

# BIG Magazine

INSPIRATION FROM THE WORLD OF LARGE PRINT

YEARBOOK - 2019/2020

2019/2020

## YEARBOOK

### Giffords Circus

*340 individual flag cloth streamers hung in a domed circus tent.*

### Big Image in Japan

*13,000 square feet of cotton cloth for the Hyogo Theater in Japan.*

### Speaking Memories

*An exhibition dedicated to The Last Witnesses of the Holocaust.*

# BiG Magazine

YEARBOOK 2019/2020

## 4. THEATER & STAGE

- 5. Big Image in Japan!
- 6. Light Becomes Night in The Changeling
- 8. Big Image Performs Digital Magic to Recreate Giant Drop
- 9. A Soaring Success
- 10. Hundreds of Streamers for Giffords Circus

## 12. EVENT & EXHIBITION

- 13. Take a walk across the World!
- 14. Underwater-Themed Playroom at the Maritime Museum
- 16. Welcome to Lena Anderson's World
- 18. A 500-Square-Foot Illuminated Invitation
- 19. Speaking Memories – The Last Witnesses

## 22. ACOUSTICS & INTERIOR DESIGN

- 23. Acoustic Design for Såstaholm

## 24. BIG IMAGE

- 25. Endless Possibilities with Dynamic Lightboxes
- 26. Big Image Invents Proprietary Acoustic Light Fixture
- 27. Big Image at Stage Set Scenery
- 28. Tips from Big Image
- 29. About the Translight fabric series

## 30. ABOUT BIG IMAGE

- 31. Infinitus - the world's largest printers

**BIG IMAGE** is currently one of the most experienced manufacturers of large image communications in the world, and specializes in images printed on soft, flexible material. We have extensive knowledge of the technology, craftsmanship and artistic expression. Big Image has customers all over the world. From big cities to small towns. On Broadway or at your wedding. On a downtown facade or on the wall in your conference room. Whether you need an image of a few square meters or want to drape an entire department store as a giant cake, we have the expertise to get the job done.

– WIDE FORMAT PRINTING ON SOFT MATERIALS –

**BIG IMAGE  
SYSTEMS™**



Big Magazine is printed on Munken Polar (100 % ECF-pulp) and has been climate compensated.



**“The next big investment for Big Image will be a five-meter-wide dye-sublimation machine”**

IMAGE /// BIG IMAGE  
TEXT /// ANDREAS SKANTZE

# Welcome to Big Image!

We are so inspired by all the creative projects that we get to complete that we have decided to form a new team for the most challenging projects. We call this team “Big LAB.” When there’s a project with images and other visual large-format issues that we have never addressed, the Big LAB team steps in! This team is off to a great start and we look forward to completing more exciting projects.

Since we also supply digital, large-format visual experiences for customers, one question we often get is if digital images compete with printed images on soft materials. Our experience shows that these two visual solutions often complement each other. A prime example of when this occurs is in the retail environment where digital screens can be combined with large backlit fabric prints to achieve a powerful visual impact. The same goes for a stage where large prints on fabric can be lit to achieve different effects and used in combination with digital screens or images projected onto various surfaces.

Based on our experience doing several projects of this kind, we have developed a new product where a printed image can be highlighted and animated with backlighting using individually controlled LED modules. Our official name for this project is “Dynamic Lightbox” and the creative possibilities are endless!



And, of course, each year we provide an update on our investments in new technology. The next big investment for Big Image will be a five-meter-wide dye-sublimation machine along with other pieces of production equipment capable of printing well on very stretchy fabrics.

In closing, it brings me great pleasure to announce that we have started to build Infinitus 3, our third machine at Big Image in Berlin that prints materials that are up to 12-meters-wide (40 feet) without seams.

We would love to help you with your next project by sharing the experience and expertise we’ve acquired since 1987.

A handwritten signature in black ink, appearing to read "Andreas Skantze".

Andreas Skantze  
INTERNATIONAL SALES MANAGER,  
BIG IMAGE

# THEATER & STAGE

Step into beautiful stage creations  
by scenographers around the World.  
Get inspired by beautiful colors,  
thrillingly large backdrops and  
custom built stage effects.

# BIG IMAGE IN JAPAN!

Earlier this year, the Italian design and production company Artefatto created a set design that led Big Image Germany to print 13,000 square feet (1200 square meters) of cotton cloth for the Hyogo Theater's production of *On the Town* in Japan. This musical by Leonard Bernstein was first produced on Broadway in 1944. It introduced several popular and classic songs, including "New York, New York" and "Lonely Town". The plot covers the activities of three American sailors on a 24-hour shore leave in New York City during World War II.



STAGE DIRECTOR // ANTONY MCDONALD  
PRODUCER // TETSUYA OGURI  
STAGE MANAGER // HIROSHI KOIZUMI  
PRODUCTION BY // HYOGO PERFORMING ARTS CENTER

# Light Becomes Night in The Changeling



DIRECTOR: TOBIAS THEORELL  
SCENOGRAPHY AND COSTUMES //  
MAGDALENA ÅBERG  
MUSIC // FRIDA JOHANSSON  
LIGHTING DESIGN // ELLEN RUGE  
WIGS & MAKEUP // BARBRO FORSGÅRDH,  
NATHALIE PUJOL



The Royal Dramatic Theatre (RDT) in Stockholm challenged Big Image with covering a circle that was just under 15 feet/4,5 meters in diameter and manufactured out of aluminum for the RDT's production of "The Changeling" by the famous Swedish author, Selma Lagerlöf. The circle was

designed to be rolled across the stage and used to block light shining through parts of the fixed set design. One side of the circle was covered in velvet to match existing set design elements and the other side of the circle was covered with a light-blocking fabric.

# *Big Image Performs Digital Magic to Recreate Giant Drop*



DIRECTOR // STEFAN LARSSON  
SET DESIGNER // RUFUS DIDWISZUS  
COSTUMES // NINA SANDSTRÖM  
LIGHT // TORBEN LENDORPH  
PHOTOS // DRAMATEN

When the Royal Dramatic Theatre decided to reprise its production of *Fanny and Alexander*, it hired Big Image to print a seamless 85' X 36' (26x11m) drop on cotton cloth. A couple of years earlier, the RDT had hand-painted the scenography for this play. Although

the RDT had only saved a piece of the image used for the hand-painted drop that it wanted to recreate, Big Image photographed this piece and was able to produce the digital artwork needed to print the new drop.

Fanny and Alexander, a historical

drama originally written and directed by Ingmar Bergman, tells the story of a sister and brother who keep the harsh adult world at bay by staying in the magical mindset of childhood. The RDT's recent production was directed by Stefan Larsson.



# A SOARING SUCCESS

Large-Format Fabric Drops Amplify Impact of NBC's *Anna Karenina*

**"Soaring."** This is the apt adjective theater critics and producers alike used to describe the collaborative production of *Anna Karenina* that was created and performed by the Hamburg Ballet, the Bolshoi Ballet and the National Ballet of Canada (NBC).

According to James Thornley, Director of Production for the National Ballet of Canada, each of these companies created their own copy of the scenery, props and costumes. "The Hamburg Ballet was the first company to mount the production and their technical staff decided to print large format graphics on fabric," Thornley explains.

For the NBC's production, Big Image produced four gigantic seamless prints on Cloth 201 HzN: a 65' x 35' backdrop featuring sky and cloud art and three 34'-6.5" x 23'-7.5" election-scene drops, each of which featured multiple headshot photos of a specific dancer.

"As is quite often the case, one role was danced by multiple cast members," Thornley says.

"Consequently, three versions of that drop were required for three different dancers and that drop was rehung every performance to match the person who was dancing."

Big Image's digital experts created the sky and cloud art for the fourth drop as well as the step-and-repeat motif for the election-scene drops. Big Image also made sure the digital art was properly adjusted to suit the National Ballet of Canada's venue.

"On one hand, because the drops were a recreation of an existing production, the process was very straightforward," Thornley says. "On the other hand, the differences in the size and layout of the three venues meant small but important changes were required. Big Image was very good at understanding those small adjustments."

This was the first project the National Ballet of Canada completed with Big Image, but it won't be the last. "Everyone involved was very pleased with the results," Thornley says.

# HUNDREDS OF STREAMERS FOR GIFFORDS CIRCUS

Big Image UK produced a variety of fabric prints for Xanadu, the Summer-of-Love-themed show presented by Giffords Circus in 2019, including:

- 340 individual, flag cloth streamers that measured 4" x 14½" (10cm x 440cm). These were hung to encircle the stage in the domed circus tent.
- Two 10' x 12½' (3m x 3.8m) curtains with a blue tie-dye motif on cotton cloth.
- Two seamless, 12' x 26' (26m x 3.7m) Eco Satin backdrops printed with psychedelic art and used to line the inside walls of the tent.
- A semicircular, gauze ceiling designed to create the image of a floating meadow.

The prints were produced at Big Image's facilities in Sweden and Germany. Giffords Circus bills itself as a "magical village green circus that tours England throughout the summer."

SET DESIGNER: TAKIS





# EVENT & EXHIBITION

Custom built lightboxes, fabric,  
image paper, adhesive vinyls –  
Get inspired by these exhibition  
leaders, their ideas and materials.

# Take a walk across the World!



Initially, Big Image's soft carpets were printed at its headquarters in Sweden. However, when the Infinitus Junior printer was moved to Big Image's

facility in Germany, the production of soft carpets moved as well. This decision has yielded great results! Just look at this 26'x16' (8mx5m) soft

carpet with a large format print that we produced for OneMotion to be used at Funkhaus in Berlin. Printed on Infinitus.

# Underwater-Themed Playroom at the Maritime Museum



In early 2019, Big Image helped install a large-scale fabric print in the Blubb Playroom, which features a magical underwater theme, at the Maritime Museum of Stockholm. The image used for the artwork was captured by marine archaeologists outside of Gotland, Sweden. The installation entailed fastening nearly 650 square feet of printed Samba

fabric to an aluminum frame that Big Image's skilled staff constructed at its headquarters in Sweden. This frame was then mounted to the ceiling to create the sense that children and others in the playroom were viewing the ocean from below its surface.

Preparation for this project began with a feasibility study in 2016, when

leaders of the Maritime Museum decided to build a completely new play environment for its youngest visitors—one that would serve them for at least a decade after its construction. To accomplish this long-term installation, they hired Big Image and lighting designers to produce the ocean surface.







# WELCOME TO LENA ANDERSON'S WORLD

Ever since her book titled *Linnea in Monet's Garden* made her famous, Lena Anderson's paintings and stories have captured the curiosity of and instilled a love of reading in several generations. The unifying themes of her art are nature, flowers and the desire to share knowledge. In the exhibition

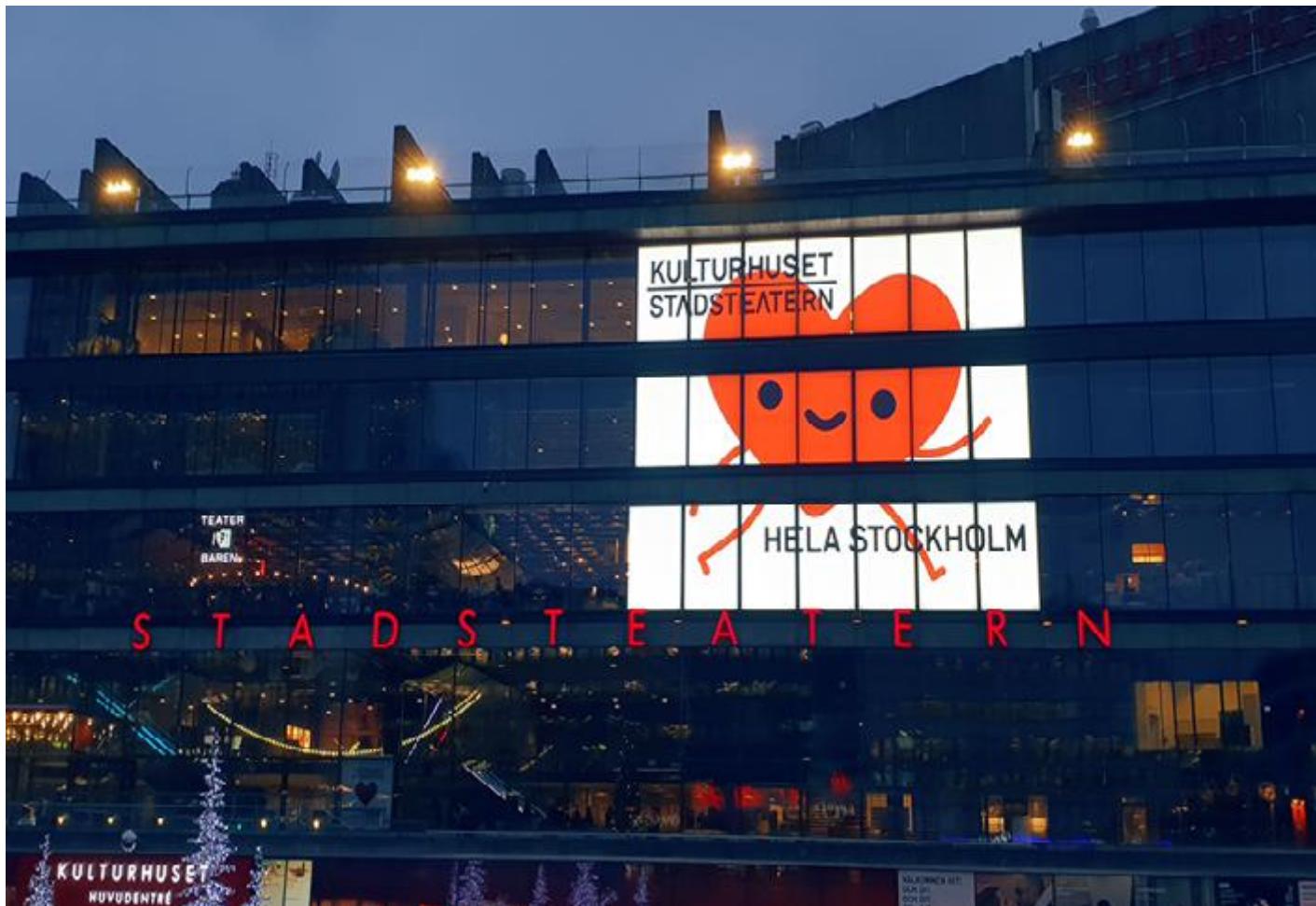
"Lena Anderson's World" that was shown at Millesgården in Stockholm, visitors had the opportunity to see everything from Anderson's conceptual sketches to the detailed watercolor paintings printed in her books.

Big Image printed all the artwork on Image Paper in order to make the prints

of Anderson's beautiful masterpieces appear as close as possible to her original watercolor paintings and to achieve the look and feel appropriate for this exhibition.

Anderson has published 46 books and received numerous Swedish and international awards and accolades.





# A 500-SQUARE-FOOT ILLUMINATED INVITATION

When the Stockholm House of Culture & City Theatre closed for a year and a half to undergo renovations, Big Image helped to create a giant, illuminated message on the façade of the building. Blomquist Agency, well known for its creative and inspiring advertising campaigns, was responsible for this project. Together, a group of light boxes present a 500-square-foot/150 square meters invitation for Stockholm's residents and visitors to enjoy theatrical performances and other events at cultural centers throughout the City.

Big Image worked with others onsite to ensure that the light boxes were properly installed before the City

Commissioner of Stockholm turned them on during the week leading up to Christmas in 2018.

The LED light sources are hand-mounted and provide vivid color with even illumination and no shadows. The front (image) and back covers of the lightbox are mounted by sliding a strip made of recycled polyester into the grooves of the aluminum frame. The light boxes are lightweight and can easily be moved around to form new messages by changing the cover images.



# *SPEAKING MEMORIES – THE LAST WITNESSES*



**SPEAKING MEMORIES – The Last Witnesses of the Holocaust** is dedicated to those who have personal memories and experiences from the Holocaust. To those who survived.

Big Image printed images on wallpaper, adhesive foil and fabric for this exhibition. For example, we printed a photo of a huge pile of suitcases on both adhesive foil and wallpaper. Our technicians carefully matched the colors to blend

beautifully across these materials.

Big Image had the opportunity to interview the Production Leader, Pernilla Tenje, and Project Leader, Susanna Zidén.

*WOULD YOU PLEASE TELL US HOW SPEAKING MEMORIES CAME ABOUT AND WHAT EMOTIONS YOU AND THE CO-CREATORS OF THE EXHIBITION HOPE TO EVOKE?*

The Speaking Memories project is a collaboration between Jewish Culture in Sweden, Paideia – The European Institute for Jewish Studies in Sweden, USC Shoah Foundation and Auschwitz-Birkenau State Museum. The portraits

of the Holocaust survivors presented in the exhibition were taken by Karl Gabor, who also documented the work of the collaboration.

From the beginning, we felt it was important to create an exhibition environment that provides space to express the atrocious experiences that the survivors describe, while at the same time conveying hope. We wanted the environment to be neutral and stripped down to ensure that the witnesses' testimonies were the clear focus. It was important to communicate that the portrait subjects are people who are alive today, so we chose to present the portraits in color.

*WHAT CHOICES DID YOU MAKE FOR THE DESIGN AND SCENOGRAPHY OF SPEAKING MEMORIES?*

The exhibition consists of portraits, personal testimonies, facts about the Holocaust, objects and a digital installation called "Dimensions in Testimony" that was created by USC Shoah Foundation.

At the entrance to the exhibition, there is a large portrait of one of the survivors. We decided against using historical documentary images in the design of the exhibition. Instead, it revolves around contemporary portraits of the survivors and their testimonies. The first room of the exhibition provides a dark and stripped-down introduction. Here, the visitors encounter another large photo on the wall depicting the huge pile of suitcases that is on display



at Auschwitz-Birkenau State Museum. We chose to use matte wallpaper for both these large pictures.

For the exhibition's form, we drew inspiration from the Holocaust Memorial in Berlin, which consists of dark, rectangular concrete slabs that visitors can wander through at their own pace. Our aim was to create a bright version of this memorial. The architecture is designed so that each visitor can have an individual experience while also feeling a sense of community with other visitors who come in and out of view as they move behind and between the formations.

Each portrait has its own wall module and form. Pernilla designed these so that we can vary the distance and depth perception between the portraits. With our color palette, we tried to create a warmer and safer feel in the environment that makes visitors want to stop and immerse themselves in the testimonies.

*IS THERE ANY REACTION OR EVENT FROM THE EXHIBITION THAT HAS LEFT A PARTICULARLY STRONG IMPRESSION ON YOU?*

A touching moment for me (Susanna) arose when we were filming Livia Fränkel and Adéle Schreiber. They have generously shared their experiences of the Holocaust in various contexts for many years, but I don't think they talked to each other about their first few years in Sweden until now. That conversation

sparked a lot of memories – about their first home, learning a new language, finding a job, finding love, or being free to meet with friends, go to parties and go to the theater for the first time. These memories are proof that the people portrayed in the exhibition have truly survived and have moved forward in their lives. They give hope.

I (Pernilla) have spent a lot of time alone in the exhibition space, positioning the forms, the portrait pictures and texts, and reading and listening to the personal stories. The people have made me stronger in my convictions and as a human being. The interactions with the survivors have provided the best experiences.

The most important thing is to make sure that future generations understand that the Holocaust really did happen, that people can actually be capable of such terrible deeds, and that human rights must be actively protected to ensure they are not chipped away until they disappear. This has happened historically and is even happening now around the world. It is in this context that museums play an important role of conveying history. The purpose of the production is to draw attention to the last living testimonies of the Holocaust, and to increase awareness of how the Holocaust and the events are linked to Sweden.

*”THE MOST IMPORTANT THING IS TO MAKE SURE THAT FUTURE GENERATIONS UNDERSTAND THAT THE HOLOCAUST REALLY DID HAPPEN”*

*EIGHTY YEARS HAVE PASSED SINCE THE OUTBREAK OF WORLD WAR II. WHAT DO YOU THINK IS THE MOST IMPORTANT THING WE SHOULD TAKE WITH US GOING FORWARD? WHAT SHOULD WE PASS ON TO FUTURE GENERATIONS?*



# ACOUSTICS & INTERIOR DESIGN

**Big Lab**, our experimental team in Sweden, came alive in 2018 and since then acoustic and interior design projects have blossomed. Amazing projects have been made possible thanks to the creativity of our clients, as an example the staff at Såstaholm.



## ACOUSTIC DESIGN FOR SÅSTAHOLM

When the beautiful Såstaholm Hotel and Conference Center had major problems with the acoustics in one of its dining rooms, Big Image was hired to develop a solution. Big Image attached custom prints to acoustic panels by using rubber straps. Såstaholm's project team also decided to install Big Image's newly invented acoustic light fixture, which features fabric printed with an image of stucco. This creates the impression of an elegant, textured surface.

Big Image also produced panels with fabric printed in the exact color of the dining room walls. Although they were installed for noise mitigation, these panels contribute to the sophisticated design of this room by blending perfectly into its décor.



# BIG IMAGE

At Big Image we're passionate about inventing and developing the ideas of our clients and staff. Hope you enjoy our latest innovations and collaborations during 2019.

# Endless Possibilities with Dynamic Lightboxes



Have you ever wanted to create the light of a setting sun or to get a car to move without using a digital screen? With Dynamic Lightboxes it's possible to create diffe-

rent movement and mood effects by adjusting the LEDS without changing the image. You can also highlight messages or parts of the image. Big Image is building and developing lightboxes

that offer endless possibilities for you as our customer. And, we can adjust the size and finishes of the lightboxes you order according to your wishes and needs.



# Big Image Invents Proprietary Acoustic Light Fixture

Big Image is always testing new ideas and developing new products. So Big Lab, our experimental team in Sweden, set out to create something that combines five areas of our expertise: digital printing, sewing, acoustics, construction and lighting. Since building light boxes is one of our strengths, this is where our team members started. They decided to construct a round, custom light fixture that is sophisticated and can be used in most types of rooms. They lined the inside of the fixture with Echostop a plasterboard with square, round or slotted perforations, and integrated both standard LED light sources (LEDs) and RGB LEDs. Echostop absorbs sound and the RGB LEDs allow whoever is using the light fixture to experiment with colors and mood. The color variations are controlled using an app. Although Big Image uses aluminum to construct the frame for this light fixture, the color or pattern of its exterior can easily and affordably be changed by adding an adhesive foil.

This project was an immediate success. A short time after it was completed, the first order arrived from Såstaholm.

Our Big Lab team works both ways. It develops new products based on what we think will appeal to our customers and it also fulfills our customers' visions and makes their creative ideas materialize.

# Big Image at Stage Set Scenery

Big Image's fantastic neighbors in the art department at Studio Babelsberg created the exhibition booth for the Stage Set Scenery 2019—and it turned out to be absolutely amazing! Founded in 1912, Studio Babelsberg is the oldest large-scale film studio in the world. It is one of Europe's leading service providers for major motion

pictures, independent films and television and advertising productions.

Big Image's goal was to create an Instagram-friendly space at this international trade show and the Big Image team received positive feedback about this from the visitors. In fact, the new exhibition booth might be part of a future set design because

one of the customers is interested in buying it!

This year's event provided tremendous inspiration and the opportunity for the team to speak with interesting, creative people from all over the world. Big Image plan to exhibit at Stage Set Scenery 2021 and hope to see you there!.





# TIPS FROM BIG IMAGE

Last year, Big Image collaborated with the internationally recognized stage and theatre specialist Tapio Säkkinen to create an informative publication about the manufacture and use of large-format prints for the performance-technical industry. Tapio drew upon his 36 years of experience working for the Finnish National Opera and Ballet to create this solidly researched and well-written work about large-format printing techniques and backdrops.

We first met Tapio in 2016 when he had just begun his work. He reached out to Big Image for help and since then we've been in regular contact until the book was completed. Big Image is honored to have been able to contribute to the final project. We congratulate Tapio for his great work and wish him continued luck in the future!



# 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 back-lighting is added, the second image magically appears!





# ABOUT BIG IMAGE

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

## 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.

# INFINITUS

## the World's largest printer

TEXT // CECILIA RAMSTRÖM,  
PER WRANGENBERG  
PHOTOCREDITS // 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 squaremeters 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.

**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.

**2019:** 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 300,000 square meters of prints since its creation! Now we can almost smell Infinitus 3 entering the Big Image facility in Germany...

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

### INFINITUS

**STATUS:** Largest textile printer in the world  
**PARTNERS:** Big Image, TU Berlin  
**PRINTING TECHNOLOGY:** Piezo  
**PRINTING PERFORMANCE:** 100 m2/h  
**PRINTING WIDTH:** 12 m  
**COLOURS:** Transparent, water-based, ecologically degradable  
**TEXTILES:** Cotton, projection film



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SYSTEMS™**

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