

BIGMagazine

INSPIRATION FROM THE WORLD OF LARGE PRINT

YEARBOOK - 2016/2017

2016/2017

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STAGE ADAPTATION OF PETER RABBIT

Expert stitching achieves desired blend of fabrics

ROSCO + BIG IMAGE = THE PERFECT MARRIAGE

Revolutionizing fabric printing for the entertainment industry

BIG TIP BOARD

Tips for augmenting the impact of large format fabric prints

WORLD CUP

Brilliant red wrap transforms grand stand into Audi ad

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BIG IMAGE is among the most experienced manufacturers of large image communications in the world. We specialize in printing digital images on soft, flexible material. Our extensive technical knowledge, craftsmanship, artistic abilities and global reach enable us to serve clients from major cities to small towns. We collaborate with designers, directors, and producers to create fabric backdrops and décor for events ranging from bold Broadway productions to intimate garden weddings, dazzling galas, and professional trade shows. Whether you need an image that is a few square yards in size or want to drape an entire department store as a giant cake, we can help make your vision a reality!

– WIDE FORMAT PRINTING ON SOFT MATERIALS –



Big Magazine is printed on nordic ecolabelled Scandia 2000 (100 % ECF-pulp) and has been climate compensated. Design: Bror Rudi Creative



“ we have invented new printers, adapted equipment such as framing systems and developed new techniques”

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

Is it easier or more difficult than ever to print creative, large-format images on fabric?



Well, every day is different. Each project presents new challenges and a wonderfully rich range of opportunities. In fact, this diversity is one of the many things we absolutely love about our clients, employees, and projects.

In this edition of Big Magazine, we are presenting a few examples of our collaborations with clients that illustrate how the possibilities for producing high-quality, large format images have never been better!

There are more fabrics, inks, and aluminum profiles available now than in the past. When existing technologies have not kept pace with the increasing number of clients and escalating demand in our industry, we have invented new printers, adapted equipment such as framing systems, and developed new techniques to continually improve the products we provide and the range of services we offer.

So how can we create large format images in ways that have never even been attempted? How can we surprise our clients with unprecedented creative solutions?

Are either of these goals easier (or more difficult) to achieve with all of the resources available today?

Based on my 25+ years of experience in the industry, I believe it is easier to produce creative, large format visual experiences today. However, the value and the quality of these experiences have

less to do with what type of machine or aluminum profile you use than they do with your answers to these questions:

Why have you chosen to use a large format image?

What is the result you are seeking to achieve?

Who are the intended “viewers” of your large format visual experience?

What will make them stop, analyze, appreciate and remember your large format image?

How can you design the artwork to maximize the impact of your image?

As you take a behind-the-scenes tour of the projects featured in this magazine, you will see that we can help you with so much more than printing, finishing, and installation.

Just give us a call. We’re ready to help you raise the roof with your next project.

Andreas Skantze
INTERNATIONAL SALES MANAGER,
BIG IMAGE



Stage adaption of
**Peter
Rabbit**

TEXT /// HEATHER BEAL

PHOTOCREDITS /// ENCHANTMENT THEATRE COMPANY & BIG IMAGE



SOON AFTER the Enchantment Theatre Company of Philadelphia, PA began to develop a wonderfully whimsical stage adaptation of Beatrix Potter's Peter Rabbit™ Tales, its artistic team realized large format printing on fabric would be best for achieving a marvelous, mobile set design.

Durability, ease of use, and precision were also critical. Smith custom-built the metal framework so that load-in and set-up could be completed in four hours (or less), regardless of the wide variety of stage dimensions and facility conditions the stage crew would encounter during the show's international tour.

"This was a very complex design that required a lot of decisions," Smith says. "For example, we had to decide

whether to use a chain or a pole at the bottom of the fabric to weigh it down. The trusses were assembled, then the fabric was hung from these to form the borders and legs. We also decided to hang some lights on the trusses in between the fabric portals to make sure the design looked good in all locations."

Smith reviewed the full range of fabric samples that Olle Lindqvist, president of U.S. operations for Big Image, provided before arriving at a design

"Our job was to stay true to the spirit of [Potter's] book without copying it," explains Landis Smith, Enchantment Theatre's artistic director in charge of production. David Russell, who designed the scenery, costumes, and props for Peter Rabbit™ Tales, was in England when the agreement with Potter's estate was finalized. So he reviewed hundreds of images in the estate's digital library and his design was inspired by some of the unpublished illustrations he encountered.

"We felt that David's very detailed art would be more consistent if we had it printed on fabric and we appreciated the process Big Image uses to set dye into the fabric," says Smith.





“He knew immediately what could or couldn’t be achieved when using specific fabrics”

solution that combined translucent and opaque fabrics.

“I could tell by working with Olle that he was detail-oriented and very knowledgeable,” Smith says. “He knew immediately what could or couldn’t be achieved when using specific fabrics. Even though I trusted the printing process to work, there were a lot of pieces that needed to be trimmed and precisely finished. Some were hemmed and others were cut with a hot knife. Velcro was sewn along some of the edges so that we could fasten everything into place and also dismantle the set quickly. There were so many variables to keep track of to ensure everything was functional and beautiful under the lights.”

Lindqvist concurs, “It was very unusual to sew two different fabrics together to form a drop—especially when one of the fabrics was lightweight and very sheer [Trevira Voile] and the other was opaque and heavier [Rolltex 229]. Our sewing staff had to determine how to create seams that didn’t wrinkle or pucker. They did several tests before deciding it was best to use a half-inch overlap and straight seam to connect





the two fabrics.”

A U.S. tour and performances in Canada and abroad has given the stage crew ample opportunities to set-up and strike the set. Smith says it is not only holding up well to the rigors of the road, but “wherever we go, people literally gasp and say ‘this is gorgeous.’ It has been great to work with Big Image because its staff shares our commitment to quality and attention to detail.”

BIG IMAGE’S SEWING STAFF COMPLETED SEVERAL TESTS BEFORE DEVISING A WAY TO COMBINE A HALF-INCH OVERLAP WITH A STRAIGHT SEAM. THIS PREVENTED PUCKERING AND SMOOTHLY CONNECTED A FABRIC THAT IS LIGHT-WEIGHT AND SHEER WITH ONE THAT IS HEAVY AND OPAQUE.



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 /// OLIVIA EKMARK
PHOTOCREDITS /// BIG IMAGE



01

American mesh back-drop for Vedova Allegra

In his lecture about "Lightness," writer Italo Calvino states: *I will devote my first lecture to the opposition between lightness and weight, and will uphold the values of lightness.* "The Merry Widow" conveys such lightness with levity, elegance, and joy. This Viennese style waltz-operetta, which is set in Paris, uses music and dance to reveal the characters' personalities and foreshadow a happy ending. The scenery was designed by ARTEFATTO of Reggio Emilia, Italy with the fabric drops printed on light-weight tulle using INFINITUS.

Flexibility with the Flexit display system

02

In 2015, The Red Cross decided that Big Image's flexible display system, Flexit, was the right choice for staging the exhibition Volunteering in Conflict and Emergencies, which was presented during the International Red Cross and Red Crescent Conference in Geneva, Switzerland. Nearly 200 member countries participated.





03

V&A exhibition: 40 years of the Olivier Awards

When the Society of London Theatre was asked to curate an exhibition at London's Victoria and Albert Museum to celebrate 40 years of Britain's most prestigious theatre awards, Big Image UK was pleased to provide print and fabrication expertise for the installation.



04

Banners and event décor for Eurovision Song Contest 2016

During April and May of 2016, it was difficult for anyone in Stockholm to miss seeing that the city was covered by banners and event décor in the blue and purple colors of this year's Euro-vision Song Contest. Big Image was proud to have supplied 12.000 square meters of printed images for this massive event.



DÉCOR /// DENNIS VERHAEG

05

Stage backdrop to My Night with Churchill

With his first two solos, Diederik van Vleuten made history by creating a new form of theater. In his third, he seeks to answer the question of why his father did not initiate him into the world of sex, drinking, football, and money, but rather had him learn from speeches by Winston Churchill. "My nights with Churchill" contains a wealth of stories, tasteful décor, and polyphonic music.

THE BACKDROP IS A SINGLE SEAMLESS PRINT ON COTTON FABRIC

ROSCO + BIG IMAGE = THE PERFECT MARRIAGE

TEXT /// DIANE RICCI & CECILIA RAMSTRÖM
PHOTOCREDITS /// ROSCO

Rosco is a global film industry company, founded in 1910, which is still best known for the products it has made for a hundred years: filters for entertainment lighting. The company now offers products in more than a dozen categories, including the reason behind the collaboration between Big Image and Rosco – SoftDrops for the film and television industry.



In 2013 Big Image and Rosco opened discussions for what was seen as a small potential collaboration. Since then, the relationship has blossomed into a very significant business for both companies. Diane Ricci, who works as the general manager for Digital Printing at Rosco, played an important role in the establishment of the relationship and in the development

of the revolutionary product - SoftDrop.

She describes the relationship as “the perfect marriage” between two complementary organizations. “The film industry is surprisingly conservative and it has always been hard to introduce new technologies and techniques. However, we knew from the beginning that our clients are both sophisticated and intelligent. So we were confident that once we could educate them, show them how much easier it will be for the film team to shoot, and demonstrate the benefits and ease of handling SoftDrop throughout the entire production chain - they could not help but want it!”, explains Ricci.

Europe and North America working together

During preparations for the

“Stonewall” movie project in Canada, Rosco got to know Markus Förderer, a well respected Cinematographer from Munich. His stringent technical requirements for the recreation of a 1969 New York neighborhood on a 2014 Montreal soundstage could only be accommodated by the use of SoftDrops. Success on “Stonewall” led Markus to specify SoftDrop for his next feature film, “Independence Day – Resurgence”. “The combination of these two very diverse projects was instrumental in achieving widespread acceptance of SoftDrop within the film community, for which we indebted to Markus.”

An industry looking for control

Ricci explains that within the Cinematography community there is a rising desire to regain control of what appears on the screen, to return to the era of creating the look “in camera”, rather than handing off responsibility to the Visual Effects (VFX) department. They want to see the final appearance of the stage right in front of them, a benefit that green screens can’t offer. Another important parameter for using a more natural backdrop is the actors, who like to see and feel the surrounding set as it makes it easier for them to act naturally. Due to a reflection-free surface, lighting the SoftDrop is both easy and flexible. This allows the film crew to be in full control of the scenery and enables them to set the right mood for every scene.

Capturing a 3D world on a 2D surface

One of the biggest challenges in creating a backdrop is to map a 3-dimensional view onto a 2-dimensional surface and



still have it look realistic. Rosco's imaging expert Phil Greenstreet summed up the issues: "You have to take time of day, scale, horizon, color temperature, and distance from the observer all into consideration and make it look real on camera while creating the illusion of a good depth of field. It's always a challenge to fully configure all the information provided by the film team and make it look real on a backdrop, but SoftDrop offers the best combination of printing properties in the industry. It's not just an incremental improvement on previous technologies, it's literally twice as good as the competition."

How do SoftDrops fit in with the digital revolution?

When a view outside a set is needed, Filmmakers have many alternatives. Blue- and green-screen, rear-projection, LED walls, and even hand-painted drops each have their place. SoftDrop provides another option, which is cost effective, easy to use, and provides in-camera control. While it is not the only choice, it is proving increasingly popular compared to other technologies and techniques. We anticipate many successful years of use for SoftDrop, and are proud to have provided this new tool to the entertainment industry.

Into the Future

The life of SoftDrop in film production has just started, and together with our clients both Rosco and Big Image continue to work hard to develop the system further. Fabrics, ink formulations, and printer software and hardware are being subjected to a rigorous program

"The film industry is surprisingly conservative and it has always been hard introducing new technologies and techniques."

aimed at continuous improvement. We are in the process of building a second Infinitus printer, while carefully expanding our team to support the rapidly growing worldwide demand for SoftDrops. While the future always holds uncertainties, there's one thing we are sure of: if you like SoftDrop now, you're going to love it in a couple of years.



Dubai is alive with the Sound of Music

TEXT /// ANDY BROOKS

PHOTOCREDITS /// POPULAR PRODUCTIONS

"My Favorite Things"
"Climb Every Mountain"
"The Sound of Music"

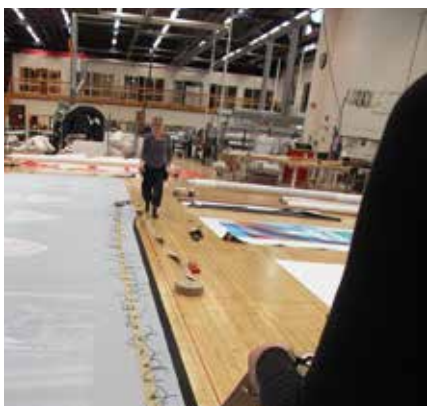


BIG IMAGE HELPED Popular Productions stage a fantastic revival of *The Sound of Music* at Dubai's spectacular Madinat Theatre.



The production, which featured the cast and orchestra from London's West End alongside UAE performers, was a smash hit. It won the Timeout Dubai Nightlife Award for "Best Theatrical Production".

Designer and Director John Payton worked with Big Image's Andy Brooks in London to create multiple seamless backdrops and one backdrop on



an alternate material. The 46 X 23-foot (14 X 7 meter) seamless backdrops were printed using INFINITUS on cotton horizon fabric. A final backdrop with an intricate stained glass motif was printed on Rolltex fabric by Big Image's five metre sublimation printer.

"Andy and Big Image did a great job with the printing for our backdrops. We would highly recommend them," says Payton.

The Sound of Music was written by Richard Rodgers and Oscar Hammerstein II and was their final collaboration. Based on the story of the Trapp Family Singers, who left Austria on the eve of the Anschluss in 1938, the musical follows a young woman named Maria as she takes a job as governess to a large family while she considers becoming a nun. Many songs from the musical have become standards, such as "Edelweiss", "My Favorite Things", "Climb Ev'ry Mountain", "Do-Re-Mi", and the title song "The Sound of Music".

The original Broadway production, starring Mary Martin and Theodore Bikel, opened on November 16, 1959 in New York. It won five *Tony Awards*, including "Best Musical", out of nine nominations. The original London production opened at the Palace Theatre on May 18, 1961. The show was famously adapted as a 1965 film musical starring Julie Andrews and Christopher Plummer, which won five *Academy Awards*.

Big Image previously collaborated



with Payton and Popular Productions on the highly successful production of *Annie* at the Madinat Theatre in 2015.

FEZ FLEXIT

For FEZ-Berlin, Europe's largest nonprofit children, youth and family center, Big Image both designed and printed decorative images for a "Fez Machen" exhibition that was installed on the association's premises.

After a visit to the production facility in Potsdam-Babelsberg, the FEZ team was quickly convinced that Big Image's proprietary Flexit system was perfect for this project.



While Flexit is most frequently used for trade shows and conventions, the FEZ team chose this framing system because of its stability, simple construction, and ease of use. The order was placed very close to the exhibition's opening date, yet Big Image was able to design, produce, and deliver the large format prints Fez-Berlin required on time through an effective cooperation between our German and Swedish production teams. Afterward, we were pleased to receive an email message from Ms. Futschik, the premises manager, who wrote: "Thank you for a fantastic collaboration, optimal customer service and excellent quality." At FEZ-Berlin, events take place at least twice a month and sometimes every week. The Center hosts an estimated 850,000 visitors annually.



More About Flexit

Flexit is the framing system Big Image invented to make mounting large images printed on soft material fast and easy. No special tools are required. Our clients have used Flexit in retail stores, television studios and theatres as well as at trade shows and for film sets. Flexit can achieve soft curves as well as sharp angles with images printed on both the front and back sides.

To see additional examples of how Flexit can be used visit:

<http://www.bigimagesystems.com/products/display-systems/flexit>



Big Tip board

TEXT /// OLIVIA EKMARK 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 art to making sure it is properly mounted, illuminated and displayed.

#1

Rubber list

The best way to install large images with a "rubber list" (a gasket made of recycled polyester) is to first attach an image's four corners then to attach the middle of each of its sides and work your way around to the corners. Done!



#2

Use cropping

One of many great ways to communicate with large images is to choose the main product you'd like to focus attention on, make it huge, and use cropping to achieve a bold visual effect instead of showing a variety of products.



#4

Find inspiration

Last year, we printed images for clients in more than 20 countries. This has provided us with a valuable global view of the various ways large images are used to effectively communicate in different cultures. We'd be happy to show you magnificent large image projects from other parts of the world that can serve as inspiration for you and your next project.



#3

Light box

Ongoing advances in LED technology have made our light boxes better than ever. In some cases, a light box with an image can simplify and enhance your design. Backlit images can be used either as a substitute for printing on fabric or to complement large images printed on other materials.



#5

Your choice

Soft woven fabric presents so many opportunities for creative solutions. Its characteristics make it possible for us to produce images that are circular, triangular, spherical or curved. We'd enjoy tackling the challenge of printing large images on fabric to serve whatever dimensional requirements you have!



J.Lindeberg, which is internationally known for designing modern, elegant clothing, debuted its Autumn/Winter 2016 Women's Collection during Stockholm Fashion

Décor for J. Lindeberg Event

Week in February. To amplify the impression made by its collection, this fashion

company partnered with an exclusive photographic exhibition featuring large-scale

framed photographs. Supermodel Frida

Gustavsson and Designer/Photographer Johan

Lindeberg collaborated on the exhibition with Big Image delivering the large-format images.

TEXT /// OLIVIA EKMARK

PHOTOCREDITS /// J.LINDBERG AW16 WOMAN COLLECTION



THE PHOTO EXHIBITION held during Stockholm Fashion Week was an invitation-only event hosted for media representatives and fashion aficionados from around the world. The project was fast paced, so it was crucial for J. Lindeberg to choose a supplier that could produce quality prints and also help hang the framed photos using existing fittings. To meet the delivery schedule requirements, Big Image assigned a project manager who was in constant communication with J. Lindeberg's team. "Big Image has strong expertise and is one of the few companies capable of producing the 2.5 x 3.5 meter photos we had created for the exhibition," says Malin Odelfelt, Public Relations and Marketing Manager at J.Lindeberg. "Big Image consistently delivers excellent products. When you're working with material that's virtually

art, it's important to maintain quality through every aspect of the project. And that goes for execution and delivery too." According to Odelfelt, Big Image was very helpful in addressing a number of challenges that arose in relation to the event decor. "The fashion industry demands quick solutions with high expectations for quality and finish," she explains. "By working closely with Big Image we were able to resolve problems efficiently and effectively." Everyone at J.Lindeberg is quite pleased with this relationship. The show was a great success and we've had a lot of positive feedback on the collection, the photos, and on the whole event!"

Malin summed up the result and the relationship with Big Image in three points:

- Professional
- Beautiful products
- Solution-oriented





When you're working with material that's virtually art, it's important to maintain quality through every aspect of the project.



WORLD CUP

What's the easiest way to cover an entire grandstand with a 1200 square meter printed ad? Dohrns Exhibitions & Events AB answered this question by designing large format graphics and having them printed on fabric to sheath the main seating structure for the 2016 Alpine Skiing World Cup at Hammarbybacken Ski Resort

COVERING BOTH SIDES AND THE BACK OF A GRANDSTAND is a costly investment and not one that would usually be made for a one-day event like the World Cup. But for such a prime location in central Stockholm, Audi was keen to make an exception.

"In cases like these, we always turn to Big Image, says Stefan Dohrn, owner and CEO of Dohrns Exhibitions & Events AB. "We've worked together for many years and we know that when it comes to really large-scale design solutions, Big Image provides the best products and most reliable service."

Meeting these expectations for the World Cup event meant printing the graphic art on Net Vinyl, a material chosen because it is designed for outdoor use, yet easier to work with and lighter in weight than other vinyls. These characteristics became especially important when the order was prepared for shipment: it filled two Euro pallets!

Stitching Velcro into overlapping seams facilitated installation for the site crew.

"We like working with Dohrns because its staff is really on the ball," says Big Image project manager Anneli Jorderud. "The joint procedures that we have developed by collaborating on almost a daily basis help to keep even the biggest, boldest projects such as the Audi grandstand wrap, running smoothly and on schedule."

Stefan Dohrn agrees. *"We speak the same language, so there's rarely any misunderstanding. At one point, we were barely opening the packages for inspection before sending them off for installation because we were so confident about the quality."*



"We speak the same language, so there's rarely any misunderstanding"



Floating Scrims

THE NEW YORK CITY BALLET GALA

TEXT /// HEATHER BEAL

PHOTOCREDITS /// ROEY YOHIA PHOTOGRAPHY AND CARMONA DESIGN + EVENTS LLC

Carmona Design + Events' innovative use of scrims for the New York City Ballet's 2015 Spring Gala gracefully accentuated the architecture of Koch Theater at Lincoln Center while deftly expressing the ethereal qualities of the winged spirits in La Sylphide, the ballet that set the theme for the evening's festivities.





"We wanted to present guests, who had attended events at this venue time and time again, with a new vision of this space," explains Mary Krueger, Carmona Design's owner.

Since the title character, Sylphide, is dressed in tulle, Krueger and designer Andres Saavedra decided to make scrims printed with images of this material the main focal point of the design. Instead of being hung in the traditional theatrical manner (vertically), the scrims were suspended like canopies to add dimension and intimacy the entire event space. Carmona Design then combined layers of light, color, and ghost-like projections to elegantly complete the design.

"Since we design the lighting for our events, we love the way that fabric catches and plays with light," Krueger explains. "It is a great conduit for our concepts."

The fabric used for the scrims had to be lightweight, pliable and translucent. It

also needed to be oversized enough to be printed with large-scale versions of Saavedra's original art without requiring seams. Since the tulle fabric featured in the artwork was already transparent, the event designers were concerned that the sharks tooth scrim fabric they were considering for the scrims would not capture enough of the image.

Suspending the scrims from the ceiling instead of in the way theaters typically hang them -- vertically in front of a staged production -- also made it more difficult to anticipate the effect that these design elements would have once they were installed and illuminated.

Big Image Systems addressed these concerns by using its patented Infinitus printer to produce three large proofs on sharks tooth scrim as well as one on lightweight muslin and another on filled leno. The Infinitus can print large format digitized art on fabric that is up to 40' by 160' and seamless.

"We have always been impressed with

the level of expertise of Big Image's staff," Krueger says. "Every team member is attentive and professional. They give their best to a project."

After Krueger and Saavedra had reviewed these proofs, they decided to "take the chance" and use the sharks tooth scrim fabric. They also rented Kedar railings from Big Image because these were needed to ensure that the event décor could be set up in three days and taken down in one.

According to Krueger, the results met Carmona Design's exceptionally high standards. "Even though we are our own toughest critics, we could not have been more impressed with the printing and finishing of this imagery as well as with how well these scrims worked with our concept decor and lighting," she says. "Everyone on the theatrical production team at the NYC Ballet was also blown away. We received praise from everyone at the Ballet, event chairpeople, and the attendees [who] were so excited to have had such a different conceptual approach for their gala. Many comments were about how they had never seen the space presented in such a chic and sophisticated manner. That is what we aimed for, and what we produced."



LIGHT BOXES ENHANCE CUSTOMER EXPERIENCE IN PEAK PERFORMANCE STORES

TEXT /// OLIVIA EKMARK PHOTOCREDITS /// FREDRIK EKMARK



Peak Performance has chosen Big Image as its main supplier of light boxes and large format prints for its retail merchandising campaigns around the world.



SINCE THIS COLLABORATION began in 2015, the look of Peak Performance's stores has changed dramatically. Visual Merchandising Specialist, Hanna Lindblom, and her "in-store experience team" developed the design concept that uses light boxes and large-format prints to create a striking visual impact in each Peak Performance store. "Backlighting the images brings them to life in a completely new way, creating a wow factor that captures customers'

attention and enhances their shopping experience," says Lindblom. "We tested producing this concept with a number of different suppliers, but were never completely satisfied," she explains. "However, things have worked extremely well with Big Image. I like the fact that Big Image's staff works quite closely with us and constantly strives to understand the nuances of our brand." The feeling is mutual. This retail chain has built a global reputation for making

high quality clothing that is as stylish as it is functional. Finding the right design and the best technical solution are of paramount importance for its designers. We share these goals and are happy to support them by providing the meticulous attention to detail and innovative, effective solutions that each Peak Performance visual merchandising project requires.



How Many Digits Made this Digital Print?

TEXT /// OLIVIA EKMARK PHOTOCREDITS /// MARKUS STÜHMKE

HUNDREDS – IF YOU COUNT ALL THE FINGERS AND TOES OF THE CHILDREN WHO MADE THE PRINTS AND DRAWINGS THAT WERE WOVEN TOGETHER TO CREATE THE ORIGINAL ART FOR THIS 30-METER LONG VINYL PRINT.

In August 2016, when all the schools were closed and the summer vacation was in full swing, the amazing teachers at the “Kita am Spektesee” kindergarten in Berlin not only kept the playground open they came up with a spectacular way to make kids feel special. The teachers sent the foot prints, finger prints and other art the children had made with paint on paper to Big Image where these individual items were scanned and digitally assembled. Our technicians then printed the resulting montage on a crisp white vinyl to create the brightly colored mural that was hung on the playground’s fence.

Imagine how delighted the kids were when they arrived the next morning and realized they’d helped to create this masterpiece!



BACKLIT BOXES FOR AIRPORTS

TEXT /// OLIVIA EKMARK PHOTOCREDITS /// BIG IMAGE SYSTEMS

AFTER WINNING the major Swedavia contract for backlit boxes, Big Image has begun delivering and mounting these boxes at airports located in Arlanda, Bromma, Åre and Östersund.

One of the larger boxes is 12x3 meters (47x12 feet) in size. Soon even larger boxes will be shipped to Arlanda Airport. We'll post updates about this project to our web and social media sites as more details become available!





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