

Print it like you have to hang it.

Six file decisions that determine how a mall hoarding goes up. None of them cost anything at the RIP. All of them cost hours on the wall if they go the other way.

Break the panel at the ceiling change.

Don't run a panel through a step in ceiling height. Bridging it means peeling backer on the wall and managing material that never needed to be printed. Slice the art at the step and start a new panel.

2" bleed, top and bottom.

Floors slope. Ceilings step. Nothing in a mall is level, and the wall is rarely square to either. The bleed is what absorbs it.

1" overlap, every vertical seam.

Art continues through the overlap — don't leave it blank or duplicated. The installer decides which edge laps, based on the primary sightline down the corridor.

Match in the corner.

Don't wrap a large panel around it. Corners aren't square and aren't plumb, and a panel loses level the moment it turns. Two panels meeting at the corner beat one panel fighting it.

51" panels.

Not a maximum — a target. Wider panels don't fail at the press. They fail at eight feet up, where one set of arms can't hold tension across the width. Installers aren't all the same height.

Tell us what we're hanging.

On most hoarding jobs we find out what the material is by touching it. Film, laminate, adhesive tack — put it on the proof. It changes the tools, the sequence, and the crew size.

2"

BLEED

Top and bottom only. Sides trim to the overlap.

1"

OVERLAP

Every vertical seam. Art carries through.

51"

IDEAL PANEL WIDTH

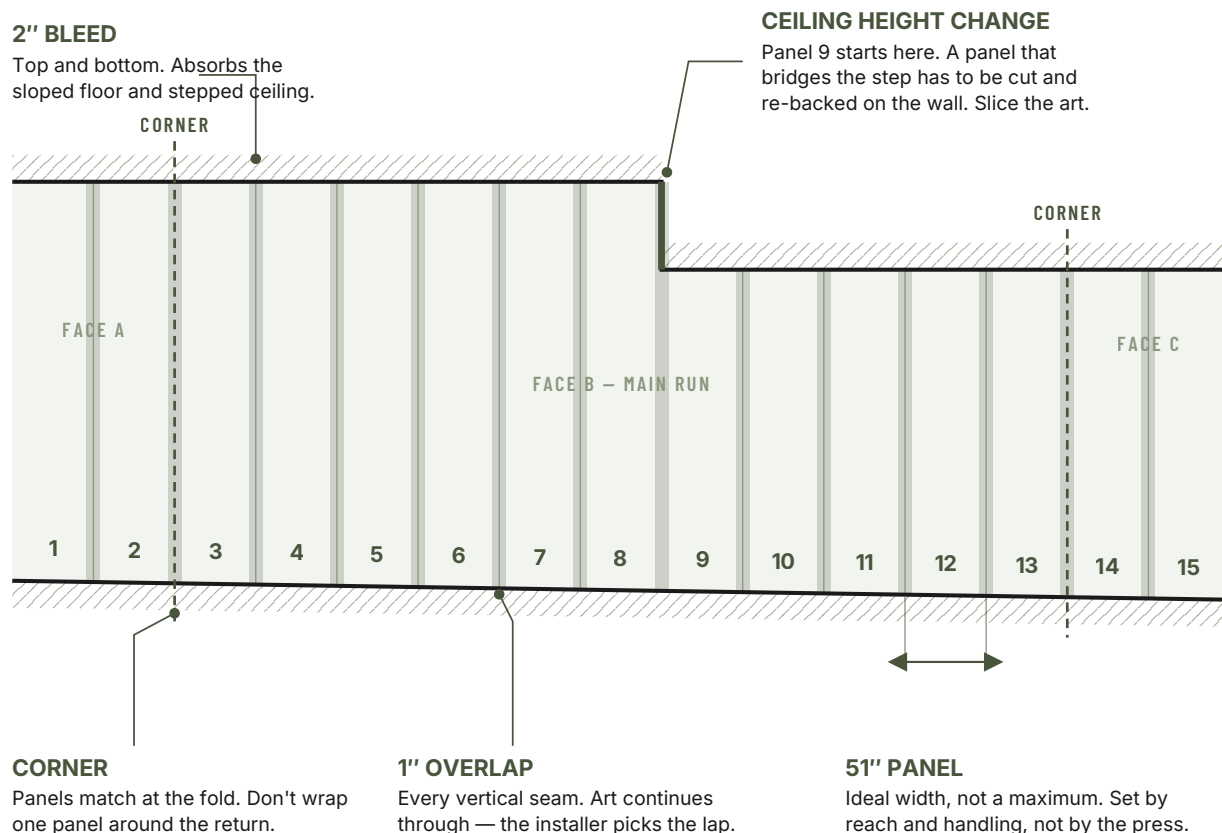
Target, not a ceiling. Handling limit, not a print limit.

These numbers are hoarding-specific. They intentionally differ from the general figures in the Film Spec Guide — hoarding runs longer, spans ceiling changes, and gets

handled by one installer at height, so the bleed is deeper and the panel target is tighter.
When a job is hoarding, these win.

FIGURE 1 · UNFOLDED ELEVATION

Three faces. Two corners. One ceiling step.



Illustrative elevation — not to scale. Fifteen panels across three faces. Panel 9 begins at the ceiling step; panels 3 and 14 begin at the corners. Hatched bands are bleed. Tinted bands are the 1" overlap.

What a usable proof shows

Artwork on its own doesn't tell us how the wall gets built. A proof we can work from carries the layout as well as the image.

- **Panel map** — the full elevation, sliced, with fold lines marked
- **Overlap shown** — shaded, so we can see which edge is which
- **Finished sizes** — per panel, not just the total run
- **Material and laminate** — named, on the proof
- **Panel numbers** — matching the labels on the printed rolls
- **Bleed shown** — separate from the finished size
- **Install sequence** — where the run starts and which way it builds
- **Site notes** — doors, gates, ceiling steps, anything we'll meet

Reusable panel systems change the material call

Modular plastic hoarding — the click-together rental systems now common in malls and healthcare fit-outs — is a different substrate from painted MDF or drywall. The surface is smoother and less receptive, the panels flex, and the joints between them move. Standard promotional film with a general-purpose adhesive lifts at the edges and telegraphs the joints.

The usual reasoning is that a hoarding graphic is temporary, so it gets a cheap film and skips lamination. On a rental system that logic inverts. The graphic is temporary — the panels aren't. They go back to the supplier, and they go back clean. That puts the film between two requirements at once: enough tack to hold on plastic, clean enough removal to protect a rented panel. That's a decision made before output, with the panel supplier and the film manufacturer, not on install night.

Two layout rules follow from it: don't let a graphic panel bridge a system panel joint where you can avoid it, and confirm the panel module width before you slice the art.

Send the elevation before you output.

We'll return it marked up with panel breaks, corner matches and ceiling steps — usually within a business day, no charge.

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WE WORK WITH THE TRADE, NOT AROUND IT