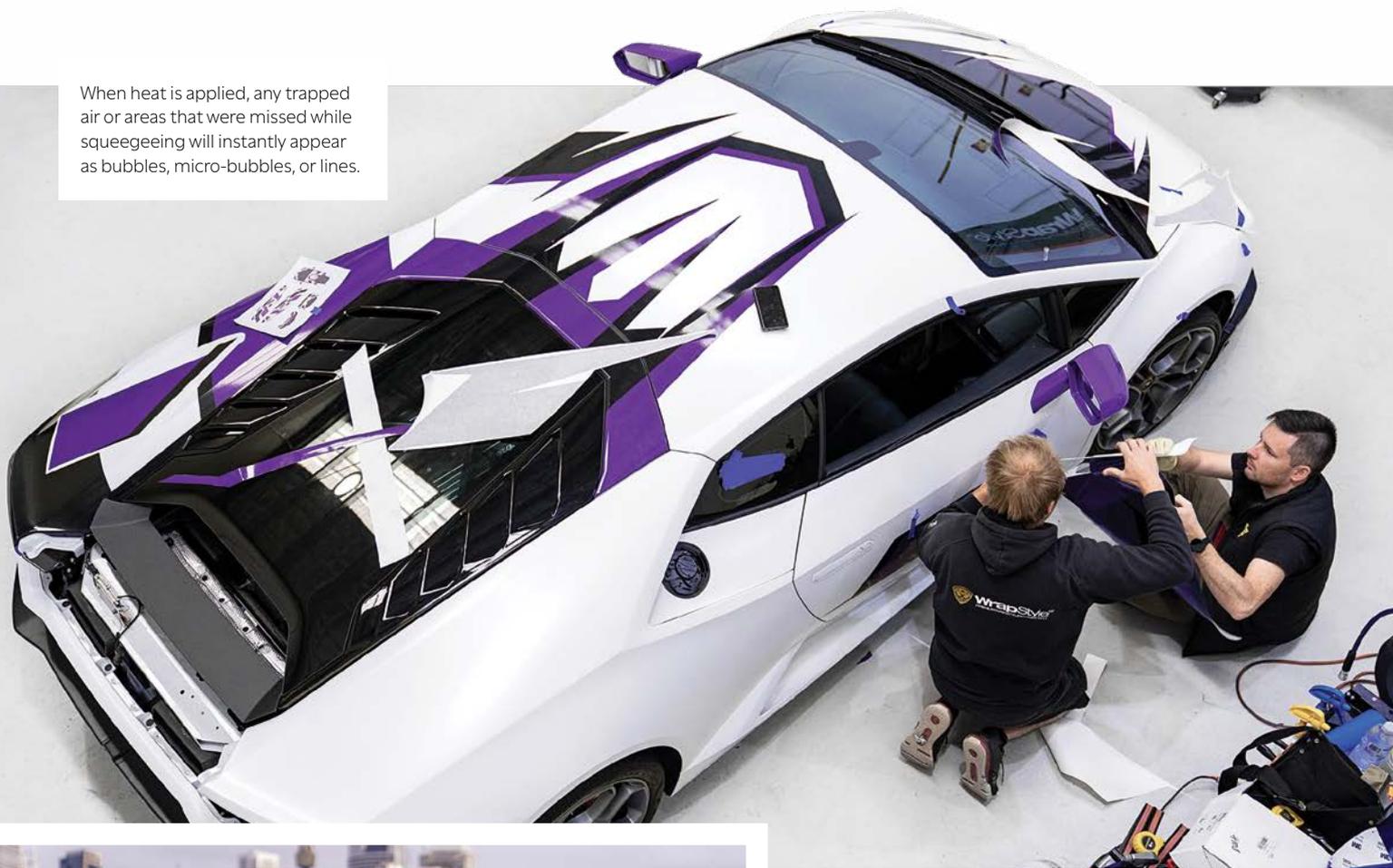
- Keep text away from edges
- Maintain solid colours around door handles and lights
- Work with the natural lines of the vehicle's body
- Use a vehicle outline file for your design, which helps achieve better placement.

### Production

At this point in the wrapping process, we know the installation strategy. Some things to consider include:

- Choosing the correct material
- Using the proper print profile
- Determining the quantity, size, and orientation of panels
- Allowing the appropriate outgassing time before lamination
- Ensuring proper cutting and labelling of each panel, among other factors.

When heat is applied, any trapped air or areas that were missed while squeegeeing will instantly appear as bubbles, micro-bubbles, or lines.



It is important to take your time during the cleaning process and try to reach all crevices and hard-to-access areas of the vehicle. Any dirt or trapped water in these areas could lead to premature failure of the wrap.



## Post-care

It is best to wash wrapped vehicles once every two weeks to maintain surface cleanliness. Wash the vehicle in the shade or avoid washing the vehicle while the body is hot or under direct sunlight. Using a soft sponge or a non-abrasive cloth, hand-wash the wrapped vehicle with car wash solution. Rinse off with water, then dry with a synthetic shammy or low-microfibre fabric. Gentle wiping of sensitive areas such as door handles, moldings, mirrors, and seams is highly recommended. When possible, store the vehicle in a garage or shaded area to reduce extended outdoor exposure.

Now, we can focus on what is an important stage in installation: **Preparation and post-heating.**

## Preparation

**Workspace cleaning:** Cleaning the workspace is extremely important. We must remember that when the liner is removed, it can generate some static, which may attract dust or dirt particles to the adhesive exposed in the area. There are certain techniques to reduce this possibility, but without a doubt, the most effective one is to keep the floors, walls, and the workspace in general completely clean.

**Temperature:** There are two temperatures that must be kept under control when performing a vehicle wrap: ambient temperature and surface temperature. The ideal temperature is between **65–75 F (18-23 C)**, but this will not necessarily be the surface temperature. For this reason, it is necessary to allow the vehicle to sit in the workspace until it reaches ambient temperature. At this point, a decision should be made as to whether parts will be removed (headlights, taillights, door handles, etc.). If so, this time can be used to carry out that labour-intensive task.

**Vehicle cleaning:** The first step is to ask the customer to deliver the vehicle as clean as possible. Ideally, the vehicle should go through an automatic car wash at least 24 hours in advance, allowing enough time for any water trapped in hard-to-reach areas to fully dry.

Once the vehicle is in the workspace and at the proper temperature, it is time to perform an inspection to determine if there is any agent or coating that could repel the adhesive (wax, oil, grease, etc.).

If so, the cleaning process should be:

**Soapy water → Degreaser → Soapy water → Isopropyl alcohol mixed with water (50/50).**

If the vehicle has an existing wrap or decals that must be removed, and an adhesive remover is required, the process should be:

**Soapy water → Adhesive remover → Soapy water → Isopropyl alcohol mixed with water (50/50).**

If, on the other hand, the vehicle is in acceptable condition and only requires deep cleaning, then only soapy water and isopropyl alcohol mixed with water (50/50) are required.

It is important to take your time during the cleaning process and try to reach all crevices and hard-to-access areas of the vehicle. Any dirt or trapped water in these areas could lead to premature failure of the wrap.

Once the vehicle is completely clean, the next step is to protect all parts we wish to cover with tape (headlights, taillights, door handles, rubber seals, etc.). If knifeless tape is going to be used, this is also the time to apply it in the desired areas.

After following these steps, your application will be much more enjoyable, faster, more efficient, and successful.

However, even once the vehicle is fully wrapped, the job is not finished. There is a key step to ensure the application is completely successful, and that is post-heating and inspection.

## Post-heating

This is an extremely important step. Once the vehicle is fully wrapped, it is essential to ensure that the adhesive achieves a 100 per cent bond with the surface. This process occurs naturally and generally takes about 24 hours, but there is a way to accelerate it using heat.

To perform post-heating, the first thing we need is a heat source. In this case, we recommend using a heat gun and heating the film to a temperature between 200–220 F (95–105 C). Once it reaches the desired temperature, pressure should be applied again by hand with a glove or a squeegee, depending on the area.

## Frequently Asked Questions

### • Why is post-heating so important?

There are four main reasons. We like to use a four-letter acronym to describe and make it easy to remember: SEAR.

**S = Softening** the adhesive, which makes it flow easier and speeds up the adhesion process.

**E = Exposing** any air trapped.



**A = Anticipate** the hottest temperature the film will undergo.

**R = Relieve** stress in some critical areas.

### • Can I use a torch?

Technically, yes (if no other option is available), but it is not as efficient as using a heat gun. This is because, although a torch reaches high temperatures quickly, it is very difficult to control and maintain.

### • Which areas should be post-heated?

All edges, seams, corrugations, rivets, deep channels, and any other stretched areas must be post-heated.

### Should I post-heat the entire vehicle?

No, only the areas mentioned in the previous answer should be post-heated. The rest of the vehicle will naturally achieve a 100 per cent bond over time.

As a side note, we want to add that post-heating should be complemented by proper techniques and should never act as a replacement for them. No amount of post-heating will keep a wrap in place if the film has been overstretched beyond its limits.

Once all steps have been followed, we can be confident that the client will be happy and that the wrap will reach its expected lifespan, looking good and free of issues. ●

*Jon Cruz is a senior digital marketing specialist at Arlon. If you have questions, visit [wrapitright.com](http://wrapitright.com) to schedule a FREE one-on-one video call with Arlon's Tech Solutions team at [wrapitright.com](http://wrapitright.com) or email us at [techservice@arlon.com](mailto:techservice@arlon.com) where we can answer all your questions and ensure that you're set up for success.*

This is a story about showing up, taking responsibility, learning from mistakes, and doing the work.



# On site and on point

## Lessons from my life in installations

**By Kris Voros**

Photos courtesy  
Kris Voros

I want to share some of my background and the lessons I've learned over the course of my career in the sign installation industry. This is not a story about overnight success. It's a story about showing up, taking responsibility, learning from mistakes, and doing the work—even when it's uncomfortable, inconvenient, or unnoticed.

### How it all started

I began when I was just 13 years old, working for my brother-in-law. Because I was small enough to fit into bulkheads, he

brought me along on neon installations. At that age, I didn't fully understand what I was learning, but I knew I liked being part of something physical and real. I liked seeing a sign light up at the end of the day and knowing I had a hand in making it happen.

Those early jobs taught me discipline and respect for the trade. Neon work requires patience, precision, and care. You don't rush it, and you don't cut corners. That mindset stuck with me and became the foundation for how I approached every job afterward.



## Starting my first company at 16

By the time I was 16, I decided to start my own installation company. I didn't have a business plan or investors. I had \$100 for business cards and an old, borrowed van filled with my brother-in-law's tools and ladders. Every day, I drove from shop to shop, walking into sign companies, introducing myself, and leaving a card.

At the time, installers were in high demand. If you were willing to work hard and show up, there was opportunity. Before long, I was busy enough to buy my first bucket truck for \$7,500.

That truck had character. I used to joke that it was "self-cleaning"—there were so many holes in the floor that anything left down there eventually fell out. It wasn't pretty, but it worked, and it represented something important to me: progress.

## Lessons from running a small installation business

Running a small installation company taught me what self-employment really looks like—not the version people talk about, but the reality.

### **The challenges were real:**

- You are fully responsible for finding your own work.
- Trucks, tools, fuel, repairs, and insurance all come out of your pocket.
- Certifications, safety training, and compliance fall on you.
- You do the physical labour yourself.
- You also handle invoices, collections, bookkeeping, and taxes.

Simply put: There is no safety net. If something breaks, gets delayed, or goes wrong, it's on you.

### **But there were positives too:**

- The earning potential was strong.
- I controlled my own schedule.
- I was building something that belonged to me.
- I learned how to be resourceful with limited equipment.
- There was pride in finishing a job properly.

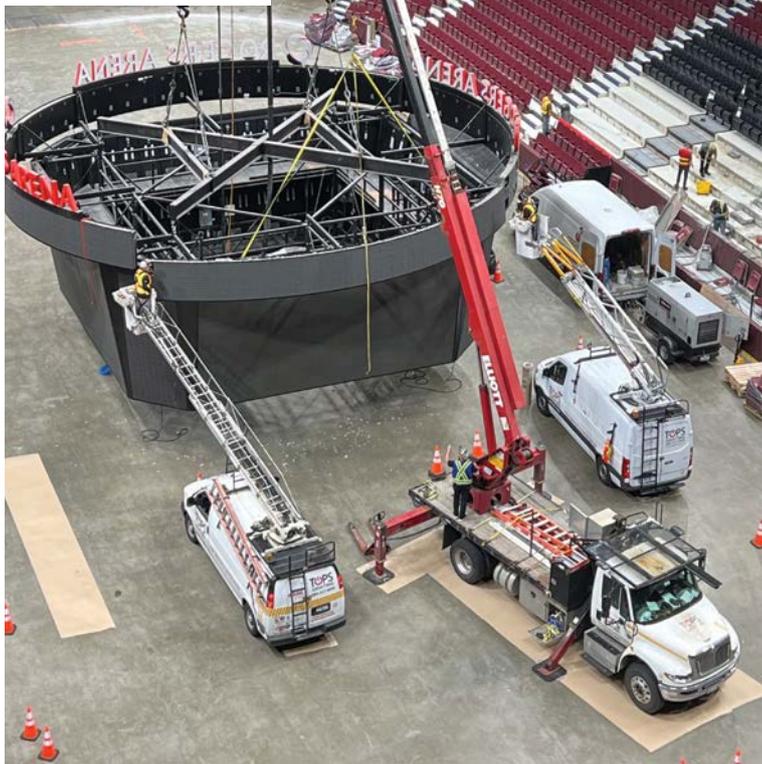
Those years taught me resilience and accountability—two things no textbook can teach.

## Choosing to learn instead of going it alone

At 20 years old, I made a decision that surprised some people. I shut down my company and went to work for a larger installation company. I realized there was more to learn—especially about large-scale projects, teamwork, and systems.

That decision paid off. I learned how to operate within a team, how to co-ordinate complex installs, and how larger companies manage logistics and risk. It also showed me the

The rewards make the work worthwhile: Installing high-profile projects, strengthening the installation community, creating stability for employees and their families, and seeing the tangible results of years of effort.



importance of communication and trust when multiple people are relying on one another to get a job done.

## The job that changed everything

One job truly changed my career. I was asked to install eight signs at Blenz Coffee—overnight, on Christmas weekend. No one else wanted it. I said yes.

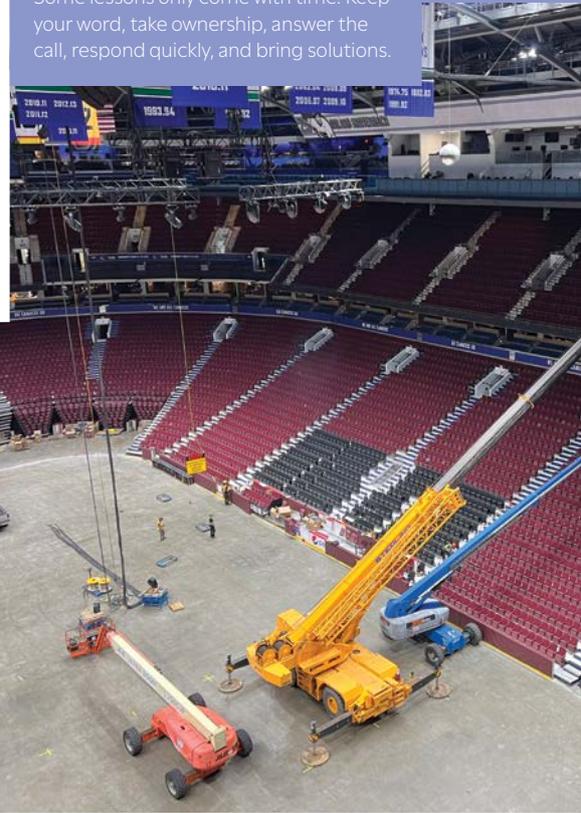
I was used to working alone and taking full responsibility, so I committed to doing the entire job myself. Around midnight, the salesperson, John Lee, stopped by to check on progress. We didn't really know each other, and I think he wanted to make sure the site hadn't been abandoned.

At 8 a.m., he returned and found me just finishing up. I had stayed the course and delivered exactly what I said I would.

A few months later, I was laid off due to a conflict of interest—my brother-in-law, a neon bender, landed a job that the company was bidding on. Because we were related, they let me go.



Some lessons only come with time: Keep your word, take ownership, answer the call, respond quickly, and bring solutions.



A couple of months after that, Lee called me again. He told me to go work at Tops Lighting and offered one piece of advice: "Learn everything you can."

### Growing the business

In 2002, at 24 years old, I started at Tops Lighting as an installer. At that time, the company had four trucks and eight employees. Six months later, Lee purchased the company. When that happened, all management and top installers quit. Overnight, Tops was left with four trucks and five employees, including office staff. Lee made me the shop manager.

We went door-to-door to the largest sign companies we could find. We called every contact we had. We recruited installers wherever we could. We did whatever it took to keep the company moving forward.

It wasn't easy, but we grew Tops Lighting at roughly 25 per cent per year. I treated the business as if it were my own. Over time, Lee recognized that commitment and made me his partner.

Together, we grew Tops Lighting into one of the largest installation companies in Canada, operating nearly 100 trucks and servicing six provinces and territories: B.C., Yukon, Calgary, Alta., the Northwest Territories, Winnipeg, Man., and Ottawa, Ont.

We also built a fly-in service, allowing us to install and service signs in remote locations across Canada.

- Protecting your reputation
  - Handling job overruns and on-site issues
- Every day brings new problems to solve. But those challenges are balanced by meaningful rewards.

### The positives

- Installing large, high-profile projects
- Building a strong installation community
- Providing stability for employees and their families
- Seeing tangible results of years of effort

### What I learned along the way

Some lessons only come from experience:

- If you say you'll complete a job, do everything possible to finish it.
- Work as if the company is your own.
- Always answer your phone. If you don't, someone else will.
- Respond to clients quickly—they have people to answer to.
- Bring solutions, not just problems.

### The realities of running a large installation company

Growth brings its own challenges:

- Managing a large fleet of trucks
- Scheduling and dispatching crews
- Maintaining equipment
- High overhead costs
- Staffing and training
- Keeping certifications current

### A project I'll never forget: Rogers Arena

One of the most memorable projects of my career was Rogers Arena in Vancouver, B.C.

We installed all the LED ribbon boards and the largest LED centre-hung scoreboard in the National Hockey League (NHL). What was supposed to be a two-month project quickly became far more complex. Concert bookings doubled, additional events were added, and the NHL season was scheduled to begin just two weeks after our planned completion.

To make matters worse, the port went on strike, and all materials were stuck in the shipyard. We began removals without having the new product on site, hoping it would arrive on time.

Access was minimal. Due to underground parking and water pipes beneath the ice, the crane could only be positioned in six precise locations—within 304.8 mm (12 in.)—directly over structural columns.

Running a large installation company means balancing growth with constant challenges—from managing crews and equipment to protecting reputation and controlling costs.



When the materials finally arrived, we were already behind schedule. We shifted into another gear, sending 12 installers to work 12–18-hour days. Every week, a concert forced us to fully demobilize, secure the structure, and then remobilize after the event.

We finished the job just two days before the first NHL game. When the completed scoreboard was lifted, you could feel the building flex—but that’s exactly how it was engineered to perform.

To this day, when I attend a game and look up, I feel immense pride in what our team accomplished.

### Final lessons

**Be kind** to your customers—without them, you have no business.

- Do what you say you’ll do.
- Reputation can’t be bought; it must be earned.
- Never poach clients—the industry is small.
- Watch cash flow carefully.
- Don’t let receivables grow unchecked.
- Be cautious with truck payments—cash is best when possible.

The sign industry is one of the few industries where you can drive down the road and see your work. That’s something to be proud of. We need to support one another and keep this industry strong. I am truly thankful for the friendships, partnerships, and lessons I’ve gained along the way. ●



*Kris Voros is the co-owner of Tops Lighting Sign Services and Installation.*



# Gunning for gold

How OOH connects daily routines to the biggest moments in sport

By Marika Gabriel

**T**here was a difference in the air when walking through Toronto in early 2026. The Winter Olympics—complete with surprise medals and dramatic finishes—were often the first thing people talked about as they headed to work or out with friends. While much of the excitement started on TV, its energy carried well beyond the living room, spilling into transit stations, shopping centres, and busy street corners across the country.

For brands, it is these moments that create a rare opportunity to connect with people in ways that feel natural and shared. *Sign Media Canada* caught up with Scott Mitchell, managing director of Vistar Media Canada, to discuss how Olympic excitement translates into real-world out-of-home (OOH) impact, how sponsors shifted the tone of tentpole advertising this season, and why the medium resonates so strongly when Canadians were experiencing the Games together.

***Sign Media Canada (SMC):*** Can you give us some examples of Olympic moments driving national conversation, through opportunities for OOH placements in transit hubs, shopping centres, and urban corridors?

**Scott Mitchell (SM):** The Olympic moments that really drive national conversation are the ones that catch people off guard. Think: a surprise medal win, a breakout performance from a young athlete, or a dramatic late-night finish that everyone's talking about the next morning. These are perfect moments for OOH because Canadians are already out in the world—commuting, shopping, grabbing coffee—and sharing that excitement in real time. Seeing congratulatory messages or celebratory ads on screens feels timely and shared, not forced.

Hockey is another powerful driver of national attention. Games against traditional rivals in the quarterfinals and semifinals create massive spikes in attention, with people gathering before and after games. OOH near transit



OOH plays a key role in carrying the mass reach of global sport beyond the living room and into the real world.

Photos courtesy Vistar Media



OOH reinforces those shared moments when people head out for the day, commute to work, or meet up with friends to watch a game.

stations, malls, and urban centres lets brands show up right where that energy is already happening, and that's where this advertising format really shines. Instead of running one static message for two weeks, brands can align their OOH ads to key Olympic moments, showing up when attention is naturally at its highest and with messaging that is near real-time.

**SMC: How is Olympic sponsorship activity reshaping the rules of tentpole advertising?**

**SM:** Olympic sponsorship in Canada is no longer just about big logos or prestige—it's about being part of the cultural conversation. When familiar brands like Tim Hortons, Sobeys, and Visa enter into an Olympic sponsorship, they change how the event feels. Instead of the Games being associated only with luxury brands, as we've seen with Paris 2024 and sponsors like Louis Vuitton or Dior, they become something that feels more accessible and shared.

Tim Hortons' partnership with Team Canada shows how everyday brands can use tentpole moments differently. Rather than focusing on flashy branding, they tap into things Canadians already care about, like national pride and real athlete stories. This approach makes the Olympics feel closer to home, not distant or exclusive.

This shift is changing the rules of tentpole advertising. These events are less about buying attention and more about celebrating culture and earning relevance. Brands are using the Olympics as a shared moment to participate in, not just a sponsorship asset. Marketers are better learning how to show up in ways that reflect how Canadians actually experience the Games, whether that's watching with family, following hometown athletes, or reliving childhood dreams of competing.

We're also seeing brands lean into the emotion and friendly rivalry that comes with international competition, celebrating national pride without overpowering the

Paris 2024: These major sporting events are less about buying attention and more about celebrating culture and earning relevance.

Photo courtesy Coca Cola Media Center



moment. In Canada, the brands that win aren't the loudest; they're the ones that feel authentic, familiar, and genuinely connected to the experience.

**SMC:** OOH has long thrived on frequency and proximity—how does that advantage evolve during national moments like the Olympics?

**SM:** OOH has always worked because it shows up often, in the right places, and sparks conversation all at the same time. During the Olympics, that advantage gets sharper. With millions of people focused on the same moments, OOH connected to the Games feels immediately relevant and is far more likely to be seen, understood, and talked about.

Programmatic digital out-of-home (pDOOH) lets brands further lean into the strengths of the medium by adjusting creative as events unfold and reaching people along those daily routes and social settings like bars and fan zones. Instead of seeing the same message over and over, target audiences see messaging that reflects what they're actually experiencing in that moment, which makes frequency feel far more impactful.

**SMC:** How can everyday brands—such as grocery, QSR, and telecom—use OOH to bridge daily habits with these cultural moments?

**SM:** For everyday brands, the opportunity isn't to act like an

Olympic sponsor but to stay grounded in real life. People might be watching the Games, but they're still shopping, commuting, and grabbing food as part of their regular routine.

For non-sponsors, DOOH can be a powerful tool to build brand equity by providing an opportunity to tap into fandoms without a significant media investment. Brands can join the conversation and creatively connect with passionate audiences.

OOH advertising lets brands connect those daily habits to what's happening culturally, whether that's a reminder to stock up before a big event, grab a meal on the way to watch, or stream highlights on the go. Because those messages show up while people are already out making decisions, they feel natural and tend to drive real preference or action.

**SMC:** With Canadians historically showing high Olympic viewership, how should advertisers think about OOH's role in reinforcing mass reach?

**SM:** When Canadians tune into the Olympics, they're all watching the same moments but not always in the same place or at the same time. OOH plays a key role in carrying that mass reach beyond the living room and into the real world.

OOH reinforces those shared moments when people head out for the day, commute to work, or meet up with



With millions of people focused on the same moments, OOH that connects to the Games feels immediately relevant and is far more likely to be seen, understood, and talked about.

Photos courtesy PATTISON Outdoor Advertising

friends to watch a game. Seeing consistent messaging across high-traffic environments helps campaigns feel bigger, more present, and harder to ignore. It's mass reach that doesn't stop when the TV gets turned off.

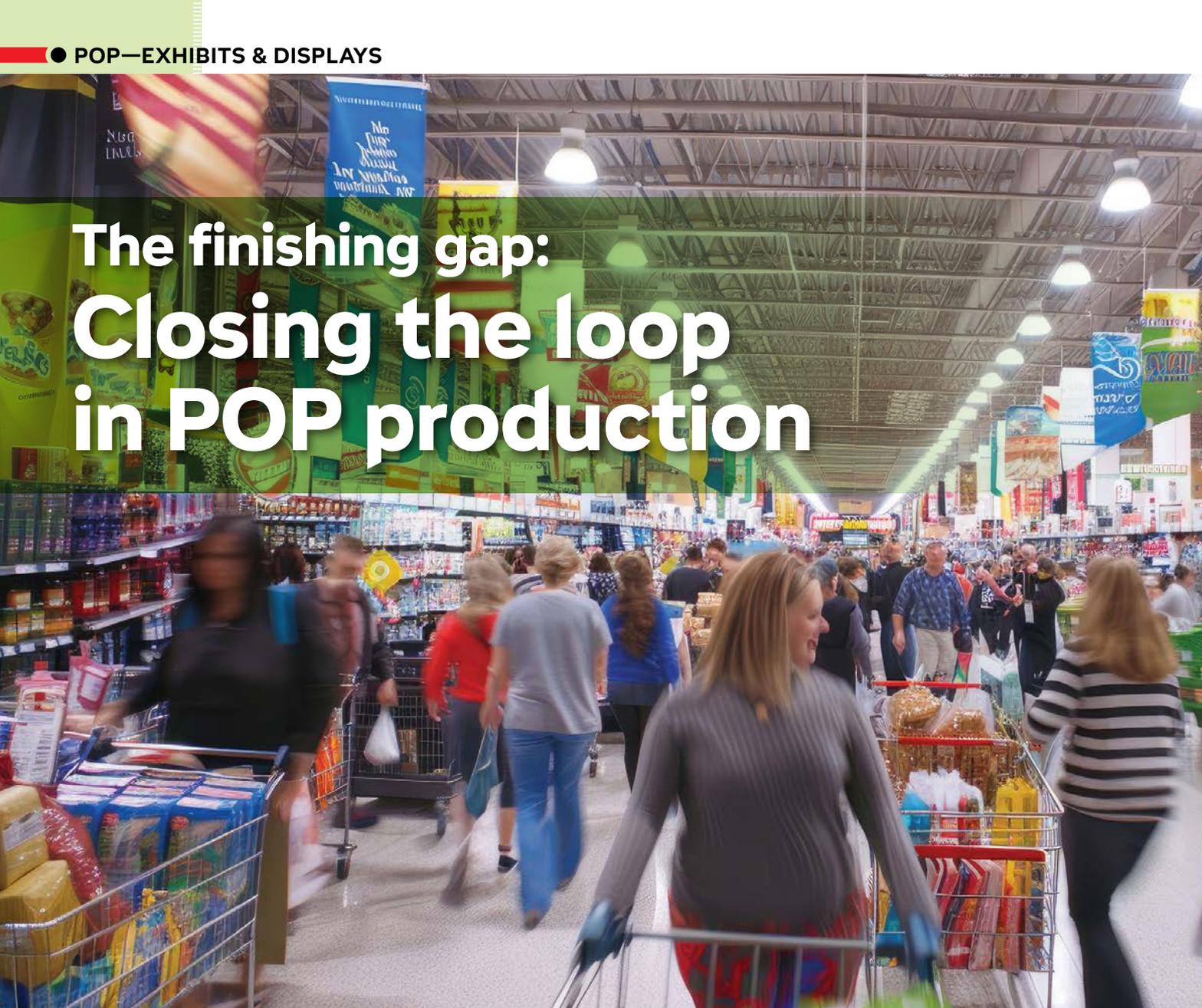
**SMC:** What makes OOH uniquely positioned to deliver attention in a fragmented media landscape?

**SM:** While digital ads compete for attention on phones and TVs, OOH reaches people as they go about their day when they're naturally more alert and present. People may tune out online ads, but they can't "skip" a screen in a subway station or on a busy street they walk every day. That repeated, everyday exposure helps messages stick.

pDOOH makes the medium even more effective by allowing ads to change based on location, time of day, or what's happening in the world—like live sports. This means brands can deliver messages that feel timely and relevant to what people are experiencing at specific moments in time.



That real-world presence, combined with the flexibility of programmatic, allows brands to stay relevant without competing for clicks or swipes. It's one of the few channels that consistently delivers attention simply by being part of people's daily lives. ●



# The finishing gap: Closing the loop in POP production

By Rafa Menéndez

**T**he rise of social commerce, the shift to digital media, and a greater focus on building omnichannel customer experiences mean brands and retailers are having to work harder to capture the attention of customers (and keep it), both in stores and at events and exhibitions. Displays need to be eye-catching, informative, and most importantly, stand out against the sea of competitors all vying for the same attention.

As ever, one of the best ways to achieve this is through high-quality, impactful displays that cut through the noise, reach the desired audience, and clearly relay the intended message. But with campaigns moving faster and more reactively as brands and retailers work to keep pace with fleeting trends and deliver timely marketing moments, signage businesses are having to adapt to meet demands for faster turnarounds, shorter runs, and higher volumes than ever before.

## Trends driving the POP market

A rise in experiential marketing, continued advancements in printing technology, and growing consumer demand for engaging, eye-catching in-store and in-show experiences are all key drivers behind the growth of the point-of-purchase (POP) displays market. According to Market Research Intellect, the POP display market was valued at \$6.81 billion in 2025 and is forecast to grow at a compound annual growth rate (CAGR) of 15.8 per cent between 2026 and 2033.<sup>1</sup>

While corrugated board continues to account for the largest share of POP displays<sup>2</sup> due to its cost-effectiveness, versatility, and recyclability, soft signage is emerging as a fast-growing segment of the market. Lightweight, durable, reusable, and visually impactful, soft signage is increasingly being adopted by brands looking to create standout displays for retail environments, events, and trade shows.



A rise in experiential marketing, continued advancements in printing technology, and growing consumer demand for engaging, eye-catching in-store and in-show experiences are all key drivers behind the growth of the POP displays market.

Photo © Julia Galuzinskava/courtesyv Dreamstime.com

The global soft signage market is expected to grow at a CAGR of 7.8 per cent to \$66.4 billion by 2035. In North America, in particular, strong retail and live events sectors are driving increased demand for fabric-based large-format graphics and tension displays.

The flexibility of textile graphics also makes them well-suited to POP applications, where short-term campaigns, seasonal promotions, and frequent updates are common. Typical soft signage POP formats include hanging banners, floor, window, and wall graphics, fabric tension displays, and flags. Among these, banners continue to lead the market, accounting for a 34.7 per cent share of global soft signage usage in 2025.

### The need for automation

POP displays demand, quick turnaround times, and even faster reaction times to shifts in trends, peaks due to short-



By prioritizing large-format print finishing alongside software and hardware upgrades, print shops will better position themselves to capitalize on opportunities within the POP market.

Photo © Viorel Dudau/courtesyv Dreamstime.com

term campaigns, seasonal demand, and creative changes. To stand out, companies need to keep pace with this demand, and a key element is removing bottlenecks that could slow production. While printing speeds and pre-press software evolve at a significant pace, processes such as media loading and handling, and finishing of jobs by grommets, cutting, and welding or sewing hems can often be where production slows down. Essentially, no matter how fast their printing equipment is, print shops can only be as fast as their slowest point.

As brands demand quicker turnarounds and flawless displays, the ability to streamline and automate finishing workflows is becoming a defining competitive advantage. This was reflected in a recent Alliance Insights report, *Exploring Automation in Wide-Format Printing*, where 30 per cent of respondents reported turnaround time as a critical challenge due to rising demand for quicker delivery. Another 30 per cent cited manual workflow bottlenecks, including finishing, as a leading cause of slow production. Labour shortages can exacerbate this further, with 44 per cent of respondents citing labour availability as a significant concern.

### What makes finishing a common bottleneck?

Turning a printed substrate into a graphic that is ready for installation typically involves quite a few steps, even for the simplest products. For most operations, large-format print finishing involves predominantly manual processes, and in addition, the materials being finished are typically large and cumbersome to handle. Processes such as cutting media to size, welding hems, adding grommets, and sewing banner hems or pole pockets for products like flags can be time-consuming even for skilled operators. Plus, when manual processes are rushed, it can result in errors, leading to even longer production times due to the need for reprints.

Large-format finishing automation can speed up production by turning these time-consuming manual tasks

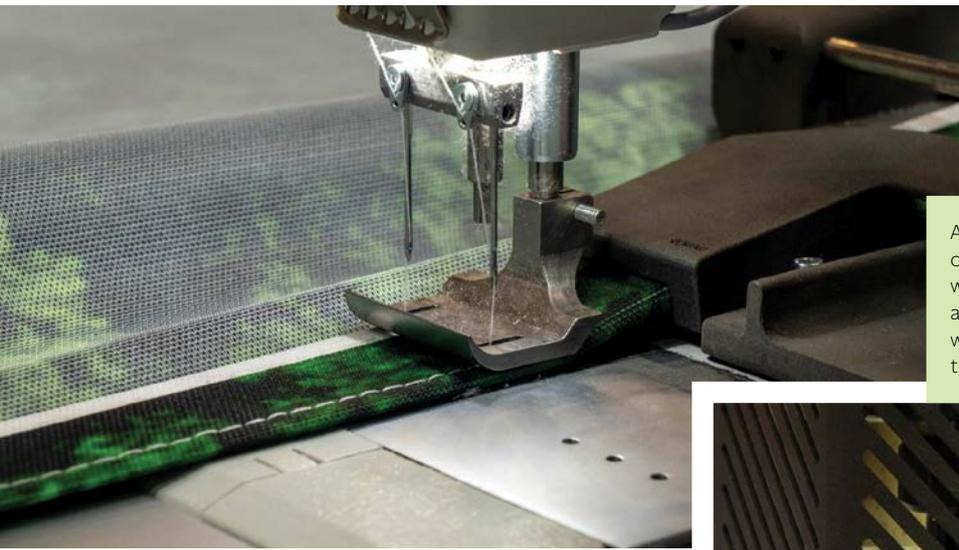


By walking through the journey each type of project takes, printers can identify opportunities for the kinds of incremental improvements that will enable them to keep growing.  
 Photos courtesy PLASTGrommet

into streamlined automated steps and reducing the pressure on lean production teams by enabling single-operator production. However, finishing is often overlooked when it comes to investment and upgrades, with attention often turning to the fastest new large-format printer, software upgrades, or prepress automation instead.

### A holistic approach

When assessing the need for large-format print finishing automation, it's important for print shops to take a holistic view of end-to-end production. By walking through the journey each type of project takes through your print shop, printers can often identify opportunities for the kinds of



A fully integrated finishing line that combines cutting, welding, and grommeting in a single workflow can streamline media handling and ensure precise grommet placement while reducing the overall footprint on the production floor.

incremental improvements that will enable them to keep growing. From loading and moving media rolls to welding, sewing hems, and adding grommets, through to packaging and shipping the finished product, examining the steps taken as each product moves through the shop helps to identify areas that are causing bottlenecks and could benefit from automation. Even incremental adjustments can have a significant impact on wider production times.

Another consideration could be assessing how many operators are currently handling each stage of finishing and which of these processes could be streamlined with automation, as well as any equipment that could improve workspace efficiency, such as media storage racks and lifters or all-in-one automated banner finishing systems.

Ultimately, investments in automation aren't about replacing operators or eliminating steps; they are about freeing up capacity, speeding up production, or improving profitability. More than this, by investing strategically, you can also enable long-term business growth by changing the kinds of orders you can handle or pivoting to open up a new market segment.

## Reducing bottlenecks

So, what does large-format print finishing automation look like in action? For many printers, the most effective approach is to tackle one production step, or bottleneck, at a time. Take hanging fabric banners, for example, a format that shares many of the same finishing demands as fabric backdrops, retail wayfinding, and textile window displays. Upgrading from manual grommeting to a semi-automatic or fully automatic grommeting system can significantly increase throughput while ensuring consistent, installation-ready results across repeat formats. Similarly, conveyor-assisted welding or sewing systems can streamline the production of long hems, pole pockets, and seams, which are common across a wide range of soft signage applications. Automated cutting tables further improve accuracy and repeatability, particularly when producing multiple panels or sets for multi-site retail rollouts.

For some print shops, going bigger may be the investment that opens up their next phase of growth. A fully integrated



finishing line that combines cutting, welding, and grommeting in a single workflow can streamline media handling and ensure precise grommet placement while reducing the overall footprint on the production floor. A hybrid system that integrates both welding of polyvinyl chloride (PVC) banners and sewing automation for textile products in a single system, along with cutting and grommeting, can also be beneficial to print shops that are producing both traditional PVC banners and textile displays but the demand for each material type doesn't guarantee investment in two separate platforms.

By prioritizing large-format print finishing alongside software and hardware upgrades and thinking about the end-to-end process of all of their products, print shops will better position themselves to capitalize on opportunities within the POP market and avoid risking being left behind. ●

## Notes

<sup>1</sup> Read the Market Research Intellect analysis here: <https://www.linkedin.com/pulse/point-purchase-display-market-research-insights-tewcc/>

<sup>2</sup> Learn more about the Archive Market Research overview here: <https://www.archivemarketresearch.com/reports/point-of-purchase-display-pop-display-105846>

<sup>3</sup> Discover the growth of the soft signage market here: <https://www.futuremarketinsights.com/reports/soft-signage-market>

*Rafa Menéndez is the head of sales and marketing at PLASTGrommet.*



**Wholesale Wood Signs**

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

samples of our work  
www.sign-depot.on.ca  sales@sign-depot.on.ca

*We'll look after the dust while you look after your clients*

**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

fastchangeframes.com



**JELLY LABELS**

Use's:

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

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

www.jellylabels.com  
647.236.1116 · sales@jellylabels.com

**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



**BANNER STRETCHING FRAME**

Beautifully display any size banner! Patented

**bannergrip.com**  
1-800-915-2828 sales@bannergrip.com

**MAX MEDIA** Graphic Supplies Inc.  
www.maxmediagraphicssupplies.com  
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**

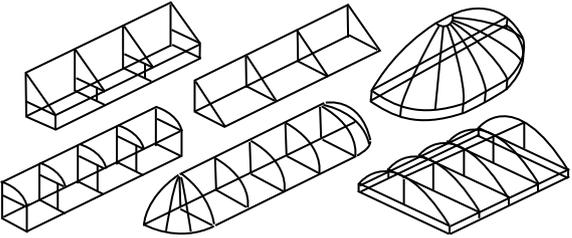
Jetbest Authorised Jetbest Dealer

FRS Easy Refill System

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

 **OMNIMARK AWNINGS**

NEW FRAMES • REPAIRS • NEW FABRIC



tel. 905-670-5744  
toll free 1-888-990-9971 fax: 905-670-2370  
123omnimark@gmail.com

1050 Britannia Rd. East Unit # 14 Mississauga

**FOR OVER 32 YEARS**  
Serving Southern Ontario

info@CanadaLightingandSign.com

•SERVICE •FABRICATION  
•INSTALLS  
...done right

 **CLSS** CANADA LIGHTING & SIGN SERVICE

Licence No. 7010017  
309A 288-40

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

• SINCE 1992 •

 **Wallah**

Call For Your Quote  
**1.800.909.9927**  
info@wallahsigns.com  
www.wallahsigns.com

Sand Carved  
Router Carved  
Our Mess

**YOUR CEDAR & HDU WHOLESALER**

# 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  
 www.nu-mediadisplays.com



Quality LED Products Since 1981

# FAST IN-HOUSE SUBLIMATION

**STILL PRINTING OVERSEAS?**

**WE PRINT IN TORONTO (ON)**

2MP TEX SERVICES  
 www.2MP.ca  
 Facebook, YouTube, Twitter, Instagram  
 WE STAND WITH UKRAINE

2MP Tex Services Inc 165 Dolomite Drive, Toronto www.2MP.ca

**TRADE ONLY 416-833-7944 mk@2MP.ca**

**CANADA'S TRUSTED WHOLESALE SIGN MANUFACTURING PARTNER**

PARTNERING WITH SIGN COMPANIES & BROKERS

PRECISION-BUILT SIGNAGE FOR TRADE PROFESSIONALS

**WHAT WE OFFER:**

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

UL UL CERTIFIED CANADA/US SHIPPING INSTALL-READY PRECISION-BUILT SIGNAGE

**CUSTOM SIGN FABRICATION FOR SIGN COMPANIES, BROKERS & FRANCHISE PROJECTS**

**905-604-3684 | www.ATARASIGNS.COM**  
 UNIT 102 - 65 WEST BEAVER CREEK RD., RICHMOND HILL, ON

MG1 Mississauga Gate Inn 1938  
 KICKEN & DONUTS

**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)

**2 New Banner Stretching Frames**

*Beautiful Banner Display, Wrinkle free, Drum Tight, Won't blow out in any winds, perfect for Semi Trailer use.*

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

Frame stretches and clamps down

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

**Brooklyn Hardware**  
 MANUFACTURING Inc.  
 1-888-232-1151 [www.panelclip.com](http://www.panelclip.com)

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

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

**We Love Canada!**

Flip top snaps down completely covering all screws and stretcher bar. Clean, perfect look!

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

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



## 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

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



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

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



Graphics Inc.

Complete Sign & Print Solutions

"Focus on your marketing;  
Muiz Sign will handle production and labour."

**PYLON SIGNS**

Call Now: 416-833-5380

[info@muizgraphics.com](mailto:info@muizgraphics.com) | [@muizgraphicsinc](http://@muizgraphicsinc) | [muizgraphics.com](http://muizgraphics.com)

TRADE  
ONLY



MTC Display [www.mtcdisplay.com](http://www.mtcdisplay.com)

**BIG SAVING ON FLAGS!**



**NEW** Double-Sided Flags Up To 16ft Wide  
Seamless & Superior!

**Feather Flag**

As low as

**\$65** /each



**Heavy Duty Tent**

FULL  
COLOR 10' x 10'

**\$650**



**Rectangle Flag**

As low as

**\$39** /each



Tel: 416-491-3333 / 416-768-9258

E-mail: [sherry.young98@gmail.com](mailto:sherry.young98@gmail.com)

Address: 3796 Victoria Park Ave, North York, ON

MTCDisplay

**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  
8 1/2 x 11 size ads.

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

**Prevent pole banner  
loss and destruction!**

[www.ban45.com](http://www.ban45.com)

See this amazing  
62 second video

Patents Pending. All Rights Reserved.

A modern-engineered,  
pivoting pole banner  
system to preserve  
banners in  
high-wind events!

**We Love Canada!**



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)



**Wholesale  
Channel Letters**

Trimless Signs / Metal Signs / Marquee Signs  
3D Printing Signs / Push Thru Signs / Epoxy Signs



UL Certified  
CSA equivalent

[info@signhouse.ca](mailto:info@signhouse.ca)

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

220 Viceroy Rd. Unit 9, ON L4K 3C2

905-760-2020

**Sign  
House Inc.**

# Cana-Mag Sign Systems

Continous 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

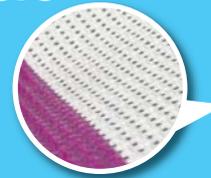


### Hardware:

- 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**



**SIDE A**

**SIDE B**

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

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

## Advertising Flags



Traditional and Custom sizes available

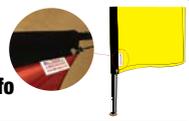
Complete Systems

**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



# Art in motion

Photos courtesy Custom Sign Lab

**C**reative Bug, an all-ages art studio in Beamsville, Ont., brought its story to the streets with a custom vehicle wrap from Custom Sign Lab. Designed for a Volkswagen Beetle, the partial wrap covers the hood, sides, and rear—about 7.4 m<sup>2</sup> (80 sq ft)—balancing bold visual impact with the car's compact, rounded form. Custom

Sign Lab collaborated closely with Creative Bug, incorporating client input across three rounds of revisions to refine a playful, “splashy” design. The result is a vibrant, mobile canvas that turns heads while spreading creativity, colour, and the studio's arts-based programs wherever it goes. ●

~ Marika Gabriel

# DigiMaxx®

THINK BIG.  
PRINT BIGGER.

BUILT FOR  
SOLVENT,  
ECO-SOLVENT,  
LATEX, &  
UV INKJET  
PRINTING

Super-wide magnetic media engineered  
for bold, large-format graphics.

Delivers high-impact image quality  
at impressive widths.

Extra-wide sheets designed for demanding  
indoor *and* outdoor applications.

Backed by **Magnum's Promise** of  
quality, service, delivery, and value.

Your **biggest ideas** don't just print,  
they stick with Magnum.



 **Magnum  
Magnetics®**  
*The Force in Flexible Magnetics.*

MagnumMagnetics.com | 800.258.0991



WINDSLITS

STAINLESS STEEL GROMMETS

550 LB NYLON PARACORD  
ROPEZZ

FULL BLEED  
POLE POCKETS

SEAMLESS

UP TO 16' X 150'

SAME DAY  
PRODUCTION

International Priority™  
Overnight/Next Day Shipping To 80% Of Canada

SIGNS 365®