

## INFORMATION

# Large Film Production Problems Solved!

Many small and medium sized screen-printing companies all over the world still need films when they have large images to print, despite the advent of new technology. **Michel Caza** reports

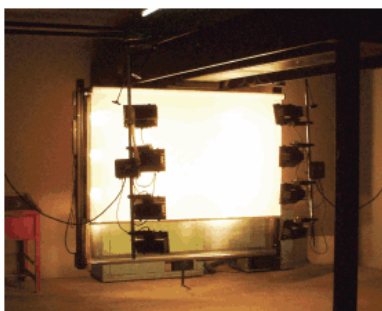
**W**hen confronted with this statement many people could be forgiven for asking, simply: "Why?"

But even though more and more screenprinters are now converting to direct projection, using CTS with wax or UV films made on digital inkjet printers, these are all methods which remain quite expensive and are still relatively inaccessible for many small and medium sized companies all over the world. For example, direct projection equipment costs around €220,000, and is limited to a final resolution of 65/inch (26/cm); CTS (Computer To Screen) with ink jetted wax is limited to 65 lines/inch (26/cm), relies on the use of expensive inactinic wax, and requires an initial investment of around €300,000. CTS technology using UV, or the latest violet laser technology, provides excellent results, but also requires a substantial investment of around €200,000 to €350,000.

Even the purchase of a digital press capable of jetting opaque ink on to the special polyester sheets produced by Autotype and Agfa, to the desired width, is expensive (around €30,000) and carries with it possible dimensional, registration and opacity problems, coupled with a relative lack of fineness and resolution.

At the beginning of the digital prepress revolution, many screenprinters sold or destroyed their old analogue equipment, closed their labs and trashed their developing machines, but it is a sad fact that many of them have lived to regret their impulsive actions!

So what happens now? They subcontract the projection of large films of course, but still have to deal with the extra



The enlarger does its work

expense incurred, as well as the problems of consistency of supply and quality, which always come when one is relying on an outside supplier. And that's when you can find someone able to do it!

However, in France there is still one company that specialises in this type of work. Agrandissime was established near Angoulême, in the centre of France, many years ago by Joel Garnaud, who has now retired, but continues to work as a consultant. The company has recently been acquired by Franck Triffon Terrade, the new CEO and has just expanded into a brand new facility in Rouillet.

I have known Agrandissime for many years, because, until I sold my own company, I was one of its customers. I particularly appreciated the quality and fineness of the work, and the speed of delivery and also the fact that it is able to enlarge films, starting from positives in 200/inch (80/cm) and in stochastic 14µ to a size up to 1.5 x 4m in one piece. It can also make multi-pieces for 3 x 4 m or 3 x 8 m billboards for outdoor applications, none of which is easy. For projection, Agrandissime uses a 2m Klimch bed and a 4m Bouzard bed and the projection department is managed by Pascal Chambon, who I have known for many years and who is one of the leading specialists in this particular field.

All Pascal needs is a line or halftone positive (or negative) film of a maximum size of 15 x 40 cm for line jobs – which can be enlarged up to 10 times its size – or 61.5 x 23 cm for halftone jobs – for enlargement of up to 6.5 times – and 200/inch for finest halftone ruling. Halftone films in 150 or 200/inch (60 or 80/cm) are perfect for the smaller enlargements, which can be done on the Klimch enlarger, with a negative of 60 x 80 cm, halftone 200/inch facilitating, for example, a final positive of 120 x 160 cm in 100/inch!

If you cannot provide films, supplied by your customer, your own prepress department or your subcontractor, simply send your files direct, via high speed internet or on a CD.

Agrandissime has a huge prepress department, which is managed by Stéphane Beau and is extremely well



In the workshop

equipped, using the standard graphic arts software, plus ArtPro, Autocad and Rhinoceros and two large image setters from Dolev and Luxell (maximum size of 90 x 110 cm), which are able to achieve halftones between 50 and 250/inch (20 to 100/cm), stochastic. They can also calibrate the files if they aren't already using Certified PDF.

When I ask about delivery times, Franck responds: "Our normal turnaround time is one day +1. With 80 percent of the files that are received in the morning via email or mail (CD/DVD), we are able to send the films to the customer the same evening. And we can be even faster when necessary."

I know from my own experience how fast turnaround can be for companies operating in France, but Franck assures me that the company is already regularly dealing with customers in Belgium, Luxemburg and Tunisia and he is confident that Agrandissime can fulfil the demands of companies throughout Europe, with films being delivered via DHL, FedEx or Chronopost, in one or two days maximum and at a reasonable cost. ●

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