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November 2026

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CANADA

**2026
BOCSies**
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OF THE BEST



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A convergence of man and machine

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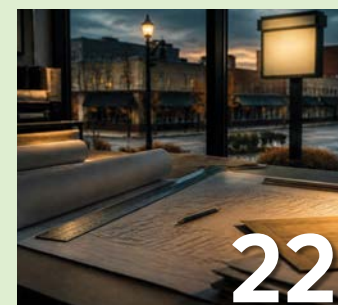
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SIGNmedia
CANADA

NOVEMBER 2026
VOLUME 21 • NO. 7



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ON THE COVER

This cover celebrates the winner of the BOCSies' Unique Signs category—a project that proves great signage doesn't always follow the rules. It's about drawing outside the lines, thinking differently, and turning an unconventional idea into something worth stopping to see.

Photo courtesy Wilde Signs



It's about people, after all

Every year, once the deadline closes for the Best of Canada's Sign Industry Awards (BOCSIs), I have the honour of going through every entry before sending them off to our panel of judges.

And every year, when I get through that last entry, I have the same thought: *Phew. Good luck, judges.* It's not because the entries are difficult to get through. It's because there is so much good work.

I get that same feeling when I reach out to contributors and hear, "We don't really have anything award-worthy this year." I usually say, *Are you sure about that?*

I think signmakers can become so accustomed to what they do every day that they stop seeing just how impressive it actually is. The material choice. The installation. The detail. The project that required five different people to solve five different problems before anyone could even think about putting the sign up.

When you do something every day, it can start to feel ordinary. And sometimes it takes someone else looking at it to say, *Wait. Do you realize what you just did?* That's part of what makes this issue so much fun.

We begin on page 6 with the BOCSIs, celebrating the projects, companies, and people that stood out this year. Congratulations to all the winners! On page 18, we take a completely different look at signs through a photo essay from Kingston, Ont., where murals, installations, and signs honour one of Canada's most beloved bands, The Tragically Hip.

Then, on page 20, we revisit some of the people featured in my favourite series, *Meet the Makers*. We call them their "superpowers," but there's something very real behind those talents. Every shop has people who seem to know exactly how to solve *that* problem, make *that* thing work, or pull off *that* impossible request.

On page 22, we get into another part of the job that can make a big difference: permits. A former municipal examiner explains what happens after you submit your drawings and why those seemingly tiny details can save you a whole lot of time.

Page 26 takes us into much bigger territory. Multigraphics shares the story behind its partnership with TED Talks, including its most recent project involving the window films, staircase graphics, elevator wraps, and more.

And on page 30, we look at the technology shaping digital printing. From automation and expanded-gamut inks to on-demand production, the industry is changing—and Canadian print providers are right there embracing that change.

So, as you make your way through this issue, I hope you look at some of this work a little differently. And to all the signmakers who told me they "didn't really have anything award-worthy" this year: I'll see you at next year's deadline.

And, judges, as always... thank you! ●

Signed, sealed, delivered,

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

RATES

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

Publications Mail Agreement #40663030

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

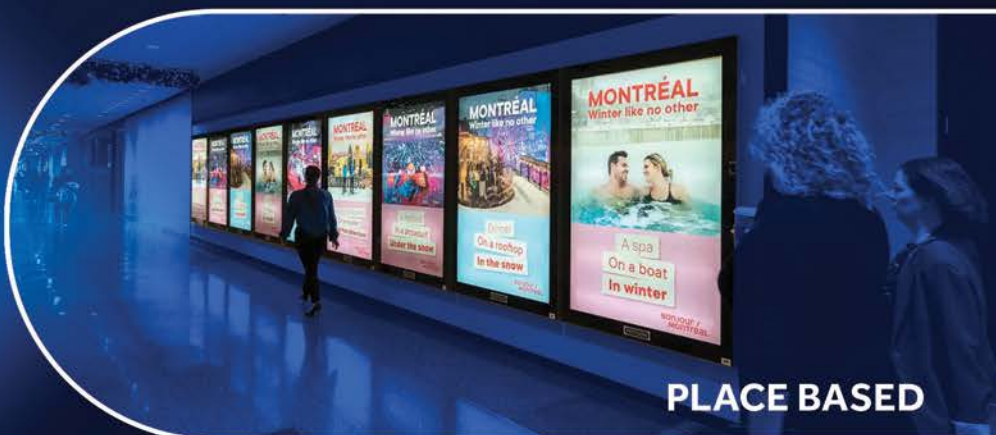
Sign Media Canada (ISSN 1718-3006) is published eight times a year, including an annual Buyers' Guide, by Kenilworth Media Inc., 30 Leek Crescent, Suite 201, Richmond Hill, ON L4B 4N4

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2026

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BOCSies

Winners

BEST OF CANADA'S SIGN INDUSTRY AWARDS

Canada's sign industry continues to raise the bar, and the Best of Canada's Sign Industry Awards (BOCSies) is an opportunity to recognize the people, companies, and projects driving that progress. Alongside awards for outstanding sign work, the program includes the Sign Company of the Year (SCOTY) honour, recognizing companies that demonstrate excellence beyond individual projects.

Presented by *Sign Media Canada* in partnership with the Sign Association of Canada (SAC), this year's competition brought together an impressive range of entries from sign professionals across the country. An independent panel of industry judges reviewed hundreds of eligible projects.

There was even more to celebrate this year with the introduction of the new Installation of the Year category. The category recognizes the skill, precision, and problem-solving that go into bringing a sign project to life.

From innovative concepts and creative material choices to exceptional execution and thoughtful design, the winning projects represent the breadth and talent of Canada's sign industry. With several scores separated by only a narrow margin, the runners-up also demonstrated a level of excellence worthy of recognition.

For project categories, judges assessed entries based on five key criteria: originality, creativity, materials, appearance, and design suitability. SCOTY candidates were evaluated on broader measures of company excellence, including industry involvement, business practices, and contributions to the communities they serve.

The following pages bring together this year's winning projects, standout companies, and runners-up—including the Best in Show, awarded to the entry that achieved the highest overall score across all categories. ●



Photos courtesy the entrants

BEST IN SHOW!

Digital Signage

WINNER
Media Resources

Client: Niagara Takes Flight: Niagara Parks Commission

Designer: Branch Audiovisual

Manufacturer/Fabricator: Media Resources

Submitter Name: Sidney Brownell

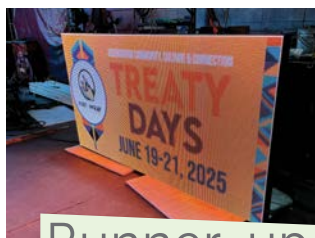
Installation Location: Niagara Falls, Ontario

Primary Materials & Methods: The Niagara Takes Flight attraction features 15 custom LED display systems integrated throughout a highly immersive environment, using precision-engineered mounting solutions, custom-fabricated support structures, laser alignment technology, elevated access equipment, and carefully phased installation sequencing. Each display installation was tailored to its architectural surroundings, including curved feature walls, suspended display elements, retail installations, and custom column applications that required specialized mounting and alignment methodologies. A signature element of the project was the Waterfall Room, where a custom overhead grid system and purpose-built mounting brackets were engineered to support LED displays across a complex wall-to-ceiling transition.

As architectural conditions evolved during construction, the installation team redesigned hanging structures, incorporated field-fabricated supports, and refined mounting geometry to maintain seamless visual continuity and precise alignment. Several display elements were repositioned to support the attraction's creative vision and ensure optimal integration with the immersive content experience.

The attraction's marquee display presented another significant engineering achievement, spanning multiple wall planes with staggered cabinet layouts while transitioning between new and existing construction surfaces. Multiple anchoring methods and meticulous levelling techniques were employed to achieve a flawless curved presentation while maintaining long-term structural integrity. Installation was performed within one of Canada's premier tourist destinations, requiring extensive co-ordination with electrical contractors, audiovisual integrators, and multiple concurrent trades operating within restricted spaces and active public areas.

Through detailed planning, continuous collaboration, and adaptive problem-solving, the team delivered a seamlessly integrated digital environment where architecture, technology, and storytelling converge—creating a world-class guest experience that exemplifies innovation, craftsmanship, and technical excellence in digital signage installation.



Runner-up

City Image Signs

Submitter Name: Ashley Tillapaugh

Client: Fort McKay

Designer: Fort McKay/City Image Signs

Manufacturer/Fabricator: City Image Signs

Installation Location: Fort McKay, Alberta

Runner-up

Signex MFG

Submitter Name: Faye Pulido

Client: 330 St. Mary: Colliers

Designer: Cibinel Architecture

Manufacturer/Fabricator: Signex MFG

Installation Location: Winnipeg, Manitoba



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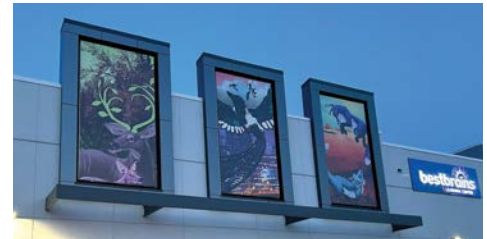
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Soft Signage

WINNER
City Image Signs

Designer: Brookfield Residential
Manufacturer/Fabricator: City Image Signs
Submitter Name: Ashley Tillapaugh
Client: Seton art banners: Brookfield Residential
Installation Location: Calgary, Alberta
Primary Materials & Methods: City Image Signs worked with Brookfield Residential to supply and install nine new illuminated exterior Art Cabinet banners. The cabinet is a specialty Daino-Flex product with a digitally printed graphic on flex-face material. We used AI software to optimize the low-resolution graphics received from the client, which were created by children and could not otherwise be reproduced.



Runner-up

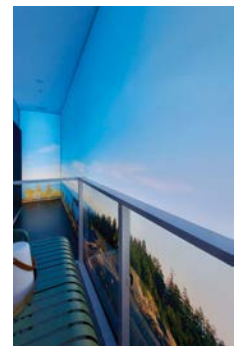
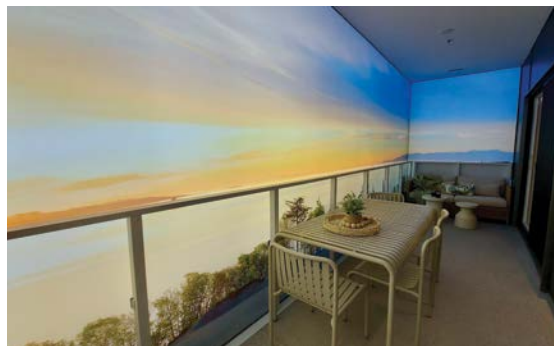
Sleek Signs

Submitter Name: Jonathan Bautista
Client: Southern Alberta Institute of Technology
Designer: Southern Alberta Institute of Technology
Manufacturer/Fabricator: Sleek Signs
Installation Location: Calgary, Alberta

Runner-up

Quarterhorse Solutions

Submitter Name: Adam Krahn
Client: Beachlands View Display: Reliance/Seacliff
Designer: MIU Design
Manufacturer/Fabricator: Quarterhorse Solutions
Installation Location: Victoria, British Columbia



Building Signs

WINNER

Westmount Signs & Printing Co.



Designer: Tim Bezner

Manufacturer/Fabricator: Jim Davis, Westmount Signs & Printing Co.

Submitter Name: Tim Bezner

Client: Retro Rollers

Installation Location: Kitchener, Ontario

Primary Materials & Methods: Illuminated channel letters on raceway with decorative sequins on the facade.

Runner-up

Blanchett Signage Solutions

Submitter Name: Taylor Blanchett

Client: Cook County Saloon

Designer: Blanchett Signage Solutions

Manufacturer/Fabricator: Blanchett Signage Solutions

Installation Location: Edmonton, Alberta



Runner-up

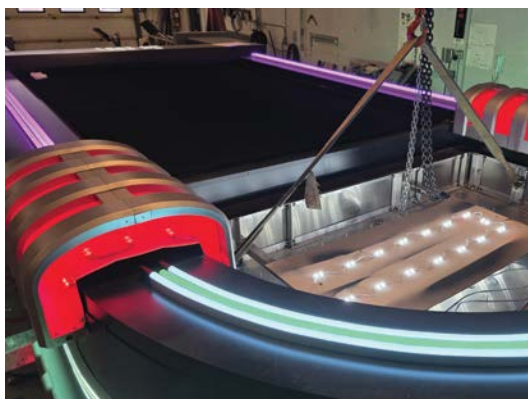
Mattatall Signs Ltd

Submitter Name: Gayle Harper

Client: Via Condotti: Bertossi Group

Manufacturer/Fabricator: Mattatall Signs Ltd

Installation Location: Halifax, Nova Scotia



Stand-alone Signs

WINNER
PM Signs Corporation

Submitter Name: Erik Houde

Client: Cook County Pylon

Designer: Brent Anderson

Manufacturer/Fabricator: PM Signs Corporation

Installation Location: Edmonton, Alberta

Primary Materials & Methods: Inspired by the timeless styling of a classic jukebox, this signature pylon combines structural engineering, architectural detailing, and dynamic lighting to create a landmark feature that celebrates the Cook County Saloon brand both day and night. The pylon is built around a heavy-duty welded steel frame, supported by engineered concrete foundations, providing exceptional strength and long-term durability. The cabinet is clad in painted aluminum composite material (ACM) with custom-fabricated aluminum trim, creating a clean, contemporary finish while faithfully capturing the iconic curves and proportions of a vintage jukebox. The full-colour Atlas II



6.6-mm digital LED message centre from VueTronic is seamlessly integrated into the design, complemented by internally illuminated push-through acrylic lettering and precision-fabricated aluminum logo elements that provide depth, texture, and outstanding nighttime visibility.

Enhancing the jukebox aesthetic are custom 3D-printed silver accent pieces inspired by the chrome trim found on classic jukeboxes. Each element is internally illuminated with red LEDs, adding dimension and creating a striking visual feature that reinforces the nostalgic design while giving the sign a modern, high-impact presence after dark. One of the sign's defining features

is the triple-run addressable RGB LED tubing that traces the perimeter of both sign faces and continues along the side profile. The lighting system is synchronized with the building's matching RGB architectural accent lighting, allowing co-ordinated, programmable light shows that transform the entire property into a unified visual display for events, promotions, and seasonal celebrations. The completed sign blends structural integrity, advanced digital technology, synchronized lighting, and exceptional craftsmanship into a visually stunning architectural centrepiece that serves as both a landmark and a memorable extension of the client's brand.



Runner-up
PM Signs Corporation

Submitter Name: Amber Buchaski

Client: The Kinettes Club of Spirit River & The Town of Spirit River

Designer: PM Signs Corporation

Manufacturer/Fabricator: PM Signs Corporation

Installation Location: Spirit River, Alberta

Runner-up
Imagination Corporation

Submitter Name: Dan Sawatzky

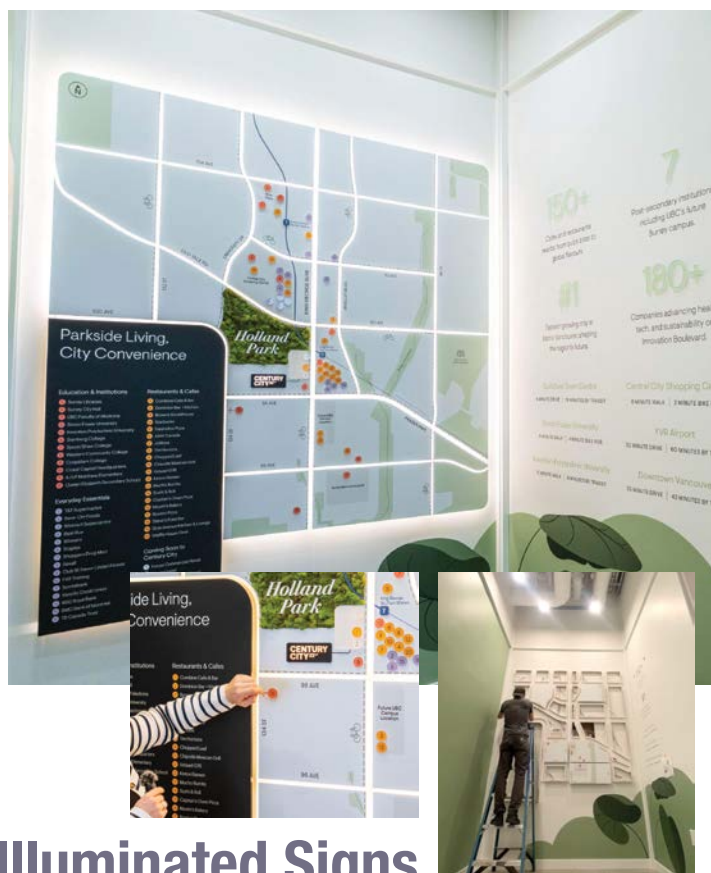
Client: Downey's Farm

Designer: Dan Sawatzky

Manufacturer/Fabricator: Imagination Corporation

Installation Location: Caledon, Ontario





Illuminated Signs

WINNER
Quarterhorse Solutions

Submitter Name: Adam Krahn

Client: Century City Map: Century Group

Designer: Analog Design

Manufacturer/Fabricator: Quarterhorse Solutions

Installation Location: Surrey, British Columbia

Primary Materials & Methods: Designed as the focal point of the Century City Experience Centre, this 2.1-m x 2.1-m (7-ft x 7-ft) illuminated neighbourhood map transformed a traditional locator map into an architectural feature that combined lighting, dimensional fabrication, and layered materials. The display was constructed from 238 individually fabricated components assembled onto a layered PVC substructure. Roadways were computer numerical control (CNC) routed into the base to create recessed LED channels, producing crisp, evenly illuminated street lines across the map.

Individual map blocks were printed and mounted over the illuminated surface, while dimensional acrylic location icons identified nearby amenities and destinations. A fully printed legend with dimensional acrylic headers and accents was fabricated as a separate component and integrated into the display for clear navigation. The project site was highlighted with a backlit Century City logo, while Holland Park was represented with inset preserved moss to introduce natural texture and contrast within the illuminated map. Achieving uniform illumination across the entire feature required careful LED placement, routing, and assembly to eliminate hotspots while maintaining precise alignment of all 238 components. The finished installation became both a functional wayfinding element and the signature illuminated feature within the experience centre.



Runner-up

Hansen Signs

Submitter Name: Amanda LeBlanc

Client: Pret Star: A&W

Designer: Hansen Signs

Manufacturer/Fabricator: Hansen Signs

Installation Location: Toronto, Ontario



Runner-up

POP Marquee

Submitter Name: Richard Cowan

Client: Flavours of the Game: Scadding Court Community Centre

Designer: POP Marquee

Manufacturer/Fabricator: POP Marquee

Installation Location: Toronto, Ontario



Out-of-home Advertising

WINNER

Quarterhorse Solutions

Submitter Name: Adam Krahn

Client: Eden Hoarding: Zenterra Homes

Designer: One23West

Manufacturer/Fabricator: Quarterhorse Solutions

Installation Location: Langley, British Columbia

Primary Materials & Methods: Designed as both a marketing installation and a streetscape feature, the Eden hoarding transformed a conventional construction barrier into an immersive branded environment. The project comprised more than 91 m (300 linear ft) of 4.9-m (16-ft)-high solid hoarding, clad with custom-printed aluminum composite panels



on a wood-framed structure, complemented by an additional 33.5 m (110 ft) of printed fence mesh mounted with C-channel framing. The artwork combined oversized botanical illustrations with lifestyle imagery to reinforce the development's garden-inspired identity.

At the centre of the installation, the hoarding recessed into the site to create a landscaped public seating area featuring integrated benches, inviting pedestrians to pause and engage with the project rather than simply pass by. Large face-lit fabricated channel letters were mounted directly to the hoarding, while continuous runs of architectural LED downlighting illuminated the installation after dark, preserving the graphics' richness and ensuring the feature remained highly visible throughout the evening. Careful co-ordination was required to maintain graphic continuity across hundreds of feet of panel joints while integrating the recessed feature, illuminated signage, lighting, and landscaping into a seamless installation.

The finished project elevated what is typically a temporary construction element into a destination, generating significant local attention and establishing a new benchmark for real estate marketing in the area.

Runner-up

Quarterhorse Solutions

Submitter Name: Adam Krahn

Client: Queens Hoarding: Dawson & Sawyer

Designer: Curfew Creative

Manufacturer/Fabricator: Quarterhorse Solutions

Installation Location: Surrey, British Columbia



Runner-up

Media Resources

Submitter Name: Sidney Brownell

Client: Yonge & Eglinton: PATTISON Outdoor Advertising

Designer: PATTISON Outdoor, RioCan Real Estate Investment Trust, and Sussex PDG

Manufacturer/Fabricator: Media Resources

Installation Location: Toronto, Ontario



Sign Systems

WINNER
Quarterhorse Solutions

Submitter Name: Adam Krahn

Client: Beachlands Experience Centre: Reliance/Seacliff

Designer: MIU Design

Manufacturer/Fabricator: Quarterhorse Solutions / Strayarc

Installation Location: Victoria, British Columbia

Primary Materials & Methods: The Beachlands Experience Centre was designed around a modular display system that could be updated as the development progressed through multiple phases. Rather than building permanent feature walls, a series of freestanding aluminum display frames was fabricated and anchored throughout the space to support interchangeable graphics and messaging. To meet seismic requirements while maintaining a clean appearance, the structural connections were concealed within custom-fabricated millwork benches and end panels integrated into each display. Digitally printed aluminum composite panels were mounted with concealed cleats, allowing graphics to be replaced without modifying the underlying structure. The project also included second-surface acrylic graphics, dimensional lettering, circular feature displays, custom wayfinding signage, interior and exterior glazing graphics, and large SEG fabric graphics within the display suites to recreate the coastal views from future homes. The result was a flexible environmental graphics system that combined structural fabrication, architectural detailing, and long-term adaptability while maintaining a consistent visual language throughout the experience centre.



Runner-up
Quarterhorse Solutions

Submitter Name: Adam Krahn

Client: Maplewood Sales Centre: QuadReal

Designer: Free Agency Creative

Manufacturer/Fabricator: Quarterhorse Solutions

Installation Location: North Vancouver, British Columbia



Runner-up
Réflecteur

Submitter Name: Sylvie Crépeault

Client: Maison Moreau

Designer: L'Agence Secrète

Manufacturer/Fabricator: Réflecteur

Installation Location: Rouyn-Noranda, Québec



Submitter Name: Nancy Wilde
Client: Delta Grand CCMA Awards Sign
Designer: Nancy Wilde/Wilde Signs
Manufacturer/Fabricator: Wilde Signs
Installation Location: Kelowna, British Columbia
Primary Materials & Methods: This monster guitar was built with aluminum supports and an internal framework, featuring a Styrofoam core and an outer layer of painted vinyl-covered Crezon plywood. The wood faces were CNC cut, and the foam was CNC hot-wired slightly oversized before being hand-sanded to achieve a guitar-quality finish on the edges. The back support included an adult 102-mm (4-in.) aluminum guitar stand. The guitar neck was handcrafted, including the pegs, frets, and strings, which were made from 3-mm (1/8-in.) cable. Detail carving was performed with a multi-tool and various sizes of handheld hot wires. A large boom truck lifted the guitar onto the top of the entry fountain, with cable tie-downs for extra stability. This piece was a popular photo spot during a memorable week in Kelowna.

Unique Signs

WINNER
Wilde Signs



Runner-up

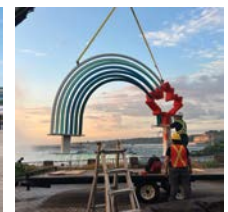
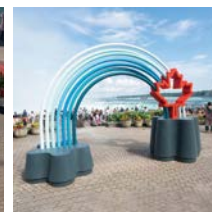
Multigraphics

Submitter Name: Michelle Alvarez
Client: Vancouver Art Gallery
Designer: Jim Lambie
Manufacturer/Fabricator: Multigraphics
Installation Location: Vancouver, British Columbia

Runner-up

Signature Sign & Image

Submitter Name: Courtney Albanese
Client: Table Rock Sculpture: Niagara Parks
Designer: Niagara Parks (Concept), Jacob Bryant, Signature Signs (Shop Drawings)
Manufacturer/Fabricator: Hodgson Custom Rolling (Steel), Signature Signs (Paint and fabrication of footings)
Installation Location: Niagara Falls, Ontario





Vehicle Graphics

WINNER

Getwrapped.ca

Submitter Name: Niek Ermes

Client: Mission: Impossible–The Final Reckoning:

Jupiter Spring Productions Ltd

Manufacturer/Fabricator: Getwrapped.ca

Installation Location: Oshawa, Ontario

Primary Materials & Methods: This project was kept secret until the May 2025 release of "Mission: Impossible–The Final Reckoning". The team converted a dark blue, red, and white DC-3 aircraft into the grey and white Newhalen Research Institute plane featured in the film. Co-ordinated by our Oshawa, Ont., facility (est. 1992), the installation involved 12 installers working in rotating shifts over five days. Using scaffolding, a scissor lift, and an articulating boom, installers worked simultaneously across the aircraft. Rappelling from the articulating boom—Mission: Impossible style—was the fastest way to reach the top of the fuselage. We printed the graphics on our HP800 and installed them on both the interior and exterior for a seamless transformation.

To enhance realism, individual vinyl circles were applied over every exposed rivet to match the new finish. **Fun fact #1:** A DC-3 fuselage contains nearly 200,000 rivets... durability was essential. The aircraft needed to endure a 5,000-km (3,100-mile) flight to Svalbard for filming and the return trip, so careful material selection and installation methods were crucial. We selected 3M480 for its performance and meticulously planned panel overlaps so seams faced away from airflow, minimizing edge lift risk during flight. After inspecting the original paint, we identified high-wear areas caused by extreme airflow behind the turboprops... which led us to use 3M3662 for added adhesion. With more than 10,000 km (6,200 miles) of flying ahead, every detail mattered.

Fun fact #2: When the aircraft arrived in Svalbard, polar-bear mating season created a no-landing zone, forcing production to abandon a planned landing scene and nearly requiring a second wrap. When the DC-3 returned, every inch of the wrap was intact, and removal was completed in a single day.



Runner-up

M2 Graphix

Submitter Name: Sydney Morgan

Client: Bone's Marble Wrap: Shane Bone

Designer: Sydney Morgan

Manufacturer/Fabricator: M2 Graphix

Installation Location: Victoria, British Columbia



Runner-up

M2 Graphix

Submitter Name: Sydney Morgan

Client: Pioneer Pauly (YouTuber)

Designer: Sydney Morgan

Manufacturer/Fabricator: M2 Graphix

Installation Location: Victoria, British Columbia



Sign Company of the Year (SCOTY)

WINNER
Sleek Signs

Submitter Name: Jonathan Bautista

Sleek Signs is one of Western Canada's highest-volume large-format print providers, with three facilities plus a dedicated installation location. Its team of 48 employees, including 10 graphic designers, delivers high-quality products with an emphasis on speed, responsiveness, and reliability. A platinum 3M partner and COR-certified company, Sleek has also earned Green, Yellow, and White Belt certifications and recently added a dozen new printers while expanding into Burnaby, B.C., further strengthening its regional capabilities.

Beyond its production work, Sleek Signs is deeply committed to its communities, supporting more than 100 charities through sponsorships, donated signage, and preferred pricing. The company is active across the Calgary, Airdrie, and Saskatchewan business communities. It maintains connections with organizations, including the Calgary Construction Association, Chambers of Commerce, CREW, sign associations, GIGA's international print network, and Saskatchewan's Lean consortium.

Sleek also places a strong emphasis on its people, providing ongoing training in manufacturer certification, equipment and software, health and safety, installation, Lean manufacturing, leadership, customer service, and project management. During the COVID-19 pandemic, the company redirected manufacturing capacity to produce face shields and other PPE, while also providing safety signage, barriers, and wayfinding graphics to help frontline organizations and businesses operate safely.



Runner-up

Knight Signs (Pacific Sign Group Inc.)

Submitter Name: Vibin Sajan

With 58 years in business, Knight Signs is a trusted Canadian sign company providing complete signage solutions from concept through installation. What sets the company apart is its people: an experienced team with decades of industry knowledge, exceptional employee retention, and a strong culture of collaboration. By bringing innovative design, engineering, and craftsmanship together under one roof, Knight Signs creates high-quality signage that enhances communities, strengthens brands, and exceeds client expectations.

With 62 employees and an average employee tenure of 12 years, the company places significant value on developing and retaining its workforce. Training and mentorship span design, engineering, project management, fabrication, and installation, with experienced employees sharing their knowledge with the next generation. This focus on continuous learning supports a culture built around safety, innovation, quality, and craftsmanship.

Knight Signs also demonstrated its commitment to clients and communities

throughout the COVID-19 pandemic. As an essential manufacturing and construction partner, the company continued supporting hospitals, health-care facilities, municipalities, transportation agencies, and other critical infrastructure projects. Its teams produced health and safety signage, directional wayfinding, physical distancing graphics, occupancy signage, screening station identification, and public information displays, often working under urgent deadlines and changing requirements.

Today, Knight Signs continues to support projects across health-care, education, transportation, and public spaces while contributing to stronger, safer, and more connected communities across Canada.



Runner-up

Multigraphics Ltd

Submitter Name: Michelle Alvarez

Multigraphics is a Vancouver-based custom signage and graphics company with 21 years of experience specializing in high-quality fabrication, production, and installation. From architectural signage and 3D lettering to large-scale visual solutions, the company transforms client concepts into impactful finished products. Its hands-on approach, skilled craftsmanship, and attention to detail allow Multigraphics to take on complex projects while delivering exceptional quality and reliability from start to finish.

The company's 26-person team has an average employee tenure of 10 years, reflecting its emphasis on experience, collaboration, and knowledge sharing. New employees are trained directly by experienced team members who currently work, or have previously worked, in the same role. This hands-on approach ensures employees gain practical, role-specific knowledge while also creating a welcoming environment where new team members feel supported, comfortable, and valued from day one.

Multigraphics is also committed to its local community through partnerships, sponsorships, and responsible business practices. The company has supported organizations such as M.O. Productions and sponsors events, including the Vancouver Sun Run, contributing to initiatives that bring people together.

Sustainability is another area of focus, with Multigraphics encouraging clients to consider environmentally conscious materials and more sustainable signage solutions. Throughout the COVID-19 pandemic, the company also helped businesses and organizations adapt by producing and installing safety signage, wayfinding graphics, and other visual communication solutions that supported safer public spaces.



Installation of the Year

WINNER

Tops Lighting Sign Service & Installation

Submitter Name: Kenn Leech

Client: Grand Villa Casino

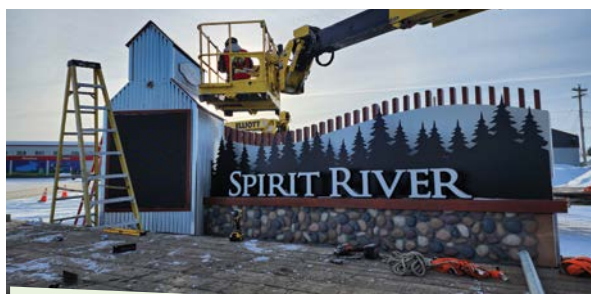


Runner-up

Multigraphics

Submitter Name: Michelle Alvarez

Client: Vancouver Art Gallery: Jim Lambie's "Zobop"



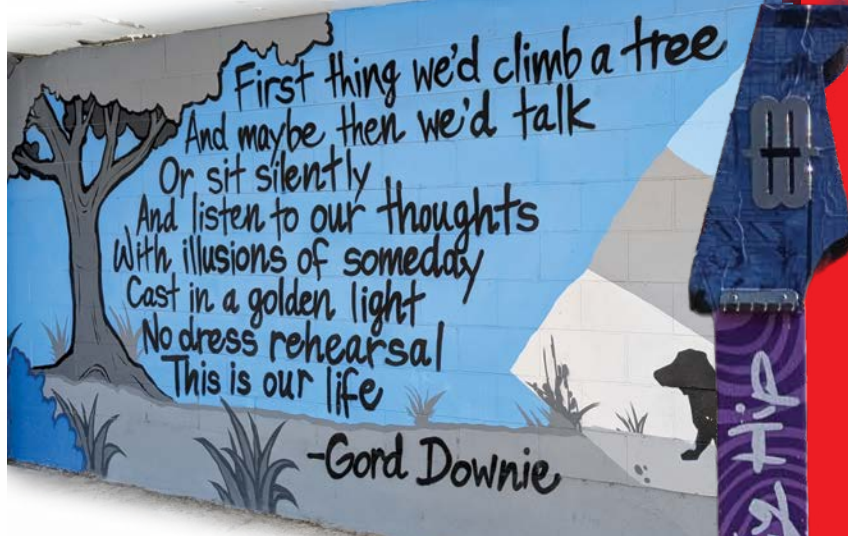
Runner-up

PM Signs Corporation

Submitter Name: Amber Buchaski

Client: Spirit River





THE HIP IN SIGNS, MURALS, AND MEMORY

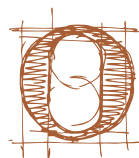
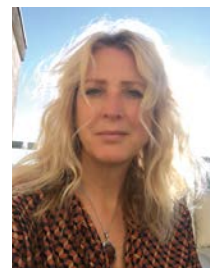
Photo essay by Jason Cramp

In Kingston, Ont., The Tragically Hip are more than a hometown band. You see them in the streets, on walls, in signs and installations—and in the memories of people who grew up with their music. Over the years, these tributes have grown into their own ecosystem, with each new piece adding another layer to the city's connection to The Hip.

When Kingston recently marked 10 years since the band's final hometown concert with its Forever Hip celebrations, new public art was added to that landscape. This photo essay looks at how signage, murals, and art installations have helped make The Hip part of Kingston's story—and of the city itself.



The people behind the **SIGNS** —and their superpowers



ur **Meet the Makers** series goes beyond the signs to get to know the people behind them—their experiences, perspectives, personalities, and the skills that set them apart. Among the questions we asked is: **"What's your sign superpower?"**

Here's what some of our featured makers had to say.

What's your sign superpower?



Lee Murphy, Zone Enseignes: I respect all my industry colleagues, and while we are all strong in our own ways, I don't believe I've ever seen someone blend signage into a personal brand. It feels like it's taken a lifetime, but now, when people think of signs, I always seem to cross someone's mind, which is humbling and means it's working! Historically, people have been reluctant to share their work online, but the amount of credibility and visibility it's brought me is priceless.



Guy Langevin, AG Sign and Print:

I am fascinated by fabrication. To me, signs are more than marketing vehicles; they are architectural infrastructure, street furniture, and community icons. Whether I am calculating wind loads or electrical draws, I approach every project with a "Forms Follow Function" mindset. My background allows me to speak the language of architects and engineers, ensuring we aren't just "hanging a sign," but are fully integrated into the civil engineering of the site.



Terence Davis, Elevated Signs: My sign superpower is translating an abstract brand into a physical, built reality. Many businesses know how they want their brand to feel, but turning that feeling into materials, finishes, depth, scale, and placement is where signage often loses its purpose. Too often, signs become decoration instead of communication.



Nicole Van Bortel, Select Signs: That is a tough question, but I would say problem-solving. No matter what the situation is or who is asking, I am always there to lend a hand and get the problem solved, whether it is someone from production asking for assistance on a bend file that is causing an issue, or a phone call from an installer asking a question about a colleague's job. I investigate, review, and respond. I believe the only bad question is an unasked one.



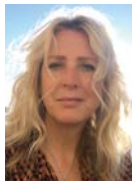
Chad Croissant, BES+D: Seeing constraints as a gift. Regulations, material limitations, and site conditions are easy to see as obstacles, but they're more productive as design inputs that force thinking past obvious answers. The cheat code: start with an intimate understanding of the rules of the game.



Nick Hansen, Hansen Signs: Custom solutions to complex scenarios. With many years of experience growing up in the industry, I've had the opportunity to see a lot of different scenarios. As long as I stay curious, creative, and open-minded to possibilities, there always seems to be something to learn every day. This has allowed me to be well-positioned to quickly and efficiently design and develop unique solutions to challenges that best serve the end-user, allowing us to be best positioned for success together.



Carl Breau, Nummax: At Nummax, I think our superpower is the ability to turn imagination into reality. In digital signage, we strive to give our customers and partners the freedom to "paint" with technology. Whether it's a bold, creative vision or a hyper-functional display, our approach is: If you can imagine it, we can make it happen. Letting our partners insert digital signage in projects like using a brush in an artist's hand, I think our superpower is bringing ideas to life—effortlessly.



Susan Sotelis, Plaskolite: I'm not sure anyone would call it a "superpower." Still, if I had to choose one, it would be my diverse background in materials applications related to signage manufacturing, and my deep respect for the art and science of branding when designing and building signs. Understanding the anatomy of a sign is crucial when helping clients interpret and develop their visual identity.

Meet the Makers continues to put the spotlight on the people behind the signs—sharing their stories, experiences, and perspectives from across the industry. If you have a story to tell, we'd love to hear from you. Tell us your superpower, be part of the series! Email us at: mgabriel@signmedia.ca.

What sign companies need to know

A former municipal examiner weighs in on permits

By Irteza Ahmed

Image generated by Canva AI

Everyone in the sign industry agrees on one thing: permits are a headache. Every municipality writes its own by-law, keeps its own forms, runs its own portal, and is convinced its process is the reasonable one.

If you've been part of an exterior signage project, you know the feeling. You learn one city's rules, and they mean nothing in the next one. Answering your client's questions feels like a coin toss.

When will this be approved?

When can production start?

Are these signs even allowed?

Blaming the City is the natural response. It was also, for a few years, my job to be on the receiving end of it.

What happens after you hit send

I spent part of my career as an examiner and inspector of signage structures at the City of Toronto, where I reviewed and inspected hundreds of sign permit applications. Now, I run a firm dedicated to submitting them all across Canada.

There's one thing I wish I could have told every applicant back then. When your application landed on my screen, I only had what was in front of me. I couldn't visit the site. I could call you for something small, but then I'd be the one



 **TORONTO Building**

Express Services
City Hall, Ground Floor East
100 Queen St West
Toronto, ON M5H 2N2

SIGN PERMIT

This card must be kept posted in a conspicuous place on site of construction.

26

SGN 01 SP

Site Address:

Project Description: First Party;

New

Date Issued: Thursday July 23, 2026

Kamal Gogna, P. Eng.
Chief Building Official &
Executive Director

Sign permit placard from the City of Toronto, the document that the City issues when it approves your sign permit application. Photos courtesy Rouge Hill Consulting

- **Rooflines and parapets:** Make sure these are dimensioned. The parapet is the stretch of wall that carries on past the roof deck. A sign above that line usually pulls an engineer into the project. It's still the most frequent cause of refusal we see when clients send us drawings to submit for them.
- **Sign area:** Whether a sign fits under the maximum allowable area is the one calculation every examiner runs. Each city measures the area differently. Some measure the sign face. Some measure the smallest rectangle you could draw around it. Some count the bit of wall you painted a different colour behind the letters. Check the by-law for the limit before you design and give the City what it needs to run the numbers (wall area, sign dimensions, building width, how far the sign projects from the wall).
- **Structural integrity:** Requirements vary widely, and wall signs and ground signs are judged on completely different terms. For a wall sign, every city wants to see that the fasteners are adequate and land in something load-bearing rather than in cladding—show it in a section (the cutaway view through the wall) with each layer named and dimensioned. For a ground sign, the question moves underground: footing depth and dimensions, rebar, and base plate details.

Three weeks for a dimension line

We recently submitted a sign permit application for a ground sign for a museum. Reading the by-law beforehand, we noted the municipal address had to appear with characters at least 15.24 cm (6 in.) high, so we added the address to the drawing accordingly.

After a week of pre-screening and two weeks of review, the City refused our application for the following reason: "Municipal address included, not dimensioned therefore cannot confirm the numbers are a minimum of 15.24 cm."

They were 15.24 cm (6 in.). They had been the whole time. They just didn't have a dimension line next to them saying so!

marking it onto your drawing, and with a queue behind your application, there were only so many of those I could do. So more often, I wrote "cannot determine compliance," sent it back, and asked you to add it and resubmit.

Most permits aren't refused because the sign is wrong. They're refused because the documents can't prove the sign is right.

What I used to look for first

When I opened a set of drawings, a few things made me decide within a minute whether the application could move forward.

[illegible]

Z2.	Sign By-law Regulation: Includes the municipal address number of the property on which the Ground Sign is displayed shown at the top or the bottom in numbers that are a minimum height of 15.24cm Zoning Comment: Municipal address included, not dimensioned therefore cannot confirm the numbers are a minimum of 15.24 cm. Please provide an updated drawing showing the vertical height of the municipal	Section 5.2.2 (g)(i) of Hamilton Sign By-law 10-197
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British Columbia is where it really bites. In Burnaby, we had a sign permit application for a wall sign that was refused because the engineering stamp and field review were missing. The sign was a 1-m x 4-m (3.3-ft x 13.1-ft) aluminum panel held on with 10 screws, quoted to the client at \$900 for graphics, production, and installation. We submitted the permit expecting an easy one.

Ten screws. Two engineers. The cost came to \$2,500 in engineering on a \$900 job.

So, the safe assumption for national work is the reverse of the one most people make. Budget for an engineer, and be pleasantly surprised when you don't need one. Don't assume you've escaped it until the permit is in hand.

In an overwhelming majority of the sign permit applications I've dealt with, the application forms and letters of authorization have been filled out incorrectly in some way or another. For many city bodies, this is immediate grounds for refusal. This is because the permit application forms make up the legal and binding documents, which both the City and the public rely on.

Read the application forms carefully and work out who actually has to sign what. It is very often not your client. Usually, only property managers or landlords can authorize work, so expect them to be involved. I have seen a letter of authorization signed by the tenant, by the installer, by the marketing director from another province, and once, memorably, by nobody at all.

Municipalities publish their sign permit application requirements. It may be in the applicant portal, in their

Formal deficiency
notice requesting
a missing
dimension line.

That examiner never thought the sign was wrong. The drawing simply couldn't prove it was right. Nothing on a permit drawing should be left open to interpretation—adding a dimension takes a minute, and leaving it off can cost weeks, a resubmission, and sometimes your client's opening date.

How do you know what needs to be on your drawings? You read the sign by-law first—every time.

A surprising number of projects skip this and submit to see what happens. I understand the pressure, because clients want permits applied for yesterday. But finding out late can be an expensive mistake!

You can spend weeks on graphics and sign types to match a client's vision, only to discover the sign was never allowed in the first place. Now you're the one explaining that the design has to change, or that a Sign Variance is required, and that it will cost them real money and several months of potential delays. In case you didn't know, a Sign Variance or Relaxation is an application asking the municipality for permission to make an exception to its sign by-law.

In Ontario, the Building Code requires an engineer or architect to design certain signs: projecting signs more than 115 kg (254 lb), roof signs with a face over 10 m² (107.6 sf) and anything attached to a parapet wall. Edmonton, Alta., requires engineering on essentially every fascia and projecting sign. Winnipeg, Man., says outright that most signs need engineered drawings. Regina, Sask., has a roof-



Field surveys during the design phase are the best time to collect all the necessary dimensions and information that you will require for your sign permit application.

Photo courtesy Irteza Ahmed

application guides, or in the by-law itself. Take the time to identify all required documentation and steps, and it can pay off in time and dollars saved.

Examiners get it wrong, too

This won't make me popular with former colleagues, but based on our firm's project records over the past year, the municipalities we dealt with made an incorrect decision or interpretation on roughly one in eight applications. In almost every case where we pushed back with a defensible rationale in hand, the refusal was reversed.

A few weeks ago, our sign permit application for a university dormitory project was refused under a site-specific zoning rule that appeared to prohibit signage on the building entirely. That's the kind of refusal that stops people cold, and most applicants would take it at face value. We read the provision in full and found the prohibition applied to a different part of the by-law than the refusal assumed. We explained this to the City and asked them to reconsider. Three weeks later, the refusal was reversed.

Examiners are human (for now) and carry heavy workloads. Departments are chronically understaffed. The department I worked in processed more than 5,000 permits last year. That volume is bound to create human error. If you think an examiner has got something wrong, push back with grace, respect, and the clause in your hand. More often than not, you'll get a fair hearing.

But read the whole refusal before you dispute it. I once spent two weeks chasing an argument about a sign area calculation before realizing the examiner had explained it plainly in the original notice. Those two weeks were mine to lose.

Refusals are a stage, not a surprise

Build them into your schedule. They are a routine part of permitting rather than a sign that something went badly wrong.

Here's the test I'll leave you with, and it's the one I'd have given every applicant who asked me why their application was refused:

Before you submit, read your own drawing as though you'd never seen the building and weren't allowed to guess. Every rule in the by-law should be answerable from that drawing alone. Anything you can only answer from memory, from the site visit, or from "well, obviously" is a refusal that simply hasn't arrived yet.

The process doesn't have to be difficult when you know how the other side thinks, and when a complete package goes in, it can move genuinely fast—which is the part that is worth remembering!

Fun fact: The record fastest permit I have ever received for our clients was issued in two business days, and it's currently a tie between the City of Toronto and the City of Windsor, Ont., so here's a shout-out to these two cities! ●

Irteza Ahmed is the founder of Rouge Hill Consulting, a sign permit consultancy that manages permit applications and engineering for sign companies and national brands across Canada. He previously served as a building plans examiner and inspector with the City of Toronto, where he reviewed sign permit applications, inspected installed signage, and supported the City's legal team in prosecuting property owners who installed illegal signs. His background is in civil engineering.



By engineering zero-overlap panel layouts and combining premium materials with meticulous local installation expertise, Multigraphics achieved a completely smooth execution with a minimal margin of error.

Photos courtesy Multigraphics Ltd

Big graphics talk

Behind the scenes of TED's Vancouver transformation

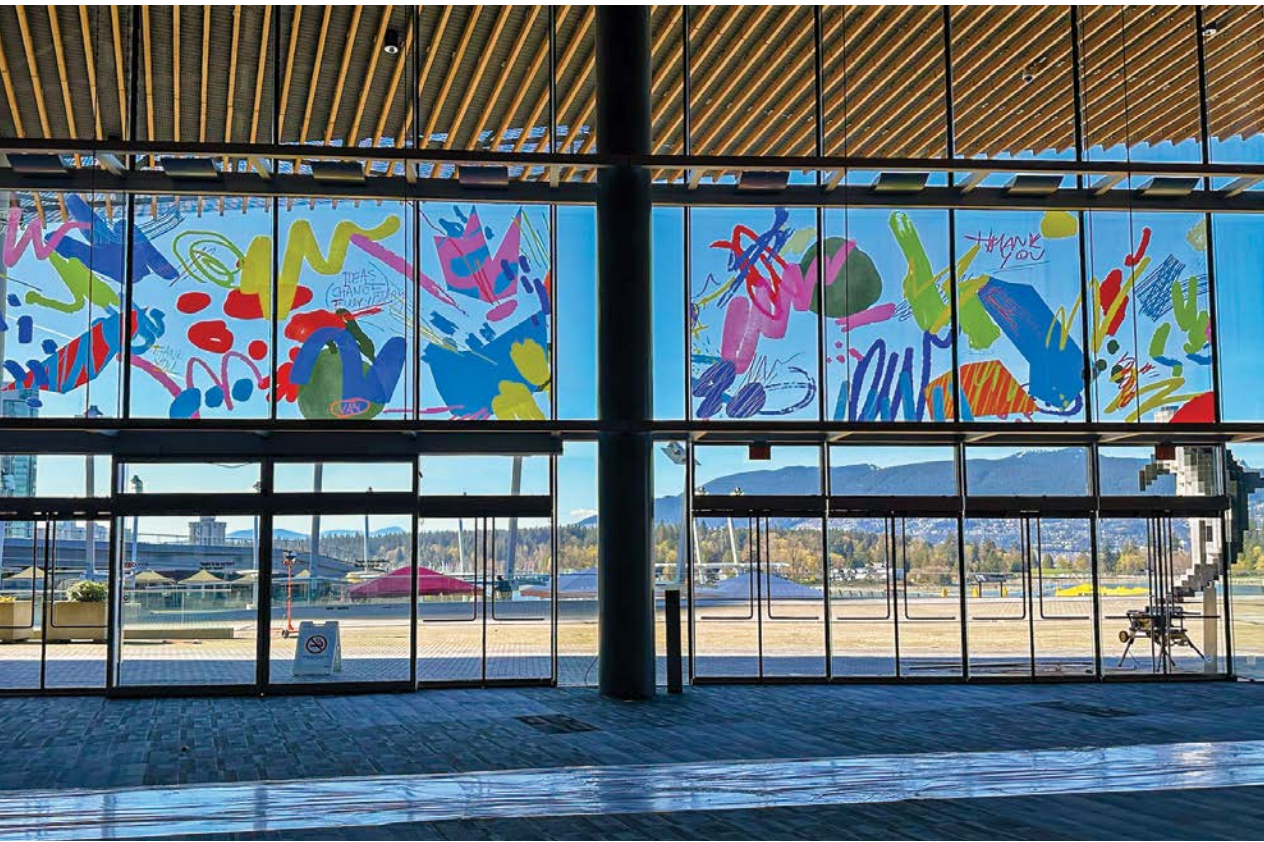
By Michelle Alvarez and Analhi Sanchez

For 14 years, Multigraphics has served as the official print and environmental graphics partner for TED Talks at the Vancouver Convention Centre, B.C., translating world-class creative concepts into tangible, photo-ready environments. From custom window films and floor graphics to magazines, freestanding displays, and large-scale branded installations, Multigraphics has

consistently turned functional convention spaces into immersive storytelling hubs for global thought leaders.

The client relationship

Our relationship with TED wasn't forged through traditional sales pitches or formal re-bidding processes, but built over a strong 14-year partnership grounded in trust, consistency,



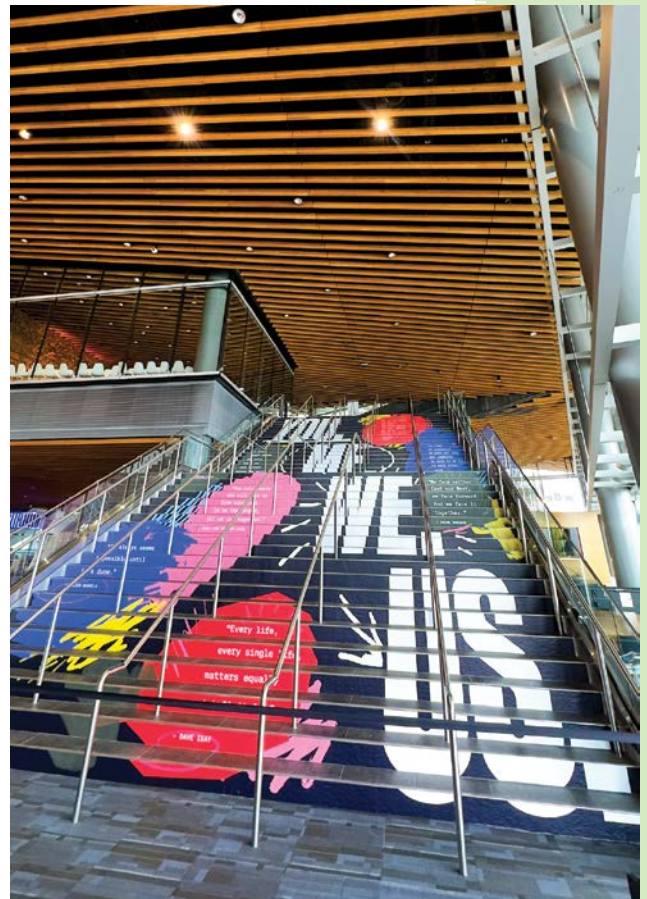
Multigraphics executed a suite of specialized, high-precision architectural elements across the venue. This included clear vinyl window films, staircase graphics, elevator wraps, and more.

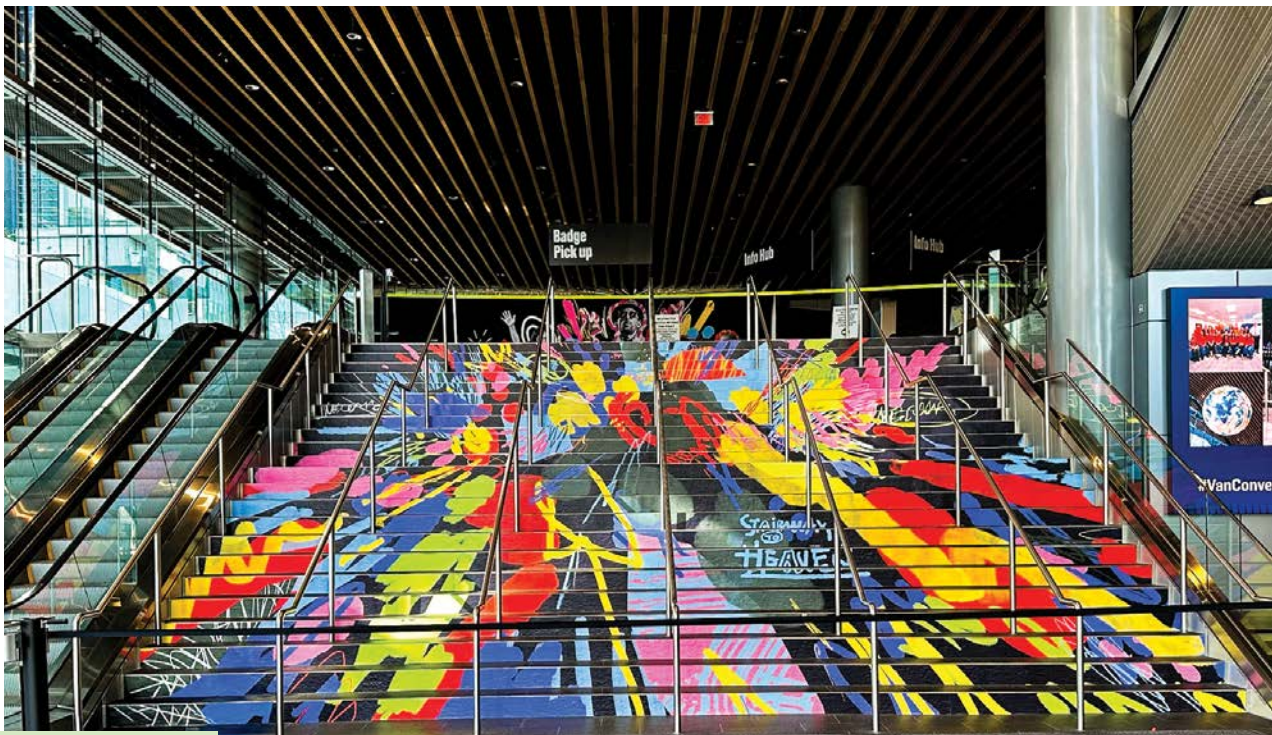


and collaborative compromise. Rather than treating each conference as a single transaction, we approach every event as a long-term commitment to bringing their vision to life. Over nearly a decade and a half of executing complex event graphics under tight deadlines, we've proven our ability to deliver flawless execution every time.

The timeline

This project kicked off in December 2025 when TED first reached out to request a quote. From initial planning and production through to the final graphics installation on-site, the entire process spanned five months, concluding in April 2026.





Precision-cut stair risers spanned the main grand staircase, creating a continuous, hyper-colourful visual tapestry.

The scope

Transforming the venue required an extensive, high-volume signage package designed to maximize brand impact and streamline guest navigation. The scope encompassed a diverse mix of custom large-format graphics and directional elements, including two massive window films, two full staircase decals, and around 15 custom elevator wraps. To complete the spatial transformation, our team fabricated five custom display structures alongside more than 150 freestanding signs deployed throughout the facility.

The design

The client provided all the artwork, delivering print-ready files pre-formatted into custom Vancouver Convention Centre templates that Multigraphics had previously engineered. Because the layout specifications and architectural dimensions were already pre-established from our previous work at the venue, our team was able to move straight into prepress verification and high-volume production without delay.

The fabrication

Fabricating an installation of this scale required creative material selection coupled with a process-driven production pipeline. For the focal exterior pieces, our team produced a massive 9,227.8-mm x 8,692.6-mm (363.3-in. x 342.2-in.) window film comprising 22 individual panels, using high-clarity vinyl with multi-layer ink technology to achieve the rich, vibrant colour output that TED's brand identity demands. Architectural elements were tailored precisely to

the venue's dimensions, including a 3,738.8-mm (147.2-in.)-tall primary staircase graphic and a 7,264-mm (286-in.)-wide x 161.9-mm (6.4-in.)-high second staircase application. Material execution combined clear vinyl, colourful cut vinyl, removable graphics output on our Canon production printers, and heavy-duty 12.7-mm (0.5-in.) rigid substrates printed via direct-to-media Mimaki flatbeds. From quote approval to final teardown, every component moved through a seamless workflow: file processing, prepress validation, precision printing, computer numerical control (CNC) cutting, rigorous quality control, protective packaging, on-site installation, and post-event removal.

The roadblocks

The primary challenge during this year's project was adapting to TED's refreshed brand identity, which introduced a significantly larger colour palette alongside updated graphic dimensions, distinct print modes, and evolved installation techniques. Compared to past events, the revised specifications required a complete recalibration of our standard production and co-ordination workflows. To meet these elevated visual expectations, Multigraphics conducted extensive pre-production colour testing and material sampling, fine-tuning ink density and application methods until we achieved the exact colour saturation and visual impact the client envisioned.

The installation

Installing an event graphics package of this scale required both specialized aerial equipment and an experienced crew



familiar with the venue's architectural layout. To apply the 9.1-m (30-ft)-tall main window films, our team used electric scissor lifts and boom lifts, allowing technicians to manoeuvre safely across high-elevation glass surfaces. A major key to our efficiency was deploying the same core installation crew that handled TED's graphics for years; their familiarity with the site minimized downtime and ensured precise panel alignment. Beyond heavy lifts, installers relied on professional graphic finishing equipment, including surface preparation solutions, precision squeegees for air-out application, heating tools for contoured wrap adhesion, and specialized edge-sealing equipment.

The recognition

In 2024, the collaboration gained industry-wide recognition for its environmental graphics created for TED2024, themed "The Brave and the Brilliant." Featuring custom lettering, in-house illustrations, and layered typography, the produced installation won the prestigious Communication Arts Award

of Excellence—one of the visual communication industry's highest honours. The project required six months of pre-production, including rigorous Pantone colour-matching and material testing. This was followed by a single week of high-intensity printing, boom-lift installation, and clean post-event removal.

Marking TED's final flagship conference at the Vancouver Convention Centre, the 2026 event demanded an extra-bold, unforgettable visual send-off. To deliver graphics that were more vibrant, impactful, and expressive than ever before, Multigraphics executed a suite of specialized, high-precision architectural elements across the venue.

- **Five-layer clear vinyl window films:**

Engineered using clear vinyl printed with five distinct layers of ink, allowing complex, multi-coloured illustrations to pop with maximum colour saturation against the venue's massive glass facades without overlapping panels.

- **Staircase graphics:** Precision-cut stair risers spanned the main grand staircase, creating a continuous, hyper-colourful visual tapestry that greeted attendees as they moved between floors.

- **Commercial elevator wraps:** Modern, full-coverage vinyl wraps transformed elevator doors into sleek, branded wayfinding that seamlessly integrated with the overall esthetic.

The impact

By engineering zero-overlap panel layouts and combining premium materials with meticulous local installation expertise, Multigraphics achieved a completely smooth execution with a minimal margin of error. For 14 years, the partnership between TED and Multigraphics has stood as a benchmark for large-format print project management, demonstrating how technical ambition and local craftsmanship elevate brand experiences both on-site and across global media. ●

Analhi Sanchez, account manager for TED, successfully led the project from co-ordination through execution, ensuring a smooth process and strong client service throughout. In addition to managing key accounts for Multigraphics Ltd., she works closely with Michelle Alvarez, marketing co-ordinator, who plays an important role in developing and executing Multigraphics' marketing initiatives, strengthening the brand's presence and supporting continued business growth.

Multi-coloured illustrations pop with maximum colour saturation against the venue's massive glass facades without overlapping panels.

Today's wider ink gamuts make it easier to hit even the most challenging hues.

Photos courtesy Grafical Racing Design



The tech evolving together to shape digital printing

By Ginny Mumm

Despite all the economic uncertainty over the last year, the digital printing industry isn't holding still; rather, it's continuing to innovate to meet the moment. According to Mordor Intelligence, the global digital printing market is projected to grow from US\$36.95 billion in 2026 to US\$53.32 billion by 2031, a 7.61 per cent compound annual growth rate (CAGR). Much of that momentum is coming from inkjet technology, which is advancing at an 8.44 per cent CAGR as single-pass presses are able to match offset-level quality across a widening range of substrates.¹

That growth isn't happening in a vacuum: E-commerce brands demanding personalized packaging within 24 hours, along with software tools and automation that make digital print prototyping all the way up to full production runs economically viable, are reshaping what printers, inks, media, and software need to deliver.

To get a feel for the most recent innovations and their effects on the Canadian market, we talked with Roland DGA's Canada sales manager, Don Ross, and senior product manager, Daniel Valade. They discuss the changes underway in printer technology, ink formulations, media options, and software enhancements, and how these advances work together to improve users' experiences.

Ginny Mumm (GM): What trends are you seeing in the digital print market overall? What are end-users looking for in terms of capabilities?

Don Ross (DR): The industry is typically resilient in harsh times, as is the case at present with geopolitical issues affecting people and businesses everywhere.

Customers are looking for extended gamut inks to allow for quick Pantone colour matching. There is also a lot of consumer interest in quick-to-apply and quick-to-dry inks



New latex ink printers/cutters offer quick-drying prints and a seamless workflow.



Software innovations, training videos, and intuitive controls make operating even the largest print devices easier than ever.
Photos courtesy Roland DGA

that allow for easy lamination, without a delay for offgassing.

Daniel Valade (DV): Wide-format digital printing is going through an exciting period. The industry is not just focused on making printers faster, but on overall productivity as provided by the complete production environment. So, end-users are looking for more automation, such as automated maintenance functions and increased ease of use. Application versatility is also huge—end-users are looking to print many different types of applications on the devices they have on hand, creating a one-stop shop environment for their clients.

Shop owners are also not as interested in outsourcing overseas—they want to keep manufacturing local, and have



New printers are designed with automated maintenance and other features to reduce production steps and improve consistency.



New print technology for industrial applications is allowing businesses to explore new opportunities in direct-to-object decoration for cylindrical objects, including packaging, promotional products, drinkware, and personalized items.

in-house inventory management and on-demand production so they can better control their costs.

In this environment, overall productivity is much more important than speed. Further, shop owners are looking to reduce labour requirements with features such as automated calibration and automated maintenance functions.

Print providers are evaluating the total cost of device ownership, in other words, what it takes to keep that printer running at optimal capability. They are also looking for ways to reduce the labour costs involved in overseeing production. Greater ink efficiency is also important—not only ensuring that you're printing efficiently, but also that you're not purging 20 per cent of your ink in the waste

container. Effectively managing ink consumption when you're not printing is becoming a key differentiator for printer manufacturers.

When it comes to product development, our primary objectives are to make the production process easier, more automated, more predictable, and more profitable.

GM: How are printer manufacturers responding to the trends? What new products are out there?

DR: Roland DG has several new printers that were introduced at the 2026 PRINTING United Expo in September and will also be at the Graphics Canada show in Toronto in May 2027. These products include the new advanced, affordable TrueVis MG2 series UV roll-to-roll printers, the extremely versatile TrueVis VG4 series eco-solvent printers, the TrueVis AG-640—the world's first latex printer/cutter, the new industrial VersaObject IO-UV flatbed and RC-300 cylindrical printers, and the next-generation EU2-1000MF high-volume flatbed.

DV: Manufacturers are developing higher productivity printers that offer versatility with added automation and



ease-of-use features. After all, customers are more likely to add more equipment if it's easier to use. Printing devices are also being designed to require fewer manual steps. Printer auto-calibration is in demand, as is automatic take-up, which adjusts the output to prevent it from reaching the floor.

Even printhead design is changing, with the newest Roland DG piezoelectric printheads being larger and more robust than ever before. In the past, these printheads were designed to produce five billion shots, which would generally allow them to last about five years. Today, piezoelectric printheads can print 20 billion shots and last the lifetime of your printer—as opposed to thermal printheads, which are in a constant state of decline and require regular replacement. We are beginning to see printheads that are approaching industrial-level production standards.

As Don mentioned, several new products, all with more automation and ease-of-use features, make them easier to get trained on, easier to operate, and easier to incorporate into various workflows.

GM: What role does the development of newly formulated, expanded gamut inks play in advancing production speed and quality?

DR: Roland DG's second-generation latex ink matched with its new printheads allows for higher resolution output and greater productivity. Its new EUV-H UV inkset includes a

dedicated primer and allows for faster dry times and better adhesion properties than most other UV inks.

DV: Many manufacturers today feature wide-gamut inks. A distinguishing feature of printers, however, is their ability to deliver consistently accurate results through their inks. It's no use having an expanded gamut if you can't maintain that colour throughout your print runs. Stop sign red still needs to be stop sign red, even on the 100th print. Add to that specialty inks such as gloss and white that image beautifully on a wider range of media, including specialty materials.

Quality and productivity are still primary concerns in ink formulation, as is the chemistry necessary for optimal colour management. In addition, durability for indoor and outdoor applications and the ability to consistently produce colours are just as important as having a wide colour gamut.

GM: How are software innovations contributing to improvements for end-users?

DR: Improved software allows users greater control over production management, including being able to monitor production remotely from a smartphone. Job costing details for ink, media, and production time are also now viewable in real time.

Roland DG's popular and powerful RIP software, VersaWorks, is an ever-evolving program available for PC and Mac, driving all Roland DG print devices. Roland DG Connect and DG Designer offer additional features for design and workflow management. AI has entered the workplace as well, impacting graphic design and photo editing.

DV: One of the most significant changes in the industry today is that the printer is just one part of the overall workflow. The newest software is helping to reduce the number of manual steps between creating a file and producing the final product.

Software ecosystems are increasingly bringing together cloud-based platforms, design software, RIPs, and printers to create a smooth, seamless workflow. These tools are also evolving beyond basic design software, with more advanced programs offering specialized design components for applications such as UV and dimensional print design.

All of these software advances mean shorter training times, more intuitive workflows, and increased production efficiency that translates into greater productivity and profitability for print service providers (PSPs).

GM: Are you seeing innovations in media options?

DR: When we think of media, we typically look well beyond rolls of vinyl. We are printing onto wallpaper with dimensional inks. We are also printing onto water bottles and onto heat transferable films. In addition, we have a new hot peel direct-to-film (DTF) to coincide with new DTF ink chemistry.

DV: Just as there are new innovations in ink, there are accompanying innovations in media, including in eco-solvent media and new DTF hot peel film and hybrid films.



PSPs are looking for additional versatility in their production, and manufacturers are responding with a range of printers designed to address their needs.

PVC-free media also continues to be a growing market that's essential in medical and educational settings. In contrast to several years ago, when using PVC-free media usually required sacrificing some print quality, today there are many PVC-free materials available that provide the same print quality as non-PVC-free media.

GM: What do you see for print production looking ahead to next year and beyond?

DR: We are highly optimistic that print will continue to evolve. As Marshall McLuhan, a well-known Canadian philosopher and professor, once commented, "The medium is the message."

DV: I believe print production will become faster, more automated, more connected, and increasingly application-driven. Even today, we are no longer selling equipment

based on price—we're talking to people about their businesses and then matching them with the right print technology. We ask them about what they are producing and what they are outsourcing. Depending on the extent of their production, acquiring an additional device or bringing certain applications in-house may make sense. We want to remove the obstacles to learning about and incorporating new print technology that can make their business more productive and profitable.

To improve people's ability to access the newest technology, we are sharing videos that show the process from design to finished product for a variety of applications.

Next year and beyond, we envision more connected workflows, driven by a variety of applications. ●

Note

¹ Read Mordor Intelligence's "Digital Printing Market Size & Share Analysis" for 2026: <https://www.mordorintelligence.com/industry-reports/digital-printing-market>

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

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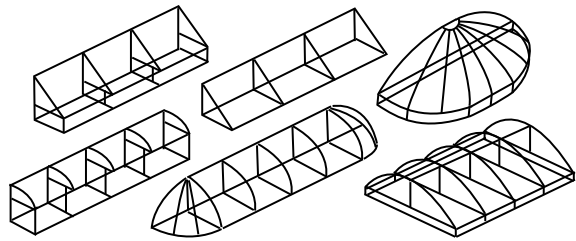
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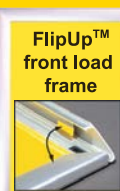
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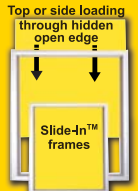
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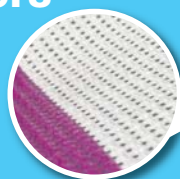


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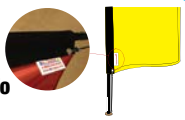
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Vehicle wraps can take many forms—and they don't always involve cars, trucks, or vans.

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Inspired by military-style camouflage, onPoint adapted the pattern and colour palette to reflect Diamond Construction's branding while maintaining the machines' rugged appearance. The result is a graphic treatment that feels like it belongs on the vehicle.

From everyday fleet vehicles to massive off-road machines, vehicle graphics can turn almost any surface into a branding opportunity. The possibilities span every terrain. ●

~ Marika Gabriel



Photos courtesy onPoint

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