

# BIG Magazine

INSPIRATION FROM THE WORLD OF LARGE PRINT

YEARBOOK - 2017/2018

2017/2018

## YEARBOOK



### WORLD PREMIERE OF TRANSLIGHT MAGIC

*Create an unexpected and double large format visual experience*

### ACOUSTIC DECOR TO THE NEW CONCEPT 18|89

*Fast fine pizza in a totally unique environment*

### BIG IMAGE CELEBRATES 30 YEARS

*The history of Werner Schäfer & Big Image*

# BIG Magazine

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**BIG IMAGE** has 30+ years of experience working with opera venues, theaters, film and television studios, retail and event producers from all over the world, providing high quality, large format digital prints on soft materials for projects of all sizes and degrees of complexity.

## – WIDE FORMAT PRINTING ON SOFT MATERIALS –

**BIG IMAGE**  
SYSTEMS™



Big Magazine is printed on nordic ecolabel Scandia 2000 (100 % ECF-pulp) to  
reduce its impact on the environment.



PHOTO FROM RELAUNCH OF THE DIGITAL PLATFORM BELOW BENEATH

**"This is how we define "retailtainment" and we are very excited about it!"**

TEXT /// ANDREAS SKANTZE  
PHOTOCREDITS /// BIG IMAGE SYSTEMS

## The large format visual experience of the future

At Big Image we regularly ponder and discuss what large format imaging will be in the future. Will it be a product? A service? Or both? We wonder: how can we better help our clients to achieve even more powerful visual experiences than they produce today?

Since a cornerstone of our company is to make sure we are constantly finding new ways to serve our clients, we are always striving to develop better fabrics, inks, machines and creative display solutions that increase the value of large format printing.

For example, a driving force in our industry is the use of printed fabric images for retail window displays and other forms of visual merchandising throughout a store. However, research indicates there might be fewer stores in the near future as customers choose to shop on-line.

This creates a need – or, better yet, a possibility – for retail brands to build visually stunning showrooms where customers can view and test products in real life before returning home to reflect on their options, make a purchase online, and have the products shipped directly to their home. The possibilities for using large format printing on fabric to blend wildly creative graphic designs with digital visual solutions and 3D printed components are

limitless. Just imagine what designers will conjure to persuade customers to visit a showroom where they can have a memorable, fully immersive, and powerful brand experience!

This is how we define "retailtainment" and we are very excited about it! After 30 years in business – yes, we started in 1987! – we are happy to be an industry leader in the creation of large format visual experiences. We look forward to sharing all of this and more with you. As always, we welcome all opportunities to brainstorm and work together.

A handwritten signature in black ink that reads "Andreas".

Andreas Skantze  
INTERNATIONAL SALES MANAGER &  
PARTNER,  
-BIG IMAGE

# ACOUSTIC INNOVATIONS FOR

*eighteen | eighty nine*

MOOD STOCKHOLM

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE, ERJA LEMPINEN

**Big Image collaborated with 18|89 Fast Fine Pizza to develop, produce and install customized artwork.**

A promotional video for 18|89 Fast Fine Pizza proposes mixing ingredients in ways that “stimulate the senses with unorthodox combinations.” The same can be said of the interior design for this restaurant, which opened in March. Customers are served fine pizza fast – within three minutes – in an unexpectedly luxurious setting that blends marble countertops, concrete panels, and contemporary street art. The pitch black walls have been decorated by the world-famous graffiti duo, PichiAvo.

Big Image custom-created frame-hung, fabric-covered, acoustic ceiling panels as well as acoustic plates in matching colors that blend into the ceiling.





Big Image also produced two light boxes that are used in unique ways. The first box is two-sided: there is a backlit sign facing the exterior and a different backlit image facing the interior of the restaurant. A sound-dampening material is used on the side facing the restaurant's interior. The second lightbox is displayed in the Mood Gallery's window. It takes the form of 18|89's stylish take-away box. Benjamin Westling, CEO of Livit Design and one of the restaurant's founders, shared these insights with us during an interview:

#### How was the idea of 18|89 born?

Over the years, Livit has designed more than 13,000 restaurants in 46 countries for many of the world's leading restaurant chains. We decided to take the next step and design our own concept, which we could use as a test lab for new ideas and trends. Most design offices wouldn't go this far. However, we feel that's exactly what distinguishes us: we dare to address our customers' challenges and, in that way, provide a better service.

#### How did the style and design of the restaurant evolve?

*"For us, acoustics are incredibly important in creating good environments. Most restaurants and designers do not spend enough time and resources on this."*

We wanted to break new ground by creating a restaurant niche called "Fast-Fine", which mixes fast service to keep prices down while providing a fine dining environment.

This angle prompted us to focus on quality materials and design. Throughout the entire process, our goal has been to create the ultimate restaurant experience. However, we wanted to go beyond providing a luxurious environment with exotic marble counter tops and velvet armchairs to also create an interesting urban contrast. This is why we chose to fly in the world's leading Grafitti duo,

PichiAvo.

**What is your philosophy about acoustics and how has this been an important issue for you?**

For us, acoustics are incredibly important in creating good environments. Most restaurants and designers do not spend enough time and resources on this. There are plenty of examples of well-designed environments and restaurants where the acoustics are useless and consequently destroy the whole experience.

**What type of trends do you see within the restaurant industry and the design of restaurants?**

Everything will be about the guest experience. Food quality will remain the focus, but this is not enough for today's customers. They want a unique experience during their restaurant visits. This is why it is becoming increasingly important for the design to appeal to all the senses, including sight, sound and smell. The concepts must stand out, be more unique and, at the same time, be adaptable to different times of the day. An experience at lunch should not be the same as an after-work dinner or weekend visit with the family.



**How has 18|89 been received since it opened?**

We are very pleased! The food and interior design have received positive reviews. Customers consider it perfect for lunches where they can choose between pizza and salads, while the interiors are really cosy in the evenings and full of energy for after-work dining. Stockholm lacked a restaurant where you can eat quality pizza in a fine-dining environment. It is served fast and costs around SEK 100.



# BIG IMAGE & ACOUSTICS FACTS



**Big Image has developed a full range of system components and materials for clients who want to creatively blend sound with other design details.**

We call this specialized range of products and services acoustic décor. Acoustic décor systems and elements can be mounted to walls, hung from ceilings or free-standing on the floor. Designers can choose from a variety of fabrics that are white, colored or printed with custom artwork or a specific motif –in whatever combinations are needed to achieve the desired look and acoustic impact. Architects and interior designers have used acoustic décor to decrease noise levels in offices, hotels, restaurants, museums and exhibition halls and provide a more pleasant environment for people who occupy or visit a building. Our process for covering and installing the system components is clean, efficient, and silent so that a room can typically be used during and immediately after the installation.

Wall images can be cut in squares or other desired

shapes and hung in metal or invisible frames. We create and construct aluminum frames for freestanding, floor units.

The size, shape and furnishings of a room substantially affect its acoustical qualities – as does the presence of audio sources. A material's ability to absorb sound depends on its density and thickness. We can arrange for acoustic tests and calculations to be performed upon request. We work with two types of sound-absorbing materials: Echostop, a material made out of polyester and bi-component fibers that consist of 50% recycled PET bottles, and Basotect, a flexible, open-cell foam made from melamine resin. The design for how and where acoustic décor will be used guides our recommendations for which of these materials will yield the best results.

For more information visit our website, or get in touch with us!



# Little BIG THINGS

Big image's work can be seen in many places. Here are some glimpses of different projects from around the world.

TEXT /// CECILIA RAMSTRÖM  
PHOTOCREDITS /// BIG IMAGE



## 01 Vibrant fabric prints for Tender Land

When he learned that Monika Essen's scenic design for Michigan Opera Theatre's (MOT) reprisal of Aaron Copeland's "The Tender Land" employed photographic realism, MOT Technical Director Dan Brinker knew it would be critical to preserve color vibrancy as the large-scale digital images were printed on fabric. Big Image achieved this goal and successfully produced a backdrop that was 62'w x 30'h, six legs that were each 7'w x 31'h and two fabric prints of wheat rows, which were 40'-4" w x 6-6" h and 29'-4" x 6'-4" h.

"Without question, we've been extremely happy with the results of this project," Brinker reports.

## 02 Printed Wings offer custom designs

Ten years ago, Remi Campbell Jones and Lars Lundberg contacted Big Image to discuss the potential for printing on paragliders. After extensive testing of different types of specialized fabrics, the print results were finally stable, consistent, durable and looked absolutely fantastic. Printed Wings Ltd. was born, is growing, and now offers custom designs!





WWW.HERTZER.EU

### 03 Flooring for Festspiele in Baden-Baden by Hertzer

As Hertzer and the artistic team of Festspielhaus finalized production and scenography plans for performances of Puccini's opera "Tosca" at the Festspielhaus in Baden-Baden, they chose Big Image to print a dance floor that was almost 400 square meters in size.



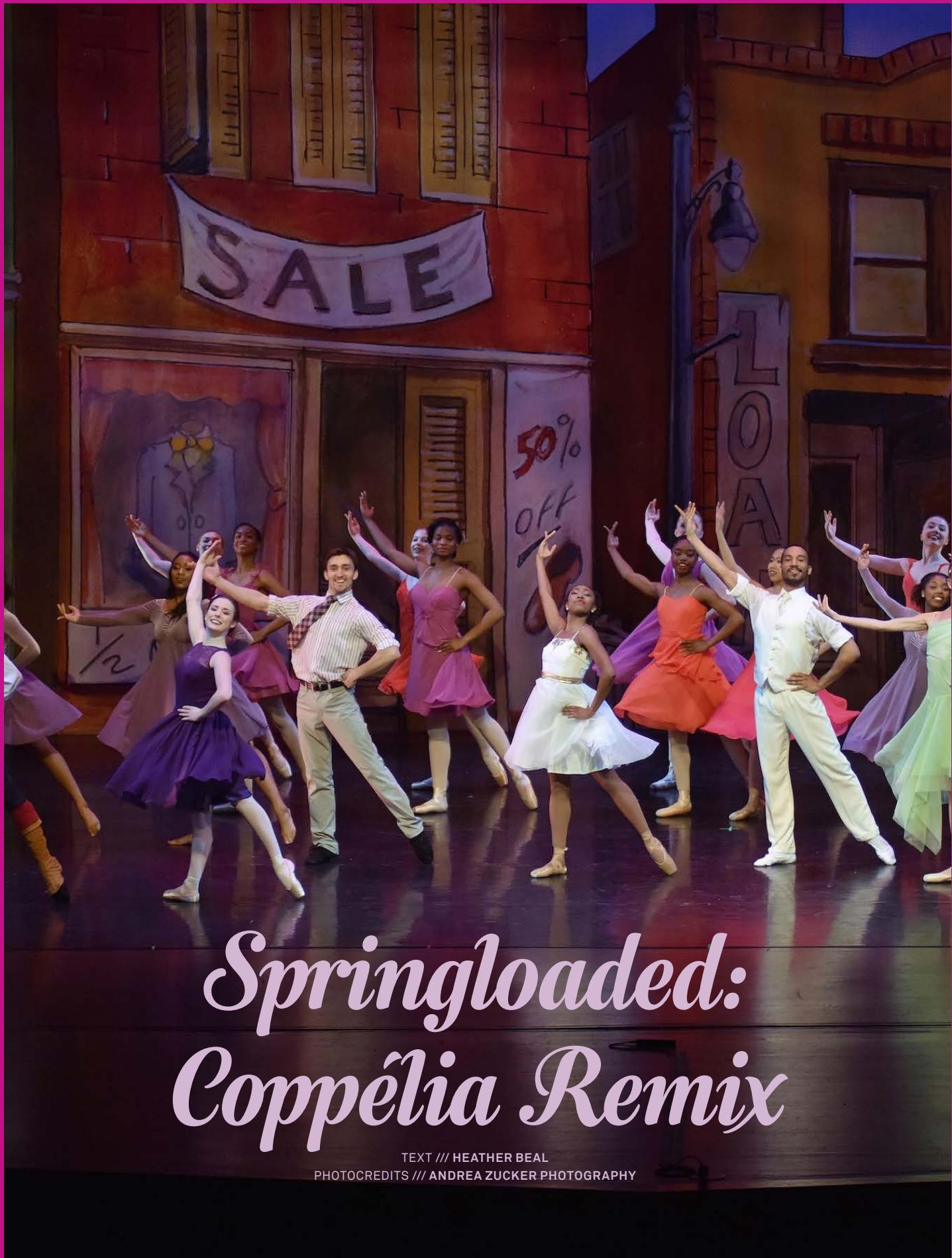
### 04 Don Carlo in monochrome stage design

Big Image used our Infinitus printer to produce backdrops in monochrome on American Mesh for the masterpiece Don Carlo performed at the Croatian National Theatre in Zagreb. This opera was directed by Derek Gimpel and the scenery was designed by ARTEFATTO of Reggio Emilia, Italy.



### 05 Rolltex Medium for Theatre National de Strasbourg

While the polyester fabric Rolltex Medium is often used for fabric prints at events and showcases as well as for store decor, it proved to work well for the National Theater in Strasbourg's production of "Erich von Stroheim", which was directed by Stanislas Nordey.



# *Springloaded: Coppélia Remix*

TEXT /// HEATHER BEAL  
PHOTOCREDITS /// ANDREA ZUCKER PHOTOGRAPHY

***"We were tenderfoots," says Joe Mulherin, producer for the New Ballet Ensemble's *Springloaded: Coppélia Remix*. Neither Mulherin nor Scenic Designer Terry Twyman had used large format printing on fabric but they decided to consider it for this show because they had a "quicker than average turnaround time" and didn't have easy access to the shop space needed to handpaint a 40' X 25' backdrop.***

"As a producer, my job is to deliver the highest quality technical show possible within a budget and schedule," Mulherin says. Upholding these standards was especially important because this was the first time New Ballet Ensemble had performed in front of a full stage drop.

Twyman painted a half-inch-to-one-foot scale rendering for the backdrop that was scanned and sent electronically to Big Image Systems. He then worked with Casey Hallas of Big Image to make sure the digital art achieved his artistic vision.

***"As a producer, my job is to deliver the highest quality technical show possible within a budget and schedule"***

"The rendering is everything," Twyman says. "What comes back to you is exactly what you send to Big Image, so the increase in scale means you have to pay special attention to luminosity and other details."

The drop was printed on Big Image's

Infinitus printer in Berlin on Cloth 201 HzN. The roofline of the artwork was contour-cut and scenic netting was glued to the back of the printed fabric. The combined drop was flown from the black scenic netting along its top to create the illusion that the printed section was suspended in midair. A short while before NBE's production week was scheduled to begin Mulherin received a call from Olle Lindqvist, president of Big Image's U.S. operations.

According to Mulherin, "Olle said Big Image's production staff felt the scenic netting they had wouldn't be right for this project. If they ordered the netting they thought was best, Big Image wouldn't be able to ship the drop until the Monday of production week. That meant that the drop wouldn't arrive until Wednesday. It was clear Big Image cared that we got the quality we wanted, but this would only give the lighting designer two days to work with the drop and it would cut the rest of the crew short on time, too."

Fortunately, the proper netting arrived at the Berlin plant on the Friday morning before NBE's production week. Big Image's team worked nonstop to install the netting so that the drop could be shipped that day. It arrived in Memphis on Monday, which gave NBE's lighting designer time to experiment with different effects. After the drop was hung and illuminated, Twyman used paint to retouch some of the existing scenery so that all the colors worked together beautifully.



Rendering by Terry Twyman



"This was the epitome of customer service to me," Mulherin says. "All of this made a big difference in the technical quality of the show. We got what we needed when we needed it. We were able to obtain a big, complicated piece for a fair price."

***"Everyone was pleased. New Ballet Ensemble was very happy with the drop because it brought the right vibe to this piece. We are already thinking about how to use Big Image on future shows."***

Twyman agrees. "Everyone was pleased. New Ballet Ensemble was very happy with the drop because it brought the right vibe to this piece. We are already thinking about how to use Big Image on future shows."

# World Premiere for Translight Magic

by Big Image

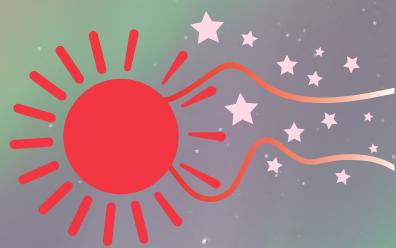
TEXT // CECILIA RAMSTRÖM  
PHOTOCREDITS // BIG IMAGE

## Bigger, Brighter, Lighter

On a crisp winter night at the Arctic Circle the unexpected takes place. The dark sky lights up with vibrant red and green colors. The Northern Light performs its magic right in front of us.

At Big Image we create this experience with Translight Magic, which is one backdrop printed with two different images. Creating an unexpected large format visual experience. Double the experience with Translight Magic.

This is made possible by our Infinitus, the world's largest digital printer on soft materials. Printing 12x50 meters (40'x160') seamless and able to print on both sides of the fabric.



Translight Fabric  
**Magic**

### About Translight Magic:

Translight Magic is one backdrop printed with two different images. This creates an unexpected and double large format visual experience.

### Advantages:

- Perfect for creating unique scenery
- Your imagination creates the artwork that becomes magic
- Seamless up to 12x50 meters (40'x160')
- Perfect for all lighting
- Reflection-free
- Durable
- Lightweight & easy to work with
- Easy to transport, store and reuse

# Magic backdrop for SANTIANO

Santiano, a German band, was one of our first customers to try our new "Translight Magic". Santiano's music genre includes Irish folk, sea shanty, and schlager music.

An image of an old town was printed on the frontside of a drop with a moon printed on the back. The moon is only visible when the fabric is backlit.



By combining Translight Magic and artful illumination this backdrop created an unexpected experience for the audience! Image above shows the backdrop when frontlit. Image to the left shows the backdrop when lit from behind.

Read more about Santiano on their website: [www.santiano.de](http://www.santiano.de).

Read more about Translight Magic on Big Image's website.



# Raising - THE CURTAIN -

TEXT /// ANDY BROOKS PHOTOCREDITS /// BIG IMAGE



At Big Image, we like to embrace new challenges to constantly improve our industry knowledge and find innovative solutions for our clients. To further train our apprentices and challenge our experienced employees, we held a theatrical gauze workshop.

The cotton gauze - also known as Scrim, American Mesh, or Gobelin Fabric - is famous for its ability to hide what's behind it when lit from the front then reveal what is hidden when the lighting changes. The workshop's goal was to print 10-feet-wide, "endless" images on this material while achieving the highest quality. The idea for the workshop arose when the technical director of Opera Berlin, Mr. Rowedder, came to us and asked for a curtain that was made out of American Mesh. Mr. Rowedder's design motif featured black vertical stripes spaced in mathematically equal distances.

A major challenge was to get the gauze to hang straight along its sides without curving. A RolliT stainless steel rail was inserted along the top of the curtain, thin lead weights added on both sides and 'tent pegs' at the bottom. The combination of print innovations and a great design resulted in a scrim that turned out beautifully with impressive geometric shapes, colors, and projections. Thus this workshop led us to develop an even better solution to offer to our clients.

At Big Image we're always looking for ways to further enrich in our knowledge of printing textiles and fabric, so please challenge us if you have an idea! And for more information about this project and how we made it happen, please contact Big Image DE.

# Everything you can imagine



## IS REAL

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE, BIKINI BERLIN AND SCHWEDISCHE BOTSCHAFT

The “Everything You Can Imagine is Real” exhibit by Swedish artist Bea Szenfeld showcased select creations from her collection titled “Haute Papier” – The White Collection. Her elaborate paper costumes were displayed at BIKINI BERLIN arranged by the Swedish Embassy in Berlin. Big Image printed backgrounds on Rolltex Medium and print foil for this exhibition. We were also proud to be a sponsor of this fantastic event, which was officially opened by Queen Silvia of Sweden!

Szenfeld uses traditional craft methods, which she is trying to revive. Her desire to make society more open and equal is also expressed in her art. Her Haute Papier high fashion clothing has been worn by celebrities such as Lady Gaga, Laleh, and dancers, singers and musicians of the Royal Swedish Opera (RSO). Karolina Henke, Carl Thorborg and Stina Wirsén have photographed the designs created for and in cooperation with the RSO. Pompe Hedengren, creative director of Stockholm Graphics, spent four years collaborating with the photographers to create the extraordinary images shown at the exhibition.

Big Image representatives were on site at the opening event and at the following seminars. The speakers’ sessions focused on

sustainable fashion and the future of fast fashion. They presented some incredibly innovative and inspiring solutions. Of course, we also wanted to check out the quality and use of the prints. This exhibition was astonishing!

Swedish artist: Bea Szenfeld

Creative director: Pompe Hedengren

Photographers: Karolina Henke, Carl Thorborg and Stina Wirsén



# Big Tip board

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE

Here are a few tips that we've shared with clients to make sure every aspect of their project is thoughtfully resolved - from optimizing the impact of digital printed art to making sure it is properly mounted, illuminated and displayed.

#1

## RolliT

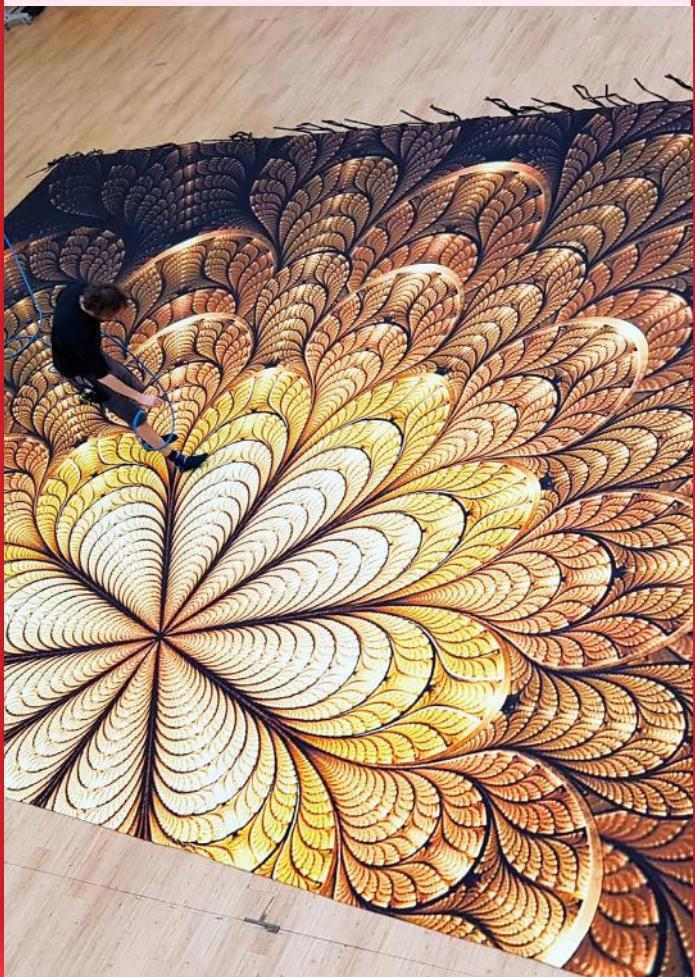
RolliT's stainless steel rails can be threaded into the side channels of hanging décor. The rails are cut into desired lengths and used to prevent a structure from collapsing into an hourglass shape. They are perfect for stage sets in theaters and opera houses – as well as for displays at corporate events and trade shows.



#2

## Creating gold

Mankind has always been fascinated with gold and with the alchemy of creating it. Gold's brilliance is governed by the reflectance of its surface. We've worked closely with clients to achieve the shimmery effect of gold shown in this example of a backdrop printed in Germany on Infinitus. Our artistic team would love to help create something similar for you. Please contact us for tips!



# #4

## Combining techniques

The scenographer for “Un Ballo in Maschera” wanted to create a room with an old-fashioned medallion wallpaper that also had a sense of depth. The walls were decorated with printed mirror foil that was then hand painted to achieve the perfect patina. This is just one of many examples of how techniques can be imaginatively and effectively combined.

PHOTO CREDIT/// KATJA TAUBERMAN



# #3

## Choosing art for back-lighting

Lighting is an important tool for setting the mood of a scene. Color can be used to signify an emotion or backlighting to make something glow. Backlighting requires laying down extra ink on a material. This lighting technique can intensify the richness of colors in an image or amplify a stark contrast between light and dark. It is also helpful in achieving “real world” lighting effects, such as the glow of a neon sign or the brilliance of the sun. Highly saturated or contrasting images are the best candidates for backlighting.



# #5

## Choosing to be environmentally friendly

We consider the potential environmental impact of every step in the production, delivery and installation process. Our operations are carbon-neutral and ISO 14001 certified. We offer eco-certified materials and printing methods that use water-based inks. Please contact us for more information about our commitment to sustainability.



# Breathtaking Blue

TEXT /// ANDY BROOKS & CECILIA RAMSTRÖM  
PHOTOCREDITS /// BIG IMAGE UK



**The Latvian National Opera and Ballet's (LNOB) spring production of "At the Blue Danube" featured a breath-taking 18X11.5 meter seamless backdrop that was printed on Cotton Horizon cloth by Big Image UK. The majestic stage in the LNOB's neo-classical style theatre was originally constructed as the Riga German Theatre in 1863.**

The beautiful music composed by the "waltz king" Johann Strauss inspired this romantic ballet, which explores the choice between love and

the stage, dreams and reality. "An der Schönen Blauen Donau" was first performed in Riga in 1957. During the 60 years that followed, it has been revived numerous times and has become one of the cornerstones of the Latvian Ballet.

The new 2017 production celebrated both the 60th anniversary of this ballet's premier and marked the 110th birthday of its producer, Helēna Tangijeva-Birzniece, who was also a legendary ballerina, ballet master, and instructor.





# SKY HIGH

TEXT /// CECILIA RAMSTRÖM  
PHOTOCREDITS /// BIG IMAGE

On October 13th 2017, the first of 60,000 glassprisms was installed as part of the renovation of one of Stockholm's most famous landmarks, the Obelisk at Sergels Torg. When Edvin Öhrström won the commission to create a work of art for "Sergels Torg" (which was completed in 1967) he developed a 37.5-meter-high, 130-ton steel skeleton that houses 60,000 glass prisms.

Each piece of architectural glass is illuminated from within. Since 50 years have passed since the Obelisk was constructed, it was time to completely renovate it. Each of the glass prisms was washed to remove dirt and lime deposits while the sculpture's steel skeleton was cleaned and its surface treated. During

the renovation, a new lighting system was installed.

Big Image was responsible for covering the Obelisk with approximately 1000 squaremeters of fabric that weighed hundreds of kilos!

Our staff coordinated its efforts with a weather service in Sweden for several days to determine how windy it was going to be each evening. Although it was especially challenging to cover the Obelisk due to its height and the changing weather conditions, a calm night finally arrived, and we were able to install the fabric cover in one single evening!



Big Image celebrating

30

years!

## *The history of Big Image*

TEXT /// PER WRANGENBERG PHOTOCREDITS /// BIG IMAGE

The story of Big Image began in 1981. Werner Schäfer worked as an industrial photographer and was traveling in Australia when he first encountered the use of large images. It was love at first sight. This was not simply because the gigantic size amplified the impact of the picture. Werner quickly realized that printing images on fabric would provide advantages over reproducing them on fragile paper that needed to be handled with special care. Photos printed on fabric could be quickly taken down, folded and used again and again. From that realization to the present moment, Werner has advanced from being a trailblazer to a global leader in the realm of printing large images on soft, flexible materials.

When Werner returned home from Australia, he found one of the few large image printing presses in the world, which was located in the Liverpool area of England. It was owned by a company that had just started to produce large format images. Werner became their agent for Scandinavia and for a few years he achieved the highest number of sales of large format images in Europe. However, he was not quite satisfied. The images were not of high enough quality.

He had been passionate about art since his childhood in Berlin. He saw the great potential for producing first-rate large format images that provided a more pleasurable viewing experience. So, he decided to buy a used airbrush printer of his own from a source

in the United States. In 1987, he set up shop in an empty factory building in Täby, outside of Stockholm, and founded Big Image Systems, which was then known as Bildcentrum ScanaPrint AB.

The printer he'd purchased had an infinitely complex control system with hundreds of knobs that needed to be set up in different ways. He couldn't get it to work. Would he give up or continue? After many sleepless nights of considering this question, Werner decided to invest everything. He learned the large image printing technology from scratch and then developed it further. In collaboration with students from the Royal Institute of Technology, he took printing technology to a whole new level to achieve the highest quality possible.

And he didn't stop there. In 1995, Werner started Big Image's sister company in Berlin. In 1998, Big Image moved to an old aircraft hangar in Täby. There are approximately 60 people working in these two locations.

Currently, Werner is owner and chairman for Big Image. He remains a constant source of inspiration for all of us while Big Image's leadership team carries his vision forward: to make the world more exciting through big image experiences.



# Introducing INFINITUS 2

TEXT // CECILIA RAMSTRÖM  
PHOTOCREDITS // BIG IMAGE

In the Spring of 2017, Big Image installed its second proprietary Infinitus machine, which is the only machine in the world that can produce digital prints up to 600 square meters in size seamlessly (approximately 12×50 meters, 40'x160').

*"We are extremely happy about the positive response Infinitus has received since the launch in 2013. Our goal was to be able to digitally print large, seamless images for stage décor. The need for this has been so much greater than we ever imagined. In addition to being in high demand for theater and opera productions, seamless prints have served the needs for our clients in other realms, such as film production. Having such a great reason to develop and launch Infinitus 2 feels fantastic!"*

says Johanna Schäfer, owner and board member of Big Image.

## The need for an additional Infinitus printer

We developed Infinitus to solve a major challenge that existed in

the cultural arts industry: there was a need to print large, seamless, digital images. So our engineers worked with TU (Technical University of Berlin) to invent Infinitus, which was completed in 2013. Word about this technology spread quickly and we have now produced nearly a quarter of a million square meters of prints using Infinitus. By the time our collaboration with the film company, Rosco, began in 2014, it was clear we needed to increase production capacity. This prompted us to develop Infinitus 2.

*"We have always worked closely with our clients, listened to their needs, and responded by creating innovations such as Infinitus. We look forward to continuing to be challenged by our clients and to working with them on future innovations."*

says Charlotte Schwarzmeier, Operative Manager for Big Image Germany.



# ARKDES & JOSEF FRANK

TEXT /// CECILIA RAMSTRÖM  
PHOTOCREDITS /// BIG IMAGE



On March 10, 2017 the doors opened for “Josef Frank –Against Design”, at ArkDes in Stockholm, Sweden. This exhibition was first produced for The Museum of Applied Arts (MAK in Vienna in 2015). In Austria, Josef Frank is best known as an architect, a fact that is virtually unknown in Sweden. Thus ArkDes saw this as an opportunity to present this aspect of Josef Frank’s creative work. Half of the material for the exhibition consists of objects from Vienna and half comes from “Svenskt Tenn’s” archives (complemented by material from ArkDes). Big Image produced several large images for the exhibition and had the opportunity to interview Lena Landerberg, who is a producer at ArkDes!

**How did you develop the structure and set design of the exhibition?**

Since this was an exhibition produced by someone else, we did not want to venture too far from the initial concept. We exhibited everything that had been shown in Vienna, but we used a completely new set

designed by Camilla Ed. We were in constant contact with MAK to make sure its staff was comfortable with how we planned to present the exhibition.

*“We were concerned that the images would be pixelated when they were enlarged. However, the viewing distance was sufficiently long, so everything has worked out great!”*

To accentuate and make the text more readable, we had banners produced in different colors by the graphic design agency, Le Bureau. These banners were based on and inspired by the colors of Josef Frank’s palette. Our goal was to introduce more color while ensuring that this would work well with Frank’s patterns and the rest of the exhibition. We have a large exhibition room with a high ceiling, so we had the opportunity to work with both large and small scale images.

The original images that we needed to enlarge did not have a very high resolution and were quite old. We were concerned that the images would be pixelated when they were enlarged. However, the viewing distance was sufficiently long, so everything has worked out great!

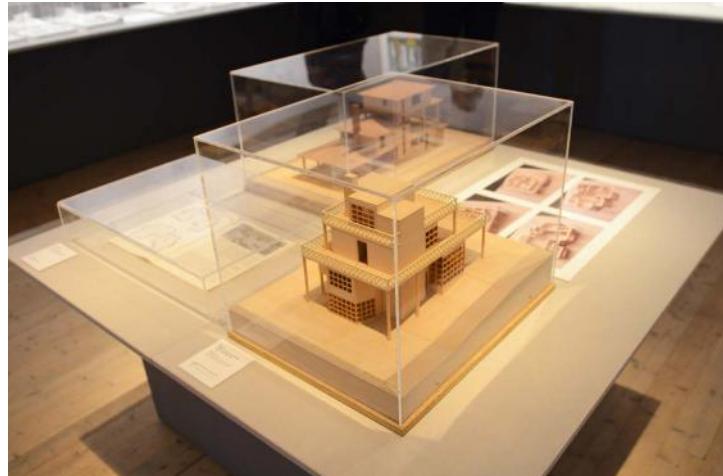


### What distinguishes the design of Josef Frank?

The first furniture he designed is relatively heavy compared to what he created later in his career. However, from the beginning he felt it was important that furniture have some sense of transparency. For example, he believed a piece of furniture, such as a cupboard, should have legs tall enough that people could see where the floor met the wall behind it or a chair should have an open back.

His opposition to following classic design rules and creating solely for the sake of creation inspired the name of the exhibition: "Against design". He based his designs on people's needs and how they used their home and living space. Although other designers at that time wanted all the furniture to be connected, Josef Frank believed that each piece of furniture should express its own individuality. This is something he adhered to throughout his life.

He wanted space to grow overtime and for furniture to be a part of that space almost as a "coincidence". This is a concept he also used in his architecture. In the 1940s and 1950s, Josef Frank designed several



fantasy houses that were never built. His favorite house, "Number 9", is designed with almost no right angles.

*"Our goal was to introduce more color while ensuring that this would work well with Frank's patterns and the rest of the exhibition."*

### Why do you think Josef Frank has become so popular in Sweden?

He based everything on people's comfort and needs, so his furniture seems timeless. The patterns never get old or boring. They retain a certain freshness. This is interesting, because even though "Svenskt Tenn" and Josef Frank are associated with a wealthy target group, I still feel that his patterns and designs are widely loved!



# 100 YEARS OF CURLING

TEXT /// CECILIA RAMSTRÖM  
PHOTOCREDITS/// SWEDISH CURLING ASSOCIATION



When the Swedish Curling Association celebrated its centennial anniversary in 2016, Big Image's production facility was filled with the banners this organization installed under the ice of the Göransson Arena. More than 700 square meters of Net Vinyl was frozen into the ice where the players would compete.

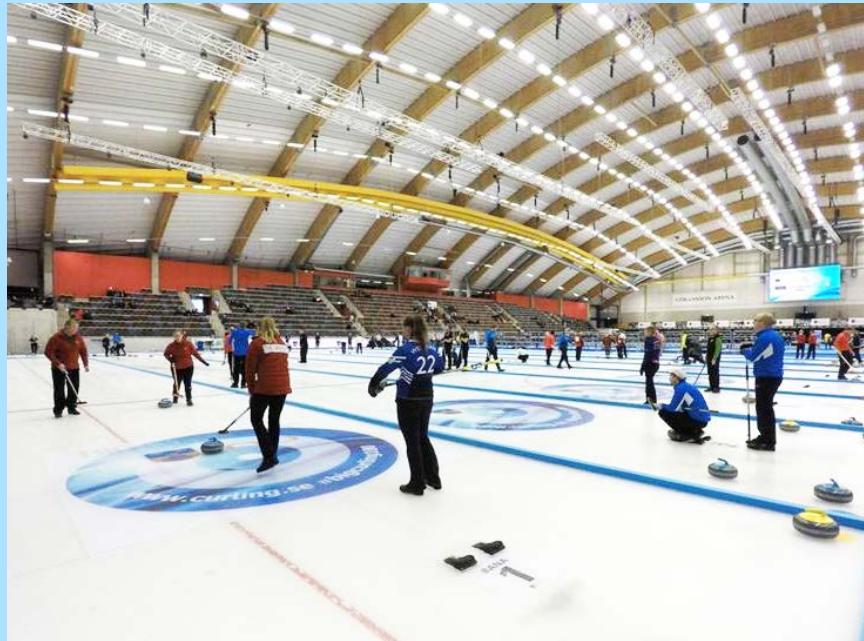
For three days, this Arena was transformed into the largest curling venue in the world with 22 sheets of ice and contests for 520 players on 80 different teams. On December 10, 2016, the exact anniversary date, the SCA also held a big dinner in the arena.

## A historic event in a unique arena

Located in Sandviken, the Göransson Arena opened in May of 2009. It seats around 5,000 people in an area three times bigger than the Stockholm Globe.

## About curling

Curling is a sport in which players slide stones across a sheet of ice towards a target composed of four concentric circles. Two teams, each with four players, take turns sliding heavy, polished granite stones called "rocks" towards the target, which is also known as the "house". Each team has eight stones. The goal is to accumulate the highest score with the largest number of points given for the stones resting closest to the center of the house after both teams have thrown all of their stones.



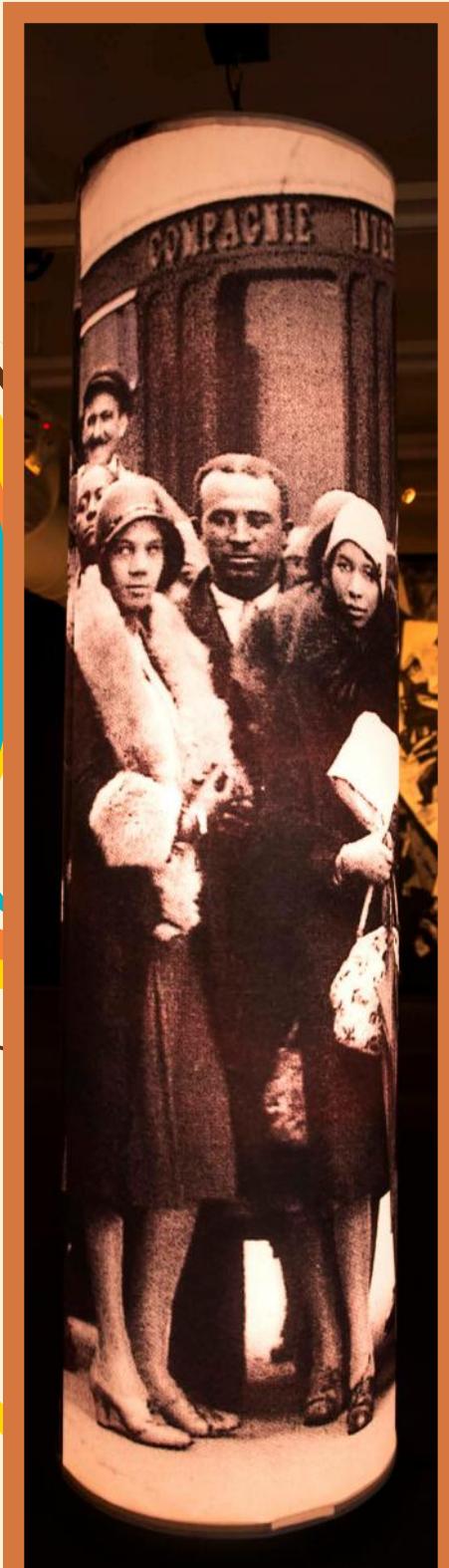
# NOIR & BLANC

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// BIG IMAGE

The Museum of Dance & Movement in Stockholm attracted a lot of attention when it opened the exhibition “Noir & Blanc”, which depicts the legendary decade of the 1920s in Paris. The exhibition piqued the public’s curiosity with its controversial subject matter and extraordinary combination of materials, digital technologies and equipment. Big Image provided products and features ranging from lightboxes, wallpaper, and adhesive foil to a textile-covered, spinning pillar.

After the Great War (WWI), artists from across the globe found their way to Paris, the city where anything was possible - in art and in life. Jazz arrived in France and there was an explosion of interest in art from Africa. Everything “African” became fashionable, even if it had little actual connection to Africa itself.

“L’art Nègre” became a cult movement that peaked with the famous “Revue Nègre”, which Rolf de Maré presented in 1925. He introduced a young African-American artist named Josephine Baker, who was an overnight sensation



and became one of the most beloved stars of this era. People attending the Revue could meet Ms. Baker and various popular artists in person. The artist Fernand Léger created the world’s first “Ballet Nègre” in collaboration with de Maré and others. Regrettably, racism also flourished when conservatives and nationalists described the cult as “Le virus noir” (the black virus).

Eva Bäckstedt, journalist at Svenska Dagbladet, addressed these issues when she wrote: “It’s not that often an exhibition at a cultural history museum raises such strong and contradictory feelings within me as “Noir & Blanc” at Dansmuseet. I felt a mixture of despair, anger and euphoria, then finally also a little relief that is hopefully justified.”

#### About Dansmuseet

The Museum of Dance & Movement was founded by Rolf de Maré. It opened in Stockholm in 1953. Each year, the Museum presents several temporary exhibitions and a wide range of offerings for all ages.





# ABOUT BIG IMAGE

TEXT /// CECILIA RAMSTRÖM PHOTOCREDITS /// DRAMATEN

## *About us*

We have 30+ years of experience working with opera venues, theaters, film and television studios, retail and event producers from all over the world, providing high quality, large format digital prints on soft materials for projects of all sizes and degrees of complexity. The upbeat, adventurous attitude Big Image was founded upon still pervades all aspects of our business. It is sustained and fueled by the imaginative ideas of our clients and staff. We constantly strive to think outside the box to ensure that we can offer state-of-the-art printing technologies, techniques, and materials. We have applied our extensive knowledge of technology, craft, and artistic expression to design and implement new systems for mounting and presenting prints as well as new inks, fabrics, software drivers and printers.

## *Big Impact, Small Ecological Footprint*

We try to create the biggest possible impact with the smallest possible ecological footprint. This means that we consider the potential environmental impact of every step in the design, production, shipping, installation, and storage (or recycling) process. Our operations are carbon-neutral and ISO 14001 certified. We offer eco-certified materials and printing methods that use water-based inks.

## *About the Translight Fabric series*

One of our rather recent innovations has been to develop the Translight Fabric Series to preserve the color saturation of backlit drops and enable scenic designers, technical directors and others to achieve a range of effects by varying the way a single fabric print is illuminated:

- **Translight Fabric** was the first in this series of products created by Big Image. We print the same motif on both sides of a cotton fabric to keep the colors vivid and eliminate glare. When a Translight Fabric print is produced on one of our proprietary Infinitus printers, we can make it seamless.
- **Translight Fabric Day-to-Night** makes it possible for a scene to shift from day to night in the blink of an eye – or as gradually as desired. We print a day image on the front of the Translight Fabric and a perfectly matched night image on the back to give designers and technical directors the ability to achieve the precise transformation they have envisioned.
- **Translight Magic** entails printing one image on the front of Translight Fabric and another image on the back. When the fabric is frontlit only the first image is visible. When backlighting is added, the second image magically appears!

# INFINITUS

*the World's largest printers*

TEXT /// CECILIA RAMSTRÖM, PER WRANGENBERG PHOTOCREDITS /// FELIX ODELL, BIG IMAGE

**IT'S FINALLY DONE.** Before we introduced Infinitus in 2013, we had already invested three years of research and development time and 500,000 Euro to build the world's largest textile printer – one that could produce seamless prints up to 600 square meters in size! The capabilities of the first Infinitus were impressive. The work had been hard. Here is a recap.

2012: The men are relaxed on the executive floor. Right beside them is the in-house laboratory and nothing seems to be brewing there today. "It will be soon, though," grins senior manager Werner Schäfer. In the middle of June 2012, the Technical University of Berlin (TU) sends a truck with the equipment that will insert, electronically scan, pull straight and spool material for printing. By then, one floor below in the production department, all of the components for the 12-meter-wide printer called Infinitus must be ready to go. Klaus Müller, technical head of the project, calls what follows "a wobbly time" – three steps forward and two steps back. The battle to achieve a suitable color mixture gives the qualified theater painter a few extra wrinkles. After the decision between Piezo and airbrush is made in favor of the clear inkjet

print, the next objective is to create luminous colors - ones even more brilliant than those produced by airbrush printing. Yet, at the same time, the ink must flow smoothly through 256 nozzles per print head, each 52 microns in size, to produce solid color without spillage. The planned half-year development period for perfecting colors soon becomes two.

*Without a doubt,  
the results are  
convincing. The  
colors are radiant.  
The finest lines and  
details are precise.*

2013: Without a doubt the results are convincing: The colors are radiant. The finest lines and details are precise. The collaboration with TU is a success. It's clear the project would not have been possible without the scientific and technical know-how and the manpower of the team led by Professor Henning Jürgen Meyer, head of the faculty for the construction of machine systems.

2017: By this year, demand for large scale, seamless prints on soft materials is so great, we integrate all the knowledge we have acquired while fine-tuning this pioneering printing technology to develop a second Infinitus. In total, Infinitus has produced approximately 240,000 square meters of prints since its creation! Now we can't help dreaming of an Infinitus 3...



## INFINITUS

**Status:** Largest textile printer in the world  
**Partners:** Big Image, TU Berlin  
**Printing technology:** Piezo  
**Printing performance:** 100 m<sup>2</sup>/h  
**Printing width:** 12 m  
**Colours:** Transparent, water-based, ecologically degradable  
**Textiles:** Cotton, projection film





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