

photokinaDaily

20 SEPTEMBER 2016

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Imaging is taking off

In 2016, photokina is putting on a completely new show

By Wolfgang Heinen

There have never been so many pictures taken and shared as today. Never before have the business options surrounding imaging been as diverse. Photokina 2016's trending topics show where innovative business is done - and why photography and video live mainly through passion and emotion. Imaging 2016 - an industry is taking off.

With thousands of new products, services and solutions, photokina 2016 is presenting its especially attractive and innovative side. In the coming days of the fair new digital ecosystems will arise, partnerships made, ideas exchanged, business done, trends set and the DNA of photography enjoyed and „lived“ - through emotion and passion. Here, the new imaging world differs greatly from the old photo world: where



previously closed systems stood for increased profits for many years, now open ecosystems operate beyond industry boundaries in complex networks, which literally have no boundaries. The imaging industry is currently reinventing itself - and the photokina 2016 acts as a cat-

alyst for this digital transformation.

The status quo at a glance: worldwide more than 350 million photos are shared daily on Facebook, 95 million on Instagram, 400 million at Snapchat, and even 1.6 billion images via WhatsApp.

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1.000 exhibitors, 40 countries

When photokina 2016 opened its doors to around 185,000 visitors on 20 September, it was the starting shot for the leading trade fair of the entire photography, video and imaging industry. Around 1,000 international top companies, smart special suppliers and creative start-ups from 40 countries present innovative solutions and technological de-

velopments that will be pioneering for the industry in the future.

In order to allow the consumers to also experience these trends, photokina 2016 is offering more opportunities for interaction than ever before. In this way photokina is bringing all target groups of the imaging industry together under the umbrella *Imaging unlimited*.



Don't miss these new products!

Canon EOS M5 Hall 3.2



Leica Sofort Hall 2.1



Zeiss Milvus Hall 2.2



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Tamron SP 150-600mm G2

Hall 4.2



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Welcome to photokina!

Under the new umbrella „Imaging Unlimited“, the photokina 2016 is presenting a new concept, a new look, with new topics and products. It opens its doors for new target groups, new technologies and new segments, in order to bring the infinite possibilities of imaging to professionals as well as private visitors.

We again look forward to welcoming around 1,000 top international companies, smart special equipment retailers and creative start-ups from 40 countries here in Cologne in 2016, including key players in the industry such as Adobe, Blackmagic, Canon, CEWE, Epson, Fujifilm, Leica, Nikon, Olympus, Panasonic, Sigma, Sony and Zeiss.

They will be introducing innovative solutions and technological developments to all dealers and professionals that will lead the way for the industry in the future. The themes for the imaging industry are Smart Home functions for cameras, cloud services, Apps, 360 degrees, Ultra HD recording capabilities, computer-generated images, as well as Copter photography, Augmented and Virtual Reality.

In order to ensure that consumers can also experience these trends, photokina 2016 has so many more multimedia events and participation opportunities than ever before. Participate, try, and be here live: we are convinced that not only young smartphone users will enjoy experiencing the new dimensions of imaging first hand.

With the FUTUREZONE, we have enabled young companies an even easier access to the market, to potential investors and to consumers. More than 20 companies from around the world have taken the opportunity to present themselves in the photokina FUTUREZONE and to use this strong, international business platform as a springboard.

The 34th photokina will map the entire workflow, from image generation to output, from many different perspectives, in different dimensions, but with one focus: to demonstrate the limitless possibilities of imaging and to develop visions for the future of imaging.

With all this in mind, we wish you an exciting and successful stay at photokina 2016.

Gerald Böse

Chief Executive Officer of
Koelnmesse GmbH

Rainer Führes

President of
Photoindustrie-Verband e.V.

ようこそ、フォトキナへ！

新たな理念「Imaging Unlimited (無限のイメージング)」を掲げたフォトキナ2016は、新しいコンセプト、新しいビジュアル、新しいテーマ、新製品を展覧致します。業界関係者、並びに一般来場者の皆さま方がイメージング産業に限りなくアプローチできるよう、ターゲットグループやテクノロジー、セグメントにおける新たな領域を拡大します。

業界のトップ企業やサプライヤー、クリエイティブなベンチャー企業など世界40カ国から出展者約1,000企業をお迎えし、ここケルンでフォトキナを本年も開催できますことを大変光栄に存じます。AdobeやBlackmagic、キャノン、CEWE、エプソン、富士フイルム、ライカ、ニコン、オリンパス、パナソニック、シグマ、ソニー、カールツァイスといった業界のキープレイヤーが、カメラのスマートホーム機能やクラウドサービス、アプリ、360度映像、4K撮影、CG画像、ドローン撮影、拡張現実やバーチャルリアリティなどをテーマに、未来を切り開く革新的なソリューションと技術革新をご披露くださいます。

こうしたトレンドをエンドユーザーの方々実際に体験できるよう、フォトキナ2016では過去最大数のマルチメディア催事や参加型イベントをご用意しております。参加し、試し、ライブで味わう、そんなイベントを若いスマホユーザーの方々には満喫し、さらに、イメージングの新たな側面を身近に感じていただけると確信しています。

「FUTUREZONE(未来ゾーン)」は、市場や潜在的な投資家、エンドユーザーに若い企業家たちがより容易にアクセスできるよう設けたエリアです。この国際見本市をさらなる飛躍の場として活かすべく、世界から20社以上の企業家が未来ゾーンに出展しています。また、第34回フォトキナでは画像生成から出力まで、一連のワークフローを紹介しています。これらは多様な視点と異なる側面から成りますが、中核をなすのはイメージングの限りない可能性と、イメージング産業をより発展させるための相互ビジョンです。

以上を踏まえまして、皆さまが刺激的かつ、実りある時間をフォトキナ2016でお過ごしくださるよう、心よりお祈り申し上げます。

Today at photokina

Make sure to check out these top events!

Skillfully entangled

Being on the ropes – gets a whole new meaning. Loïse Haenni and Oren Schreiber will stage Nuptial Ropes at a height of eight meters. Spectacular forms are guaranteed. Daily at 12, 2 and 4pm. **Piazza**



Flash portraits made easy

Portrait and sports photographer Stephan Wiesner will show how to create a sensuous portrait. During the live shooting, he will explain proper exposure and photographing with a rimlight.

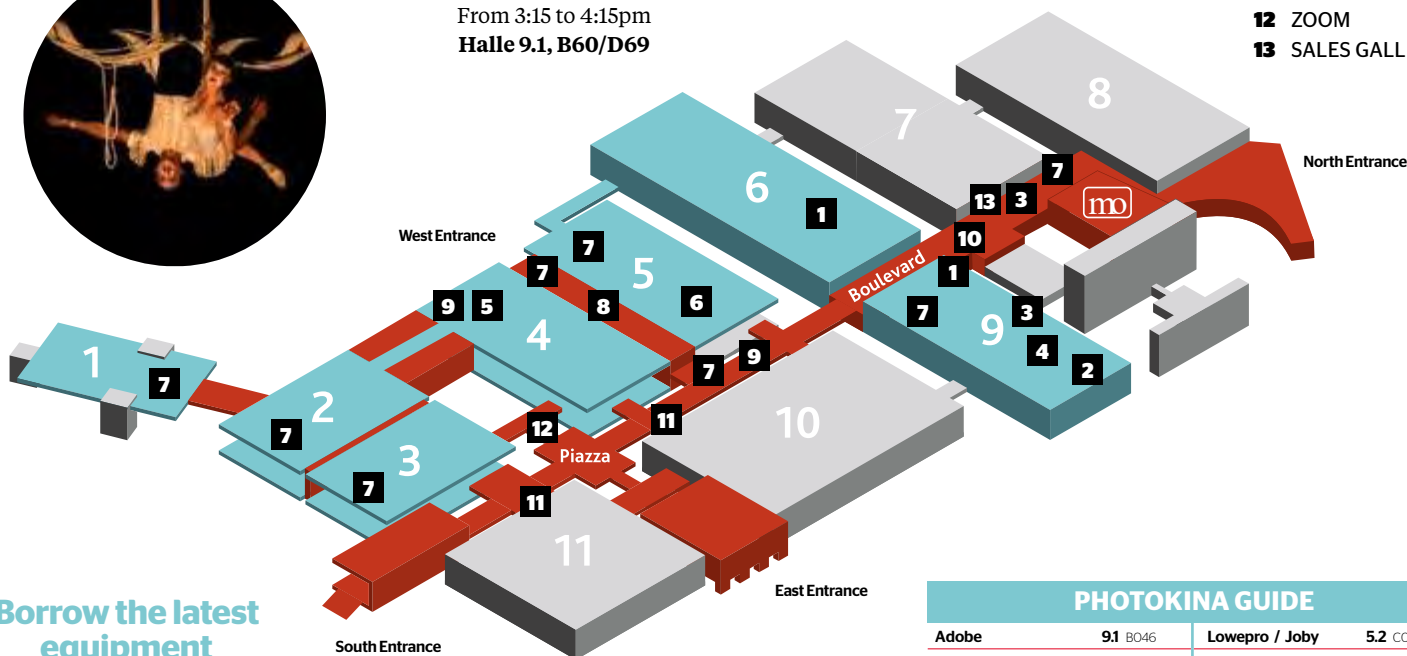
From 3:15 to 4:15pm
Halle 9.1, B60/D69

How to shoot with filters

Control the light balance, enhance color and reduce glare in your images – Professional photographer Paul Reiffer explains the basics of filter photography. Communities Stage, from 10:30 to 11:00am.

Hall 9.1, B60 / D69

- 1 ACTION HALL
- 2 COMMUNITIES
- 3 DIMENSIONS
- 4 FUTUREZONE
- 5 LIGHT ART
- 6 MOTION
- 7 PICTURES
- 8 PICTURE POINT
- 9 ROFESSIONALS
- 10 RENTAL POINT
- 11 STYLE
- 12 ZOOM
- 13 SALES GALLERY



Borrow the latest equipment

Cameras, lenses, tripods, flashes and more from Canon, Kodak, Manfrotto, Metz, Olympus, Panasonic, Tamron, Rollei, Sigma and Zeiss can be borrowed at the Rental Point and tried out during the show.

Northern Boulevard
between Halls 6 & 9



Successful photo career

Industrial photographers Silvia Steinbach and Christian Ahrens will outline three strategies for getting back the value that your photographs deserve.

From 12 to 12:30pm.
Hall 4.1, K50

PHOTOKINA GUIDE

Adobe	9.1 B046	Loweprro / Joby	5.2 C018
ARRI	4.1 H009	Manfrotto / Gitzo	2.2 B040
Blackmagic Design	5.2 E010	Metz	4.2 E009
Canon	3.3 A010	Nikon	2.2 A020
Carl Zeiss	2.2 B013	Nissin	5.2 C035
CEWE	4.2 A020	Olympus	2.2 A011
CHIP FOTO-VIDEO	Blvd. A016	Panasonic	3.2 A014
Cullmann	2.1 C041	Pentax / Ricoh	2.2 A040
DJI	2.1 C011	Phase One	4.2 C010
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Dörr	2.1 A030	Polaroid	5.2 D010
DxO Labs	9.1 C021	Ringfoto	2.1 D021
Eizo	4.1 J011	Rodenstock	2.1 B035
Epson	2.2 B011	Rollei	4.2 C020
Foto Brenner (B.I.G.)	2.1 D024	Sander	2.2 B011
Fujifilm	4.2 B001	SanDisk	2.1 A014
F-Stop	9.1 B016	Sigma	4.2 B020
Gopro	9.1 B016	Schneider-Kreuznach	4.2 D020
Gossen	4.1 H018	Sony	5.2 A010
Hama	4.2 E021	Tamrac / Tokina	5.2 C020
Hasselblad	2.1 A010	Tamron	4.2 D010
Hensel	4.1 I006	Vanguard	4.2 E029
Hewlett-Packard	4.2 E016	Wacom Europe	4.1 I031
Kaiser Fototechnik	2.1 B035	WhiteWall	4.2 E028
Leica	2.1 A004	Yuneec	9.1 B010

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Add professional monitoring and recording to any SDI and HDMI camera with Blackmagic Video Assist!

Blackmagic Video Assist is the ultimate on set production monitor and recorder for any SDI or HDMI camera! The large bright 5 inch monitor lets you see your framing and ensure you get absolutely perfect focus! The built in recorder uses common SD cards and records extremely high quality 10-bit 4:2:2 ProRes or DNxHD files that are much better quality than most cameras can record and are compatible with all video software. Now it's easy to add professional monitoring and recording to any camera!

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Blackmagic Video Assist has an extremely bright and sharp full HD 1920 x 1080 resolution display that's much bigger than the tiny built in display found on most cameras. Mount it directly to your camera or use a longer cable so it can be hand held by the cinematographer for composing shots. You can even monitor Ultra HD sources!

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The built in monitor features a touchscreen to make setting up and using Blackmagic Video Assist incredibly easy! Use simple tap and swipe gestures to make adjustments, display camera information and evaluate audio levels and exposure. The elegant heads up display is semi transparent so you can still see your video at all times!

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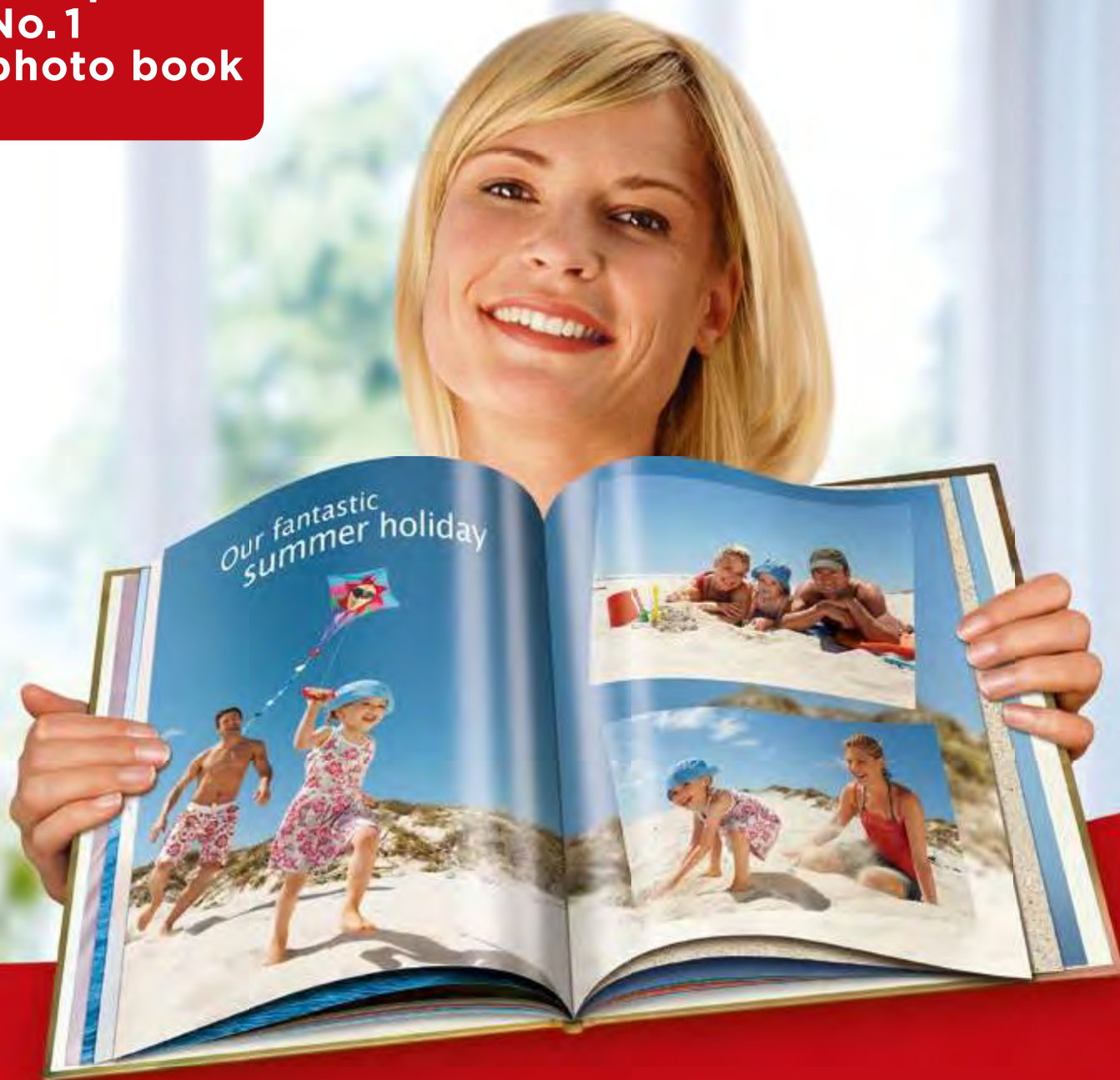
*Recommended retail price including VAT plus freight and delivery costs. Camera not included.

Hall 5.2

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IMAGE: IMGORTHAND/ISTOCK.COM

New Visions: How will future generations take pictures?

Continued from page 1

These are images that move you to tears, show emotional moments, pass important information, connect people and bring them closer together. Communication with images already surpasses the understanding within a single language by many times over: never in the history of humankind has there been a communication form of similar international importance. A person who wants to be understood throughout the world must be able to speak the "image language".

However, the tremendous power of the omnipresent flood of images has not only an enormous social im-

portance, but also an economic impact and appeal, which goes far beyond the development and sales of cameras. On the other hand, many of the imaging industry's business models are rudimentarily based on the innovative spirit of the manufacturers. Efficient, cloud-based workflows through networking and intelligent solutions are a key issue for the imaging industry and for photokina 2016 accordingly. More and more providers are linking recording devices, peripherals, software and Web services to an imaging ecosystem with lucrative economic potential. At the forefront of the latest innovations are solutions that revolutionize the handling of image data

with respect to their storage, handling and transfer. The motto is: highly complex technology and algorithms „work“ in the background - virtually unlimited imaging fun, value-added applications and ultimately economic Imaging Power are at the forefront.

Smartphones provide the necessary dynamics in the imaging mass market on the one hand and on the other hand, they stir up the people's desire for the creative potential inherent in the medium of photography. The „either or“ for both recording forms is over and in practical terms has become „both“. Of the anticipated 1.138 billion photos that will be taken worldwide this year, around 80 percent are taken with a smartphone. For the other 20 percent of images, the smartphone serves only as a link between

the Internet and the possibilities associated with SLR, system and compact cameras and their high-tech features. Currently almost 40 percent of all cameras sold do not have an integrated wireless module but they can be networked using wireless-enabled memory cards. In addition to networking with smartphones and tablets, the integration of cameras in the SmartHome will gain even more importance in the future. It is clear that recording devices form the basis for any conceivable application in the imaging ecosystem. The variety of recording devices and their areas of use is increasing in both the B2C and in the B2B sectors.

And figures show what matters in business. One example is the market for Action Cams, which is at a high level with a continued slightly rising sales curve. The GfK estimates the worldwide sales of adventure cameras at 10.5 million

units this year. A strong trend is the 360-degree cameras whose inserted boom is supported by the hype around virtual reality (VR). The market research firm IDC (International Data Corporation) forecasts sales of almost 9 million VR headsets worldwide in 2016. By 2020, annual sales are expected to explode to 64.8 million units. This creates an enormous profit potential: sales worldwide could rise from 3.7 billion US dollars in 2016 to 40.4 billion dollars in 2020.

The Multicopter also has great market potential, according to the producers' association UVS International. The number of manufactured copter types for civil or commercial purposes has more than tripled between 2010 and 2016 from 171 to 561 models. Worldwide sales of Multicopters could be multiplied by the end of this decade to 5.6 billion US dollars - and with an annual growth rate of 35 percent between 2015 and 2020, there is still a lot of room for improvement economically. Whereas today camera and lens manufacturers are especially involved in the copter boom, accessories manufacturers and image providers will benefit increasingly in the future.

Image output not only on display, but also on paper, aluminum, wood, glass, fabric - whatever the format - is also very trendy in the digital age. People want to live with their images, surround themselves with them and enjoy them. Smart solutions for ordering images are reviving this segment as well as the further increase in image output options. The latest studies show that young customers love having their images on paper - the instant hype is a good indication: sales of instant cameras is now higher with 4 million cameras than in the record year 1991. Image services providers, with the extension of their selection to the typical instant look, have also taken part in this trend, in addition to App developers.

The new imaging sector is taking off at photokina 2016. Networked, open, digital, system connected and innovative. Start your personal journey today through this new imaging world - here at photokina. Be inspired and excited. ●

Imaging technologies provide work and leisure opportunities - for orientation and for global communication with pictures.



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TOUCH

PIV Photoindustrie-Verband

Future strategy for imaging

Rainer Führes, President of Photoindustrie-Verband, talks about about the positioning, the strategy and the future of the the imaging industry.

By Wolfgang Heinen
photokinaDaily

Mr. Führes, what led the Photoindustrie-Verband to announce a new brand identity a few months ago?

Rainer Führes: The imaging market is growing rapidly and simultaneously in two dimensions: it is growing and it is continuously changing. In almost all areas of daily life, from the Smart Home to the Internet of Things, for work and leisure, imaging technologies literally provide orientation and a global communication with images. To transform the decades of the Association's successful work to the era of imaging ecosystems, the PIV has developed this new brand identity. Central to this is the statement: WE ARE IMAGING. This means that we are the driving force in the photo, imaging and image communications market.

What does that mean strategically? What does it look like in detail?

Rainer Führes: Specifically, the new brand identity becomes clear through the 4i strategy. The four terms INSIGHTS, INTERACTION, INSPIRATION and IMPULSE represent the main forces and values with which the PIV is actively shaping the future of the industry. INSIGHTS represents PIV's task to explain the implications of the digital progress in general and for the imaging industry in particular. This includes detecting and analyzing trends as well as their integration into future scenarios.

INTERACTION is almost self-explanatory: the PIV provides an open platform for all of the imaging in-



Rainer Führes, President of Photoindustrie-Verband

dustry's groupings and market participants and encourages a continuous and cooperative exchange. A key point of interaction is to link the industry players, to promote efficient cooperation and create win-win situations in this way.

INSPIRATION as the third pillar of the 4i strategy includes stimulating the innovative forces of the imaging markets, passionately taking up even unusual ideas and ultimately shaping the future of imaging industry creatively. IMPULSE ulti-

mately means that the PIV acts as a mouthpiece for the imaging community. It is committed, as always, to being service-oriented for the interests of its members and initiating proactive pioneering changes in the fields of photography, imaging and image communication. This means that the 4i strategy is the key to redeeming the requirements of a modern association - especially the demands of its own members and the market.

What impact has the new brand identity had?

Rainer Führes: We very clearly claim to be the leading authority in the imaging industry - and wish to fulfill this obligation. For example, we will expand our political presence and

our international activities; connect networks to each other even more than in the past but also within other industries to common imaging ecosystems. Furthermore, through communication work we want to strengthen the importance of imaging in general, and the member companies in particular. This will put the members in a strategically better position, which in turn will bring clear economic benefits. Today and in the future one can only grow successfully as a company in a network such as a digital ecosystem. The PIV sees itself as one of the architects of this imaging network - the members get the business benefit from it.

The imaging industry is in a photokina year - how do you see the future?

Rainer Führes: If we assume that the number of photos taken is the most important indicator of our industry, then we have a great future ahead of us. Of course, this development has different characteristics. The classic camera range is attaining a more premium and professional status - its' worth is clearly becoming more stable. Photographs and video clips are becoming parts of digital ecosystems because they no longer stand alone as a singular market, but as part of a digital ecosystem. These include not only compact and system cameras, but of course smartphones and all the photos that are taken with these devices. In addition, of course all BtoB applications that are directly and indirectly related to imaging: consider autonomous driving, Virtual Reality and optical systems as the basis for Artificial Intelligence. Everything is connected and provides a huge and ever-growing potential of new business ideas for all those who take up this challenge. This year photokina is presenting many areas of these opportunities. ●

“The Photoindustrie-Verband is the builder of a new imaging network - our members get the business benefits.”

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PIV Photoindustrie-Verband

Unlimited networking

The Imaging-Ecosystem - how the Photoindustrie-Verband foresees the future.

How will we take pictures in the future? Which products will we use for this? Forecasting the future is always a difficult proposition, particularly in a fast-paced technology industry that has been undergoing tumultuous change for some time. The Photoindustrie-Verband (PIV) has nonetheless attempted to do so, drafting the concept of the „Imaging Ecosystem“ to prepare the future. The Imaging Ecosystem is defined by unlimited networking of new and established companies, technologies, as well as marketing and sales structures. In addition, there will be partnerships both within and outside of the imaging industry, as well as across all national and cultural boundaries. But what does this mean for the professional and amateur photographers of tomorrow?

Unlimited networking will generate completely new opportunities for the photographer of the future. „The Imaging Ecosystem creates an innovative kind of photography that is based on data and that makes numerous networks available before, during and after the actual act of taking pictures“, says Rainer Führes, the head of the Photoindustrie-Verband.

What this means for the practice of photography: the location, weather data, season/sun position, information about similar pictures on the Internet, analysis of authors' individual picture preferences from their own image statistics, but also from book purchases and film downloads – all of this and more, combined with information on the product side about cameras, lenses and accessories, will lead to precise recommendations for photographers: When and how one can best take the picture or whether a different location would be more promis-

ing. Coupled with highly complex algorithms, in the future it will even be possible to optimize a picture detail by using arrows on the display or by Voice Control to such an extent that the picture conforms to a general understanding of picture aesthetics. One prerequisite for this is for the capturing devices to be connected, via the Internet, to an Imaging Ecosystem that makes use of various sources and puts the data together into a recommendation relevant to the particular photographic task. This sort of system is not a fixed construct but constantly optimizes and adds to itself.

Conclusion 1: The Imaging Ecosystem recommends all the direct and indirect factors that play a role in taking the perfect picture to the photographer.

The positive aspects of the Imaging Ecosystem, however, are not only apparent to the consumer in the practice of photography but also already in the development of products. Up to now, the imaging industry – like practically all other industries, too – had a linear structure: It began with an idea that was realized in product form thereafter, which the consumer then purchased and used. In the imaging industry of the future, according to the PIV, this linear chain will be replaced by a complex interlinkage between the consumer and the product. For example, in this way, a camera's capturing data will be used, first of all, to constantly update the device's internal software to the individual demands of the photographer. Secondly, to deliver important data to the manufacturers, who can optimize the products even while they are still being manufactured.



IMAGE: PETROVICH9/STOCK.COM

The eye as a camera? For many, this sounds more like science fiction.

Conclusion 2: Worldwide product use continuously optimizes the product itself.

But the Imaging Ecosystem holds more potential than this. Rainer Führes: „In the future, cameras will act as a functional accessory for the human eye and the entire apparatus of perception. This means, in the first step, that the camera will produce pictures that are connected to the human eye like pictures with Action or Dash Cams and drone pictures from an unusual perspective.“ In the second step, the eye could be directly connected to the camera with an implant – practically Virtual Reality or Augmented Reality 2.0 without the special glasses necessary for this today. For photographers, this means in practice: Absolute control over any kind of picture-taking and, finally, releasing the content of a picture from the conditions of reality – and thus creating entirely new worlds of experience.

Conclusion 3: The eye is becoming ever more connected to the camera, which increases the

possibilities of perception and allows for real-time guidance for capturing images.

The PIV sees the greatest potential for Imaging Ecosystems primarily in business and scientific applications, that is, in Business-to-Business solutions. „For amateur photography, factors play a role that cannot be captured by algorithms and that, beyond a certain point, evade optimization by means of networking: Passion, emotion and individuality. Consequently, we assume that there will be an opposing trend at the same time because people will not wish to have their fun in making their own decisions spoiled. That is as it should be. And to what extent the human being itself, with its biological parameters, can become a part of the Imaging Ecosystem – that is still pure fiction today“, Rainer Führes concludes.

Conclusion 4: Photography as a hobby will also always contain the factors of passion, emotion and individuality. These characteristics are a part of its own imaging system. ○

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Jim Marks

Professional Photographer and Film maker



Pro Light Reloader-55
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Imaging market in motion

New products like action cameras and drones as well as high-quality cameras have positive effects in a market under some pressure.

By Heribert Tippenhauer
und Beate Diga

„Imaging“ is omnipresent in today's product landscape, from classic cameras and smartphones, as well as novel uses like action cams, drones, headmounts and smart glasses, to application sectors like the automotive, security and medical-technology industries.

In these growth areas, new opportunities are emerging for the industry. At the same time, some positive impulses can be identified in the classic camera segment, which has been under some pressure.

New Products for New Users: Action Cams and Drones

Action cams and camera drones tap into entirely new target groups. As the following chart shows, camera drones and action cams contributed to growth in global market revenues by adding over two billion euros to them in 2016.

The global action cam market will grow 25 percent in both quantity and value in 2016 and will surpass the 10-million-unit mark in sales. This growth is generated by

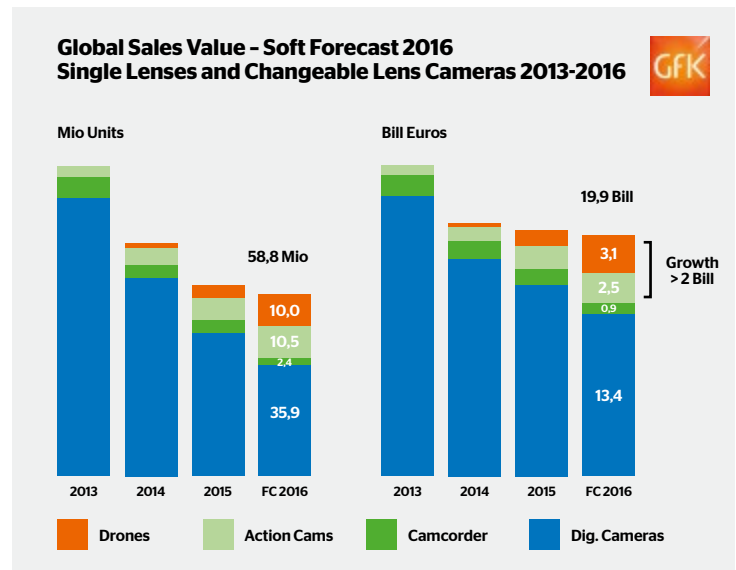
constant product innovations, as the development of self-produced videos posted online illustrates. As intuitive video-editing software penetrates the market, it is meeting consumers' need for speed and simplicity. About 60 percent of the sales volume, meanwhile, derives from products that feature 4K.

Virtual Reality is prompting the emergence of an ecosystem comprised of action cams, drones and video glasses – an ecosystem that presents new opportunities for linking products and services. Although Virtual Reality action cams still only make up a single-digit percentage of the total sales volume, rapid growth can nonetheless be observed in this segment.

Camera drones have made their way into the consumer market. Global growth in 2016 will amount to 150 percent more quantity and 160 percent more value of sales; this market, too, will thus reach the 10-million-unit sales mark.

Growth opportunities with high-quality cameras

As the above forecast for 2016 shows, the classic camera market



is continuing to experience strong pressure. Among the causes for this is smartphone photography as an alternative to the previous entry-level cameras. Worldwide sales of digital cameras will decline by 22 percent to about 36 million units, whereas smartphone sales in the same period will increase by 5 percent to 1.39 billion euros.

Against this backdrop, two encouraging examples prove that there are, indeed, kernels of growth in the camera market (global sales figures on a semi-annual basis):

- Mirrorless system cameras (CSC) costing over 1,000 euros are growing by 42 percent.
- High-end compact cameras costing over 1,000 euros are growing by 39 percent.

Connectivity and high resolution are built into the devices in this high-quality class or are on the way to being a standard feature: Almost 100 percent of these possessed Wi-Fi in June, while already more than 40 percent featured 4K. These positive developments, of course, cannot completely compensate for the declines in simpler compact cameras and across the entire SLR segment, yet they do prove that cameras with a comprehensible – and

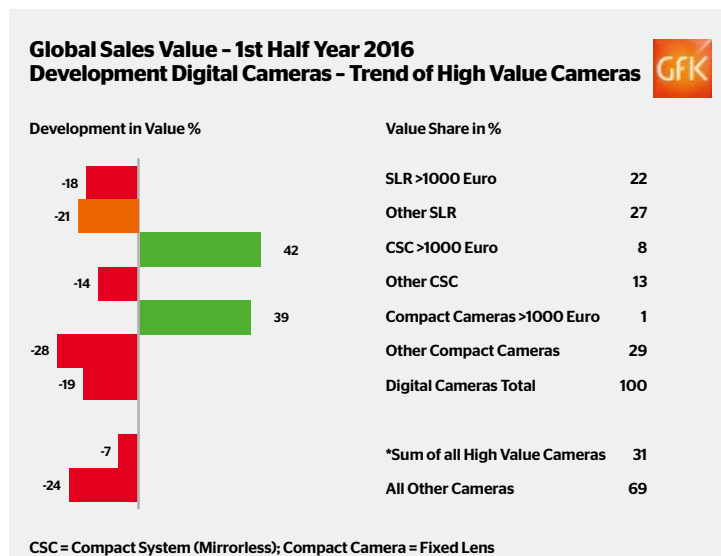
clearly communicated – advantage over smartphones do have a market.

What is happening in the aftermarket for interchangeable lenses is closely intertwined with these developments: Whereas only 0.5 lenses were sold for each camera body that was purchased in the year 2013, this rate will increase to 0.64 in 2016. In addition, the average sales price will rise by 3 percent within a year's time to about 510 euros. Here, too, the trend toward high-quality solutions comes to the fore.

Opportunities and challenges for the industry

The developments depicted here point to enormous potential for the industry, particularly since the expanded „imaging context“ offers both well-established and start-up companies the opportunity to forge into or develop new segments.

At the same time, it is essential to expand the growth kernels in the high-quality camera segment and to combine them with simplified product operation, reflecting the desire of younger target groups. The results of a GfK global consumer survey show that this is necessary: 54 percent of respondents say that they lose interest if a product is not simple. ●



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Humatic: EyeCatcher

Far from being a fad

Virtual Reality offers a dramatic shift in how you engage with visuals

By Hans Hartmann
Suite 48 Analytics

VR is all the rage these days, with one announcement from a camera, viewing or social media vendor following another. Add to that the rosy projections of market analysts (e.g. Goldman Sachs predicts \$80bn in revenues by 2025) and the enormous investments being



Hans Hartmann

poured into this market (the recently announced Virtual Reality Venture Capital Alliance alone has a fund of 10bn dollars), and those of us who've watched numerous overhyped markets implode in recent years may see some worrisome similarities. Remember the lackluster reception to an earlier attempt to establish VR in the nineties, and more recently 3D TVs that were broadly heralded as The Next Big Thing?

The good news, however, is that this time VR isn't going to fail. In today's ever more visually engaged world where social media and messaging services (Facebook, Snapchat, Twitter, WhatsApp, Pinterest, you name it) are all transforming into visuals-first communication platforms, VR fundamentally changes how consumers engage with photos and videos.

First and foremost, VR offers an immersive experience when viewing photos or videos – it feels as if you're right there inside these visuals. There has been a lot of debate as to what exactly constitutes an immersive viewing experience, but similar to how Pokémon Go reflects a baseline for augmented re-



FOTO: FRANKREPORTE/ISTOCK.COM

Virtual or real? The new dimension of reality.

ality in how it overlays synthetic objects onto visuals of the real world around us (much less sophisticated than what vendors like a Magic Leap have in store), VR starts with the baseline of enabling the user to view photos or videos from any angle.

Even when panning 360° photos or videos by clicking your browser arrows on your computer or by tilting your smartphone, the experience is already much more engaging and immersive than when viewing

limited-size visuals shot at a fixed angle. Add 3D depth (for visuals captured with stereoscopic cameras), 3D audio, and a head mounted display, and the viewing becomes more and more immersive.

Even at this baseline immersive experience, VR introduces a fundamental shift in who controls how imagery can be viewed: the creator or the consumer. VR puts the consumer of media – the viewer – squarely in control of what is important for them to view, whether they want to look at a particular group of people mingling at a party, or to inspect from all angles a car they're considering buying.

Viewer-directed VR is a monumental shift in how we engage with visuals, paralleling what we've wit-

nessed with text-based content in the not so distant past.

One of the key advantages of web pages (and, before the web, multimedia CD-ROMs) is that they let the reader access information in the order that best fits their needs: rather than reading one-directionally from beginning to end (the way printed magazines or books are typically read), the reader can follow web links and discover content in their own preferred patterns. Hyperlinking freed text-based content from the confines of digitally mimicking older analog media. The rest, as they say, is history.

VR brings the very same change to images. It's a tectonic shift in how visual content is consumed, which will transform and expand all the markets that rely on it.

It's a liberating concept to the reader, and initially a scary or threatening concept to the content creator – not unlike what today's photographers and videographers might experience when shooting and sharing 360° content that will be viewed in distinctly different ways than they might have had in mind.

Now that the genie is out of the bottle, I suspect that passive modes of viewing photographer/videographer-directed visuals, which mimic the user interactions dictated by older technologies, will be gradually replaced by this new paradigm in numerous applications.

Just as a toddler today may touch a printed page, expecting it to behave like her iPad screen, you might soon see her tilt her smartphone, expecting to be able to navigate any visuals from all angles – or reach for her headset to enjoy the visuals even more. When we're at that stage, we know the VR skeptics will be silenced. ●

Hans Hartman, co-host of Mobile Photo Connect and founder of Suite 48 Analytics. For more about VR, check out the Digility conference held during photokina.

The author is co-host at Mobile Photo Connect and Founder of Suite 48 Analytics.

VR puts the consumer in control of what is important for them to view, whether they want to look at people or to inspect a product they're considering buying.

photokina FUTUREZONE: A step ahead

What does the photography of tomorrow look like? Which technologies and Apps will we be using?

Welcome to the future. Digital, mobile, photo, video – how will the central core of the imaging sector develop in the coming years? These questions are being discussed and illuminated in photokina's Futurezone. Experts and insiders are showing what is currently possible and where the trend is going. Professionals are presenting the current Apps and the latest developments in the field of software, video and photo art. Innovative start-ups and founders are presenting their company and their new products and explaining how they intend to enrich the market with their creative ideas.

Thus, photokina offers not only the global players in the imaging industry a big stage, but also specialized equipment suppliers and young companies. A total of 22 newcomers from around the world will come to Cologne and seven of them



Startups, founders and companies present the imaging of tomorrow

have their headquarters in Germany. The featured products and service solutions range from levitation

tripods to 3D scanning and photo studios-to-go through to storage and management systems and the

protection of image rights.

In the Future App Area companies are presenting the newest in the field of mobile imaging. Hans Hartman, a US market researcher and specialist for the mobile photo and video market, will curate them. The App producers have the opportunity to win the App of the Day award from Hans Hartman within a Show & Tell session. Visitors to the exhibition can test the Apps live. All innovative ideas, products and companies can be experienced up close because all exhibitors will present themselves with lectures on the Futurezone stage during the exhibition period.

As part of its start-up initiative, the Photoindustrie-Verband (PIV) will have a stand in the Futurezone and contacts available for start-up founders. **Hall 9**



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Canon Interview with Rokus van Iperen

Solutions for every step of the imaging journey

Rokus van Iperen about the fascination of photography and the company's role in the market.

By Wolfgang Heinen
photokinaDaily

Mr. van Iperen, what is it that makes photography so fascinating to people?

Rokus van Iperen: There are more photographs being taken now than ever before - photography allows people to immerse themselves in, and share, their experiences, relive memories and view things not possible with the naked eye. Photogra-

phically accessible, with our smart imaging ecosystem - connected cameras, digital sharing platforms, photobooks and printing - Canon can play a part in every step of that journey.

What is the relevance of imaging for the company as a whole?

Rokus van Iperen: Imaging is at the heart of everything we do. We exist to inspire and enable people to explore a world of exciting imaging possibilities. We offer our customers a solution for every stage of their imaging journey - from capturing photographs on one of our cameras, to storing and sharing online with our Irista and LifeCapture platforms, printing at home on a PIXMA, or easily creating photobooks from their best shots - we have a complete, interconnected smart imaging ecosystem. But beyond this, we produce imaging products for every sector and application you can imagine, from movie cameras to commercial printers, from mixed reality to healthcare technologies, imaging is what we do and we want to enrich lives and businesses through imaging innovation.

Canon is a global leader in the print and photo sectors and is therefore in a great position in the photo print market. In your opinion, what potential lays in this market and what's fascinating people about prints?

Rokus van Iperen: We believe photo printing is a crucial element of the imaging journey as it allows people to bring their favourite images to life and share and enjoy them in a physical form. In recent years, we've also noticed an increasing emotional connection with printed photographs, it's a way to capture our most valuable memories. As experts in imaging, we've created powerful tools to offer

consumers the best experience and prolong the life of their images, such as high quality home printers and easy connectivity between our cameras, our image storage system Irista and our photobook ordering services. This smart imaging ecosystem reflects our aim of being the only brand who can offer a solution for every step of the imaging journey.

The history of photography in general and of the photokina in particular is most notably the history of technology milestones and innovations. What is that Canon shows at this year's world imaging fair? What are the highlights on your booth?

Rokus van Iperen: At photokina 2016 we're inviting people to discover our smart imaging world of products and digital services for every step of their photographic journey. This experience is available for attendees on-site or from afar with our interactive programme, via our social channels.

This year, our booth features four experience zones to display each aspect of Canon's smart imaging journey. At „Capture“, you'll be able to touch-and-try new products and discuss your product queries with our experts. The „Store and Manage“ section of the booth brings to light Canon's digital world and our wide range of connected services. The third section of our booth is entirely dedicated to our photo printer range and enables visitors to create physical memories of their images. We devoted the last section of our booth to our latest and most innovative new imaging technologies, each pushing the boundaries of what is possible today, tomorrow and in the future, such as 8K imaging devices.

Amongst other highlights, the stand also includes a captivating 180° screen,



Rokus van Iperen is President & CEO, Canon Europe, Middle East and Africa.

phy is a big part of people's lives today and we at Canon are pushing the boundaries of technology to ensure everyone can capture and share their moments in the best possible quality and in new and exciting ways. The ways in which people can enjoy their photographs is rapidly expanding and creativity is increas-

“We'll be listening to our customers and continuing to invest heavily in research and development in our core areas.”



bringing to life the story of our latest campaign: City Surfing, a unique story of three urban river surfers from Munich.

The specialised retail is still your most important channel. What is your view on this partnership in the future? What do both parties need to do, to be successful in the future?

Rokus van Iperen: Retail will continue to be a key strategic channel for Canon in the consumer space, and we will grow and foster these relationships with specialist retailers. However, as our offering broadens and we develop new ways of doing business, our focus is also on diversifying our channels. Canon has already rolled out CRM and eCommerce for digital marketing and direct sales across EMEA.

Besides the typical photo topics new imaging applications such as augmented reality and virtual reality become more visible these days. How does Canon react as imaging market leader to this trend?

Rokus van Iperen: The way people are using imagery is changing, and at Canon we see huge opportunities resulting from this shift. We are transforming our business so we can tackle these opportunities head on and support our customers' ever-evolving needs. This includes investing and growing in new business areas that can benefit from Canon's imaging ex-

pertise. For example, Canon's Mixed Reality (MREAL) technology is an imaging breakthrough that seamlessly combines the virtual world of computer generated imagery (CGI) with real world environments. Our technology is aimed at the manufacturing industry, helping customers speed up their product development and their time to market activities.

Imaging is considered to have a great future, are you sharing this opinion? What is Canon's role in this scenario?

Rokus van Iperen: We absolutely share this opinion and we're really excited about all the opportunities for imaging innovation in the future.

Canon is focused on constantly imagining new possibilities and redefining what it is to be an imaging company. We'll be listening to our customers and continuing to invest heavily in R&D in our core areas, as well as investing in new business areas, to ensure we're at the forefront of imaging innovation, delivering the technologies that people want. And we will continue to guide our customers with experience and expertise in imaging, delivering delight and reassurance.

Canon Hall 3.2



Cameras and more: In addition to the latest product innovations (e.g. EOS 5D Mark IV, EOS M5 and lenses) Canon presented at photokina a number of forward-looking concepts and solutions.



CEWE Photobooks and more

CEWE is omnipresent at photokina 2016

CEWE-CEO Dr. Rolf Hollander about the company's success and the potential of mobile-business.

By Wolfgang Heinen
photokinaDaily

The imaging market is growing and the market leader is growing even stronger: CEWE is presenting itself not only as a larger but especially as an innovative exhibitor with a world's first at photokina 2016. We asked Dr. Rolf Hollander, CEO of CEWE Stiftung & Co. KGaA, about details, background information and potential.

Dr. Hollander, how do you assess the photographic market's overall current situation in summer 2016?

Dr. Hollander: The imaging market is growing again for several reasons. First, smart-

phones bring a lot of image creation and ordering potential, which we are always able to use to increase value. Secondly, we have invested in large campaigns to position our products in broad consumer groups for even more fun with photos. However, some of our competitors have also done this.

This has led to image products such as photo books, calendars

and much more, which have become established as individual and value-added gifts. CEWE has taken communication one step further and has successfully invested in the development of its own brand name for many years now. Therefore, because we now have a strong brand name, we are growing.

What does that mean? How has CEWE developed in the national and international environment?

Dr. Hollander: This statement is supported

by our half-year figures: CEWE Stiftung & Co. KGaA achieved a sales growth of 10.8 percent with 236 million Euros in the first half of 2016 after a strong second quarter. In the second quarter, sales rose by 10.1 percent to 116.8 million Euros. Our photofinishing is growing because of our strong brand name. Repositioning in the retail sector has clearly paid off and we have succeeded in achieving double-digit growth in commercial online printing and achieving a positive operating result for the first time.

The first half of the year has shown that our value-oriented growth strategy is working and this allows us to look confidently to the future. We will expand our brand awareness in our target groups and continue to focus on innovative, high-quality brand and value-added products. In the second quarter, our photofinishing turnover rose by 11.7 percent to 81.1 million Euros – although for years turnover has typically decreased in the summer quarters. Remarkably: in the second quarter, 97 percent of all photos were digital and 69 percent of these digital photos were ordered over the Internet. Sales of CEWE FOTOBUCH rose more than planned thanks to strong brand name positioning and high customer satisfaction, namely with an increase of 8.5 percent to 2.474 million books. The CEWE FOTOBUCH as Europe's most popular photo book is once again the locomotive for the positive trend in the photofinishing business sector.

CEWE is once again one of the largest exhibitors at this year's photokina. What are your highlights – what can visitors look forward to in particular?

Dr. Hollander: At our CEWE stand in Hall 4.2, we are presenting a real firework of in-

novative imaging products, not as a pure product show, but as a practical application from our customers. Fun with photos is not just our slogan but also our attitude.

Let me introduce three highlights at our stand: we are very proud to present the public climate-neutral image products. That means that for each kilogram of our products sold, we will pay so much in a project pot, which will offset three kilograms of CO2 through the upkeep of a 22,000-square-meter forest in Kenya. We are presenting this project impressively at our stand.

The second highlight for CEWE at photokina 2016 is the refinement of products, especially innovative imprinting on CEWE FOTOBUCHs and CEWE GRUSSKARTEN, our greeting cards, including special effect coatings, and gold and silver as special colors. This brings a completely new visual, and especially haptic, dimension to our product portfolio and represents an important step in the direction of premium and value-added products. We will apply this strategy to all other CEWE products, thus we can present numerous innovations and improvements at photokina.

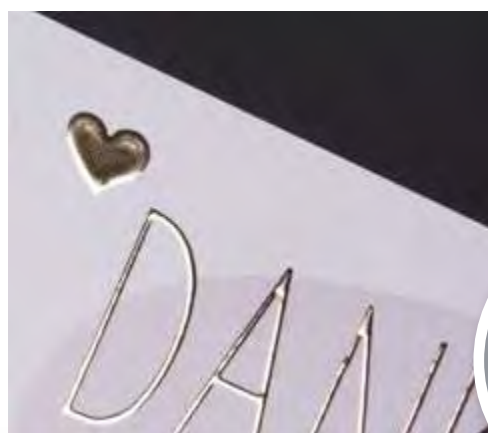
A third highlight concerns our CEWE software, which sets new standards in terms of speed and simplicity with a new interface, a new creative assistant and a new operating concept. With the new creative assistant, you can create an attractive CEWE FOTOBUCH with four clicks in four minutes. In addition, the new CEWE Apps are the perfect solution for the quick and easy creation of CEWE photo products on smartphones and is part of our mobile strategy.

CEWE is present not only at our stand this year at photokina 2016, but visitors will see that we are omnipresent and

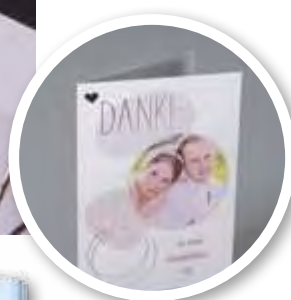
“The CEWE FOTOBUCH as Europe's most popular photo book is the locomotive for the positive trend in the photofinishing business sector.”



Dr. Rolf Hollander,
CEO of CEWE
Stiftung & Co.
KGaA



Glittering:
Products with gold stamping and a revised software are among the innovations at CEWE.



spread throughout the trade fair grounds in Cologne. For example we are present in a special area with our exhibition *Our World is beautiful* or as the premium print partner for the exhibitions *Blende*, *Glan-zlichter*, *fotocommunity* or the exhibition *Upcoming Masters* together with Leica Camera. You see, at this year's photokina it is simply impossible to avoid CEWE.



Fujifilm X-System

“Pro photographers are very important for FUJIFILM”

With the X-Pro2 and XT2, the manufacturer presents two ambitious flagship models.

By Daniel Albrecht
photokinaDaily

Mr. Clarke, four years after the launch of the X-System camera FUJIFILM presents a very complete line-up. Plus at your booth you are showing a range of new products. What are your expectations of photokina this year?

Adrian Clarke: We currently have strong line-ups mainly driven by our double flagship models of X-Pro2 and X-T2. In addition,

clearly show our focus and commitment to this high end market.

With the X-Pro2 you have launched the long awaited follow-up to the X-Pro1.

The new camera has been very well received by professional photographers. How important is the professional market for FUJIFILM?

Adrian Clarke: Professional market is indeed important to us. We now have over 500 X Photographers (photographers who supports our X series camera) on board with us. We listen to their voice and reflect to our future product development where possible. They have helped us in many ways the past years and we would like to keep the same communication with them.

Which are the key strength of FUJIFILM X-cameras, when compared to products from other manufacturers?

Adrian Clarke: Our key strength is the perfect balance of image quality, portability and usability which enhances creativity and reducing the bother for the users.

Recently one magazine in Japan featured the competition article using more than 60 models of cameras of every brands and we are very honored to announce that X-Pro2 ranked No1, X-T1 ranked No 3 and X-E2 ranked No.5. One of the evaluation point was “Straight out of JPEG image quality comparison (Portrait)” and we ranked No.1. This is the typical example of reducing the bother AND guaranteeing superb image quality which we truly believe is our key strength. We also believe our color reproduction technology is other key strength to support our image quality.

What are your plans for the further development of the X-series?

Adrian Clarke: We will focus on high end products and continue to expand our lens line-ups to cultivate and give further innovation to the high end market.

Full frame format cameras have gotten a lot of attention recently. How would you describe FUJIFILM's ambitions in this market?

Adrian Clarke: With X-Pro2, we are starting to see pro users using our camera as their main system and with X-T2 coming, we think this movement will expand. We strongly believe that mirror-less APS-C format is the best balanced camera which every users can benefit and especially be accepted by the pro and high end market.

The photo and imaging market is changing fast. Which trends are most important for FUJIFILM?

Adrian Clarke: Not to be swayed by the trend is most important for us. Now a days, both camera and lenses have got bigger and heavier. This we believe is a serious hindrance for the users. Essentially, camera should be intuitive to use and easy to carry. It must be a gateway to creativity, not a barrier. Camera should be the tool to the photographers, not the other way around. As a company with its heart in Photography for so many decades, we like to concentrate on what matters for the users.

FUJIFILM is in a position to develop and produce many technologies in house. What are the main benefits you get from that?

Adrian Clarke: One benefit of having many technologies in house, is we could have the perfect linkage of our core technology elements when manufacturing a camera. For example, we could perfectly design and assemble the lens which perfectly



Adrian Clarke is Managing Director of FUJIFILM Electronic Imaging Europe

tion to these popular models, we are planning to introduce more in Photokina this year so yes, we are very much looking forward to this event as Photokina is the biggest event in the world which all the Pros and High end users visits and we have the privilege to interact. We believe we can

“We now have over 500 X photographers – photographers who supports our X series camera – on board with us.”



match with the processor which marries with the sensor. With our long heritage of film and print know-how, we were able to give birth to our X series camera and with our motion picture film know-hows, we believe we could differentiate ourselves from competitor and be unique in the movie market. X-T2 4K movie is just our first step.

How close is the cooperation with other branches of FUJIFILM Imaging? I am thinking e.g. of the Smartphone Printer, which directly links up to the camera, or even instax? How much future potential do you see in such products for FUJIFILM as a brand?

Adrian Clarke: We are keeping good com-

munication with our Photo Division since we are the one and only company who can cover input (take photo) to output (print photo). This can be a great customer journey experience for the users. For example, bundling a photo print coupon inside the camera box and/or making a pro kit box with X-Pro2 including our small inkjet printer, software, consumables for users to start up a quick photo business. During Photokina, we will offer free prints in our booth to show the joy of photography, this is one example of our synergy. We also would like to intake the Instax young audience to be our X series users in the future. ○

Fujifilm Hall 4.2

Professional models: FUJIFILM has even managed to win professionals as customers through the X-Pro2 (above) and the X-T2 (right).



Leica Professional Solutions Systems

„Our DNA is Optical Engineering“

Leica Camera CEO Oliver Kaltner locks back on a record year for the camera manufacturer.

By Wolfgang Heinen
photokinaDaily

Two years ago, the previously hardware-focused Leica Camera AG got a „software man“ at the top, Oliver Kaltner. This brought new thinking and actions to the traditional company. The first results were strategic partnerships with Huawei and double-digit sales growth. However, what is going to happen next in Wetzlar and in the Leica world? We asked Oliver Kaltner, CEO of Leica Camera AG, this and other things in an exclusive interview.

Mr. Kaltner, how is Leica Camera AG currently doing on the international market? And what do you expect for the future?

Oliver Kaltner: „The 2016 fiscal year was a record year in the company's history. We increased our sales by 13 percent and increased profit disproportionately. At the same time, we have more progressive and ambitious plans for the current 2017 fiscal year, in which we aim to increase revenues again by double digits. This is not easy of course, because of the current restraint in the tourism industry. This,

In this country and in Europe, our business is stable. This also applies to the US, which is still our largest market. In Asia, Leica is growing enormously - especially in China.“

China is a good keyword: recently Leica Camera created quite a stir inside and outside the industry with their partnership with the Chinese manufacturer Huawei. After a few months of reflection - what has this deal brought to the company?

Oliver Kaltner: „The partnership mainly brings an increase in the travel volume - no, seriously, the technological partnership with Huawei offers us enormous potential and is far more positive than we initially thought. Our engineers have obtained a clear perspective for the future in the world of mobile devices through our cooperation with Huawei. Huawei was able to increase their sales volume by 25 percent over the previous year thanks to the success of the P9 and P9 Plus smartphones - not least because of our expertise in the field of Optical Engineering. Our cooperation works according to a white box principle: we divulge a lot, but get a lot more in return. I believe that an in-house black box way of thinking is no longer appropriate, and will not be successful especially in the future.“

Specifically - what about Leica interests Huawei other than the famous name?

Oliver Kaltner: „Huawei is generally interested in innovation, uncompromising quality and agility. Our unique services in Optical Engineering are our DNA; they are the nucleus of what Leica has been all about for over 102 years. And Huawei - but also many other companies who contact us - is very interested in our expertise in Optical Engineering. This interest also includes our services in craftsmanship, design and precision engineering. Let me expand this view further: the performance parameters of the connected

world are set centrally by smartphones. All other products must adapt directly or indirectly to them - or they will lose their relevance. Leica is about relevance: beyond our traditional core business, which will always exist, we are building our business up and out with the help of our optical engineering expertise - towards new operating systems or satellite networks. In short, we remain open for everything and exclude nothing from the outset. This is in keeping with our company's history. Leica will be a powerful part of the global Mobile Device Family in the digitally transformed world of the future. „

Back to the roots - What is Leica presenting at photokina 2016?

Oliver Kaltner: „At the newly designed booth in Hall 2.1 this year, we are focusing on professional users who want to find out about the wide range of professional tools and services for all photographic application scenarios and would like to be advised in detail. The focus is not only on the medium format system Leica S, the mirrorless Leica SL system and the traditional rangefinder system Leica M, but also on the world-renowned Leica precision optics „Made in Germany“, as well as integrated product solutions and application scenarios in the fields of high-end professional photography, video production, imaging and fully implemented USB 3.0 workflows. The multi-award winning cine-lenses for CW Sonderoptic's film and television production and Sinar Photography's broad professional camera range supplement the trade fair presentation of innovative professional product solutions and the latest technological developments.

At the end of the day, what we want to offer professionals goes far beyond the pure camera and lens portfolio. At photokina we are presenting the backbone of a complete system of Professional Solutions, a newly implemented business unit within Leica Camera AG. This profession-

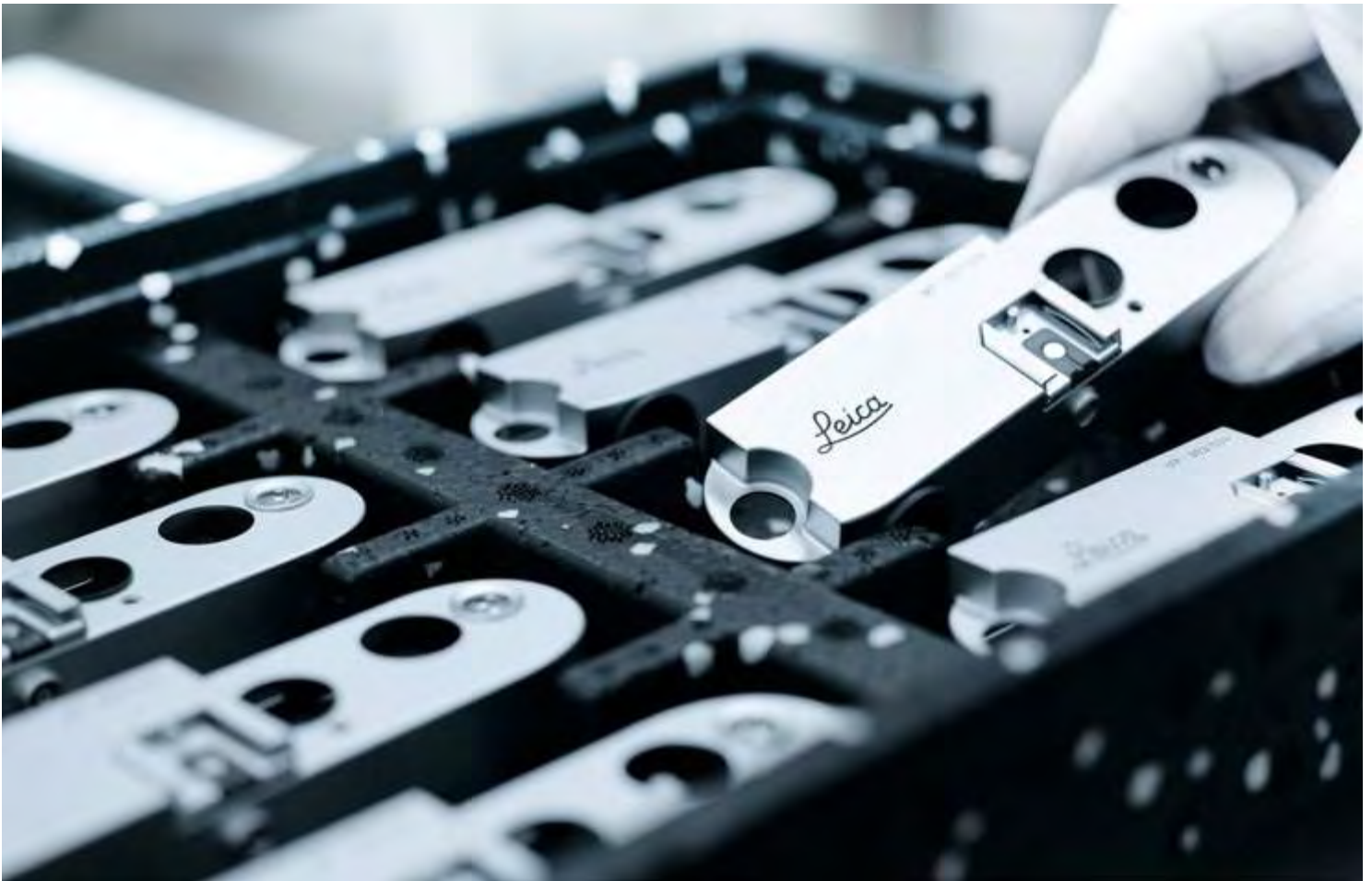


Oliver Kaltner, CEO Leica Camera AG, talks about cooperations and the core business of his company.

for example, weakens the demand for photo products, especially in Arab, Russian and Asian countries.

Personally, I am very pleased with the development of our first own Leica Stores in China, which are more than 20 percent above budget every week. Opened in June 2016, Store in Shanghai already enjoys huge popularity, especially among the young, affluent Chinese between 30 and 35 years of age. These people are fulfilling a lifelong dream with the purchase of a Leica camera. Overall, we make about 80 percent of our sales outside of Germany.

Leica focuses increasingly on professional users. At photokina the manufacturer presents new professional services.



al concept is embedded in a new organization and sales structure and includes new and expanded offers in the areas of Customer Care and Financial Services.

In addition, Leica is again showing high-profile photography in Cologne of course. As the „Official Photography Partner of photokina 2016“, we have created the impressive photography exhibition, „Masters of Photography“, on the nearly 2,000 square-foot Leica Gallery in Hall 1. This includes 15 image series with more than 400 images from renowned Leica S, SL and M photographers. In a separate exhibition in the gallery, we are also presenting the exhibition „Upcoming Masters“ in cooperation with the German Society for Photography (DGPh) and the Photographic Industry Association (PIV). That is why there are many reasons to stop by at Leica Camera. ●

Leica Hall 2.1



Professional tools: Leica provides Professionals in the future with more than just a camera and lens portfolio. At photokina, the manufacturer for the first time talked about the new Professionals Solutions System. Left: Leica S2; below: Leica SL.



Nikon New technologies, new customers

“Nikon’s package is spot on”

Nikon shows groundbreaking technologies for pros and social media users.

Mr. Broderick, which products are taking centre stage at the Nikon photokina booth in 2016?

Martin Broderick: At photokina we are exhibiting the full spectrum of our exciting product line up, ranging from DSLR models for professionals, hobbyists and beginners, to our entry-level compact cameras. The focus topic is of course 360 degree: Announced earlier this year, the long-awaited Nikon KeyMission 360 can be seen and tried out at our booth. For the first time on show are the latest NIKKOR lenses as well as the recently introduced Nikon D3400, our DSLR entry-level model that uses our innovative SnapBridge technology for automatic, low-energy connections to smart devices to enable sharing. This puts us at the centre of interest for a target group that is strongly in focus at this photokina: the social media scene.

Broderick: We are presenting two new very lightweight and compact telephoto zoom lenses for the DX format, the AF-P DX NIKKOR 70–300 mm 1:4.5–6.3G ED VR and the AF-P DX NIKKOR 70–300 mm 1:4.5–6.3G ED, both of which are ideal for wildlife photography and video recording thanks to a new and extremely quiet AF-P stepping motor. Another gem is the new and extremely fast AF-S NIKKOR 105mm 1:1.4E ED that is redefining portrait shots. And of course our entire range of NIKKOR lenses is available to try out.

What does Nikon have in store for professionals?

Martin Broderick: The main focus for professionals and photo enthusiasts continues to be our new flagship DSLR model the Nikon D5, and also the competitively priced professional Nikon D500 that has inherited many of the highlights of its big brother, the D5. To put it briefly: The D5 is the state of the art in the full-frame DSLR segment. And in no time at all, the D500 has become our top DX camera that is a hit among professionals and ambitious amateurs. Numerous prizes and international awards already demonstrate the excellence of the D500.

What in particular do you attribute the success of the D500 to?

Martin Broderick: The overall package is simply spot on. The 153 autofocus sensor points, high-sensitivity performance with up to ISO 51,200, ten frames per second consecutive shooting, the folding touch screen, SnapBridge, 4K videos, and much more—all of this adds up to a new definition of professional DSLRs in DX format. At photokina, the D500 can be seen and experienced at first hand.

What can visitors to your booth expect?

Martin Broderick: Well of course our touch-and-try stations will let visitors try out all

the new gear here on location. We want to inspire our visitors by making photography and videography a real experience. Some of the world’s best Nikon photographers are reporting on their fascinating work and demonstrating how they capture their magnificent photos and videos. The sports photographer Joel Marklund will be showing images captured with the D5 at the Olympic Games in Rio and during the Champions League final. The action sports photographer Marcel Lämmerhirt will be showing motocross and free-running scenes captured with the D500. And ‘National Geographic’ photographer Ami Vitale will be using spectacular wildlife shots to illustrate how she creates unique new imagery with our KeyMission 360 action cam. And after their shows, the photographers and film makers will be happy to answer visitors questions.

Coming to the B2B business: How are you supporting the trade?

Martin Broderick: We aim for a balanced distribution policy which focuses on the shopping behaviour of end customers. Trade sales benefit strongly from our broad and persistent communication on all channels, be they online or offline. This includes strongly communicative POS materials as well as regular training courses for retailers on our own e-learning platform, which has now become very successfully established.

How would you describe Nikon’s current standing in the market?

Martin Broderick: Along with a strong global brand that has for decades stood for professionalism and innovation, it is chiefly the products themselves that trigger that “must have” reflex and thus stimulate sales. We are very well positioned here. With this year’s product launches, we have covered every important area at the latest technical level—from highly



Martin Broderick,
General Manager
of Imaging, Nikon
GmbH

this a reality: The DX sensor with its 24-megapixel resolution is large enough for creative focus transitions, the camera supports high-ISO shooting at up to ISO 25,600, the new EXPEED 4 processor makes it very fast, and it is compatible with a wide range of high-quality NIKKOR lenses. The missing link so far was the ability to directly and automatically share high-quality images on social media. SnapBridge now fills this gap.

Speaking of lenses. Which NIKKOR lenses are in focus at photokina?

“With the coming entry into the action-cam segment, we are addressing a promising market and are further widening the Nikon brand appeal.”



competitive and connective entry-level DSLRs like the D3400 to our new NIKKOR lenses and even the professional SLR models such as the D5 and the D500. With our wide range of attractively designed and innovative Coolpix compact cameras we have, for some time already, been setting the tone and successfully covering all of the price segments. With the coming entry into the action-cam segment, we are addressing a promising market and further widening the Nikon brand appeal.

Isn't this entry into the action-cam market a bit late?

Martin Broderick: It is true to say that other manufacturers were in this market segment before we were. It is also true that sales in this category have been weakening recently due to a lack of innovation. The Nikon KeyMission 360 delivers this from the get-go. High-resolution 360-degree panoramas in 4K at 30 frames per second, a housing that is extremely robust and can handle water depths of up to 30 metres: I'm certain that this concept will bring new impetus to the action-cam market. Especially since the high-resolution "all-round" images from the KeyMission 360 deliver unique content for the hottest topic of the year: immersive virtual reality applications. ●

Nikon Hall 2.2



Big portfolio:

In addition to the new 360-degree camera KeyMission 360 (below) Nikon at photokina its DSLRs for professionals to beginners (above: D5; left: D500 and D3400).



Adobe Creative Cloud

„Mobile was a game changer“

Adobe will announce several significant photography enhancements during photokina 2016

By Daniel Albrecht
photokinaDaily

Mr. Lamkin, Adobe is the market leader in photo and video editing software. In many aspects your company is defining the processes of the industry and leading the way in to the future. What can we expect to see from you at photokina?

Bryan Lamkin: I'm proud to say that we've produced some pretty incredible innovations this year across our photo and video editing products. In order to be a market leader you need to have passionate, creative and dedicated teams that prioritize quality and customer experience while simultaneously pushing the boundaries of product innovation. These teams, combined with our community of customers who provide valuable feedback day-in and day-out, are the driving forces behind the future of photo and video editing.

This year alone, we've released major new features such as Face-Aware Liquify and Content-Aware Crop in Photoshop CC and numerous enhancements to the Lightroom mobile app. We've also launched virtual reality support in Premiere Pro CC, and many more features that have delighted our video and photography customers. And we're far from done – Photokina 2016 includes several significant photography announcements that will help our customers take better photos and monetize their work by sharing with the world's largest creative community. Today we're announcing availability of the Adobe Stock Contributor site as a public beta. Customers can also contribute directly from Bridge CC and Lightroom CC as well as directly uploading their photos to Adobe Stock to earn royalties for their work. Additionally, our Lightroom mobile app for iOS is taking advantage of two enhancements in iOS 10 and supports the wide color space and the ability to shoot in raw DNG on your iPhone and iPad.

What are your expectations of coming to Cologne this year?

Bryan Lamkin: Photokina has always been a tremendous stage for photography and video innovation. This year's show will no



Bryan Lamkin is Executive Vice President and General Manager, Digital Media at Adobe.

doubt inspire the over 160.000 attendees to take more photos and videos and push creativity boundaries. Mobile has obviously been a game changer for photography in recent years and I expect to see significant software and hardware focus in the mobile photography space this year.

We should also see a big emphasis on 360-degree photography, 3D camera capture technology, VR and AR demos and numerous apps and devices that leverage machine learning and computational photography.

Beyond hardware and software news, I'm also excited to hear from our customers. I'm always inspired when I learn about the latest ways in which customers use our photography and video tools.

The Adobe Creative Cloud has revolutionized the way teams across the globe collaborate on creative projects. Which are the biggest challenges you are working on?

Bryan Lamkin: Collaboration is a critical component in the creative process, and

is a big reason why we invest in building Creative Cloud features and services that fuel and simplify how our customers access their files and work with others across the globe.

Our customers are creating anywhere inspiration strikes, and for us that means improving their product experience beyond the desktop by using mobile and web apps as well as cloud services that enable on-the-go creativity without limitations.

What will the post production process of the future look like?

Bryan Lamkin: As you may expect, we believe that the cloud will play a central role in the post production process of the future. Sharing assets and ideas across workstations has never been easier. Coming soon, Team Projects is a new hosted collaboration service that allows editors and motion graphic artists to work simultaneously in shared projects within the Creative Cloud video apps.

Another significant trend impacting the post production process is a shift to capture as the new edit. Three hundred and sixty degree cameras eliminate the traditional point-and-shoot approach by introducing shoot-and-point. Other cameras enable you to shoot and adjust your focus after the fact and our Lightroom for mobile app features shoot-through presets that let you handle traditional post-production activity before you even take the shot.

Adobe offers a range of high professional applications as well as more consumer orientated mobile solutions. How will these two markets develop in the future?

Bryan Lamkin: CC enables our desktop and mobile apps to seamlessly work with one another. We're increasingly seeing professionals rely on our mobile apps to get work done when they're away from their desks. The desktop and mobile experience will continue to merge as we introduce more touch-friendly and collaboration focused functionality to our desktop apps. ●

Adobe Hall 9.1

ARRI High-quality lighting products for photographers

SkyPanel enters photo market

With new LED products, the German lighting specialist ARRI wants to win new customers among professional photographers. Markus Zeiler, Head of Business Unit Lighting, explains the move.

By **Daniel Albrecht**
photokinaDaily

Mr. Zeiler, the name ARRI stands for highly professional camera and lighting systems. What are your expectations for photokina 2016?

Markus Zeiler: For ARRI, photokina 2016 represents the official start of our comeback onto the photo market. Special thanks to the extremely positive feedback from professional photographers, who carried out tests with the current LED products – especially SkyPanel – and made the activation of this market segment a more than logical step.

ARRI's hopes for photokina 2016 are that the advantages of continuous tunable LED lighting will emerge, that the professionals of the industry can form a picture of the future of lighting themselves and that this will happen during good discussions and test shootings.

What made you decide to step up your presence in the photography sector?

Markus Zeiler: Since the success of LED lighting solutions in general and an increased customer interest in color-changeable spotlights, it soon became clear that a need existed in the field of professional photography. After we were given the Lucie Technology Award in New York as the best newcomer LED lighting solution in the field of photography, this need was underscored and it reinforced ARRI in its project of putting more attention into the professional photo market again.

Which product highlights you will present at photokina?

Markus Zeiler: The focus is on our LED products of the L-Series and SkyPanel. The L-Series spotlight offers the typical characteristics of a Fresnel lens - from continuous focusing when changing from spot to flood, to a homogeneous light field.

SkyPanel is a compact, ultra-bright and high-quality LED soft light, which is extremely versatile, and is setting new standards. The design, color mixing, uni-



form light field and brightness are the result of ARRI's extensive experience in the field of LED technology.

Both product lines utilize the advantages of LED technology and offer the possibility of continuous tunable color temperature from 2,800-10,000 K, with excellent color rendition over the entire range. Together with the plus/minus green correction and the ability to adjust fully saturated colors, including light shades, these features make ARRI's LED products unique in the market.

Together with its robust and ergonomic design, the L-Series and SkyPanel represent the high quality and design standards, for which ARRI products are known worldwide. All lights are manufactured in Stephanskirchen in Bavaria and the "Made in Germany" quality is a very important distinguishing feature over our competitors.

Where are your largest markets?

Markus Zeiler: The core markets for ARRI's lighting business lie in the areas of film and television studio lighting. With film lighting, most movie sets are stocked with



Markus Zeiler is Head of Business Unit Lighting at ARRI

ARRI spotlights worldwide. Similarly, ARRI is one of the leading manufacturers in fixed lighting solutions for television studios. In the television world's high-end segment, ARRI is even the market leader with new tunable LED solutions. The introduction of "digital LED lighting" has resulted in shifts in market share. Companies that miss this train or do not put the necessary attention on quality, will falter. ARRI has been active with LED developments for 15 years and in the transformation to LED could not only retain its position, but has even gained in market share.

How important is the rental business for you?

Markus Zeiler: In the area of film lighting, ARRI itself operates a business for the rental of camera and lighting equipment. Medium-sized regionally active rental companies certainly form the backbone of the wide supply of professional equipment. The photo market could initially operate from this pool, but will make the investments for studios themselves in the medium-term.

The flexibility of ARRI's LED solutions will cause studio operators to rethink. The lighting installation could already be included in the studios and will represent a key distinguishing feature over our competitors. Be it for film and photo shoots, the boundaries are becoming more and more blurred.

Next year ARRI will celebrate its 100th anniversary. How important is this long tradition for your business?

Markus Zeiler: As a leading brand name Munich-based company, it is important to preserve this heritage over the long term. However, this does not mean remaining stationary, rather continuously developing the best technologies and solutions for our customers so they can focus on the creative process. At the same time, it means giving our customers the certainty that ARRI guarantees them the best reliable and quality recordings in their daily contact with our products. ●

ARRI Hall 4.1

Blackmagic Professional film cameras

Shoot. Edit. Colour. Repeat.

Photographer and filmmaker Klaus Pedersen filmed, edited and graded his latest documentary, *The Story of Becoming*, entirely using digital film cameras and software from Blackmagic Design. We spoke to Klaus about why he chose to shoot with the camera packages he did.



„I believe that my work as a cinematographer is to tell the story in the best way possible through the decisions I make regarding camera, lens, lighting and grading,“ says Klaus Pedersen. Like many photographers, Pedersen made the natural switch from shooting photos to film. „That’s not to say that the transition did not come with its share of challenges“, he explains. „As a professional in an ever evolving business, it is imperative to constantly develop one’s skills. While I could still use the core skills I learnt in photography, such as composition and lighting, there were many other aspects which I needed to know.“

For his latest project, *The Story of Becoming*, Pedersen documents the story of Katalin Konya, three-times Female World Kickboxing Champion. The film highlights the highs and lows of Katalin’s story; how she got back up after life knocked her down.

Like the narrative of the film itself, documentary filmmaking comes with its own set of challenges. The variety of the scenes means that you need a camera which is adaptable, and that is why Pedersen chose to shoot with Blackmagic’s URSA Mini 4k and 4.6K cameras. „For this project to be a success, I had two essential requirements from my camera. It needed

Klaus Pedersen (left) at work with a camera from Blackmagic Design.

to deliver the best image quality possible, and to be a compact and complete package. The camera had to be able to function without too many cumbersome extras or unnecessary accessories.“

The PL or Canon EF lens mount options provided Pedersen with another reason to choose the URSA Mini cameras. As he highlights, „For my photography work I currently use Canon EOS 5D Mark III with various L-series lenses. Having the EF mount on a professional cinema camera, allowed a greater flexibility and freedom. For this documentary, we used both our professional Angenieux zoom cinema glass, as well as Canon L-series lenses.“

Ever changing location and lighting condition can be difficult for any filmmaker to tackle, and it’s important that the camera’s sensor can keep up. With an incredible 15-stops of dynamic range, the URSA Mini 4.6K’s Super 35mm sensor, was perfect for Klaus Pedersen to realise his vision. In one of the interview scenes, he shot Katalin outdoors at night sitting by a fire. „I purposely only lit the scene with the light from the fire. The dynamic range [of the URSA Mini 4.6K] proved to be perfect for capturing both the play in the fire and the subtle skin tones. Modesty aside, the footage that I was able to get from the 4.6K camera in such difficult conditions was spectacular.“

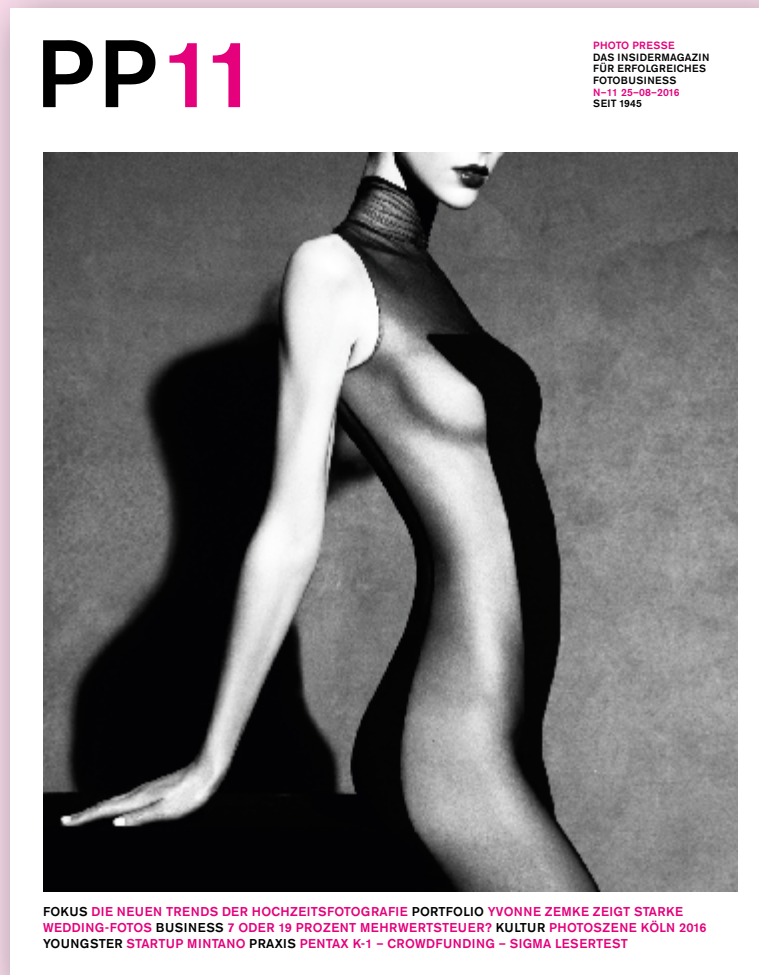
Making the most of all the information that the URSA Mini 4K and 4.6K sensors can capture requires a little more than the standard H.264 format employed by most DSLR cameras. Both cameras can capture footage in the 10-bit ProRes format, or in 12-bit RAW. These formats allow filmmakers to get the greatest possible colour and detail. For Pedersen it meant he was able to keep filming, regardless of what was thrown at him. „It gives me a feeling of safety, whenever I am on set. I know I am recording scenes in the highest quality file formats. That gives me all the power I need to tweak the footage in post-production. It is the closest I have been to digital film in terms of look and feel.“

„I know I am recording scenes in the highest quality file format. That gives me a feeling of safety, whenever I am on set.“

Blackmagic Design Hall 5.2

PHOTO PRESSE ERSCHEINT ALLE DREI WOCHEN UND RICHTET SICH AN ALLE FOTO-PROFIS. IN JEDEM HEFT GIBT ES MARKETING, MEINUNGEN, FAKTEN, PRAXISBERICHTE, IDEEN, KUNST UND KULTUR. ALSO ALLES, WAS ERNSTHAFTE FOTOGRAFEN BRAUCHEN.

- FÜR ALLE, DIE MIT FOTOGRAFIE GELD VERDIENEN WOLLEN
- FÜR ALLE, DIE MIT LEIDENSCHAFT FOTOGRAFIEREN
- MIT BILDERN, DIE SIE WEITERBRINGEN
- MIT KLAREM PROFIL, KLARER MEINUNG, KLARER SPRACHE



F – Victor Demarchelier, Alana Zimmer Harper's Bazaar, 2012.

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Carl Zeiss Fascinating optics

Distinctive lens design

The German lens manufacturer expands its high-quality Loxia and Milvus series.

By **Daniel Albrecht**
photokinaDaily

Mr. Schiehlen, at photokina 2016 ZEISS is presenting a never before seen variety of lenses. What are your goals at the fair?

Michael Schiehlen: At photokina, we want the ZEISS brand to be experienced and to present visitors the fascination of optics in its many facets. We attach great importance to the fact that they can also touch and use our cameras and cine lenses. In order to create realistic conditions for photographers, we have built a North Sea landscape with a lighthouse, dunes and beach chairs. In our giant walk-in lens, they can experience the exciting world of optics: what effect different focal lengths have on the image? What is depth of field and what effect can be achieved with it? Of course, we also want to present our innovations: a lens from the Loxia family for the Sony a7 and three focal lengths from the Milvus series for DSLR cameras. Our smartphone lenses and virtual reality goggles should be especially interesting for younger audiences.

The new ZEISS lenses are not only characterized by high optical performance, but also by their design. What is the motivation behind the new design?

Michael Schiehlen: Our primary goal was to improve the handling. It should be a pleasure for our customers to work with ZEISS lenses and to touch them; they should be a pleasure to hold. The metal housing also makes them very robust and durable. At the same time, a modern, elegant and distinctive look is important to us. Now ZEISS lenses are recognizable at first glance.

What are your plans for the further development of individual series?

Michael Schiehlen: In the spring, we launched the new lenses from the Otus and Batis family onto the market. At photokina, we are introducing new focal lengths for the Loxia and Milvus family. We will expand this series in the future.

The photo and imaging market is rapidly changing. Which trends does ZEISS



see as the most important?

Michael Schiehlen: We have observed two major trends: on the one hand, photographers want products that are easy to use, lightweight and fit in any pocket. The smartphone has replaced the expensive camera. Therefore, together with the Fellowes brand ExoLens, we have developed three high-quality focal lengths for the iPhone, with which users can expand the creative capabilities of their smartphone camera. On the other hand, the trend toward high performance is visible in the DSLR range. Many professional photographers and ambitious amateur photographers want maximum quality. We are addressing this issue with our Otus lenses, which are being used to achieve the quality of medium format cameras - at a much more attractive price.

Michael Schiehlen is Senior Director Sales/Service & Marketing at Carl Zeiss AG

The new series are also interesting for photographers who have not paid much attention to the ZEISS brand in the past. How do you reach this new target group?

Michael Schiehlen: We are present in social networks; we mainly use Facebook, Twitter and Instagram. We also have our own photo blog at lenspire.zeiss.com. As before, we have a strong presence at events and fairs, the exchange with our customers and direct feedback is important to us. We want to offer our customers professional advice and a great brand experience across all channels, both online and offline. Since early August, interested photographers in Germany and Austria can even borrow and test our products before buying them - similar to a test drive when buying a car. This service is available at the site lens4rent.de.

How has the market in Germany developed for ZEISS in the past two years?

Michael Schiehlen: The German market is one of the most important worldwide for us. We have grown strongly in recent years, but also see that our dealers have increasingly come under pressure because the big online stores are pulling the rug out from under their feet. We continue to support the German dealers with our new specialized dealer program. For example, we offer product training for sales personnel and support them with optimized sales materials, for example, a consulting tool through an iPad App.

What benefits can you currently offer the dealers?

Michael Schiehlen: ZEISS is an attractive brand with a long tradition: the company founder Carl Zeiss would have been 200 years old this year. We select our dealers according to specific quality characteristics and see them as our partners. They can achieve very strong sales with our products because they are all trendy - i.e. our Batis and Loxia lens series for the popular Sony a7 system. In addition, our lenses hold their value in the long term: the dealer never takes risks when investing in the ZEISS brand. ☉

Carl Zeiss Hall 2.2

Manfrotto Quality, design, and innovation

“Images are a global language”

Marco Pezzana, Photographic Divisional Chief Executive der Vitec Gruppe, über neue Märkte.

By **Daniel Albrecht**
photokinaDaily

Mr. Pezzana, Manfrotto always presents a great range of products at Photokina. What is the message that Manfrotto is communicating in 2016?

Marco Pezzana: This year, more than ever, Manfrotto will engage and impress visitors by displaying the widest and most innovative range of accessories for imaging enthusiasts made available under one brand. With dedicated product solutions for advanced DSLRs, premium mirrorless, and new image capturing devices like drones, action cameras and VR, no other brand can support photographers and videographers in capturing and sharing exceptional images across the full spectrum of available technologies, as Manfrotto do.

Undisputed global leader in tripods and lighting supports, Manfrotto today is the fastest growing brand in photo/video bags and the most innovative maker of on board LEDs, lighting controls and filters, each offering the highest quality standards.

Upcoming highlights that will be staged at the Manfrotto booth this year are: the new range of video and photographic monopods, XPRO Monopod+ with hybrid functionality; Befree live, the latest video and three way potable support, three new Bags collections, Lykos blue tooth controlled LED lights, an innovative range of fast lock filter adapters and the new generation of Digital Director, the only Apple Certified intelligent connector between Canon/Nikon DSLRs and I-Pads.

Recently we have seen that Manfrotto has integrated other brands under the Manfrotto umbrella. What's at the core of your brand strategy?

Marco Pezzana: Five years ago we started to think of Manfrotto as a “Power Brand”, intended as an integrated product platform of innovative accessories designed to help all imaging enthusiasts to accomplish their photographic ambitions easily and reliably at a time when technology, speed of execution, fruition and sharing started to evolve at an unprece-

ded pace. Over the last five years we have been able to work hands in hands with the wide community of expert and committed ambassadors that since many years have shown great loyalty, affection and support to our brand. By coupling their competence, ideas and desires with the technical expertise of engineers and product experts available across the wide ecosystem of Vitec Group Companies, we were able to successfully launch Manfrotto bags first, now the second largest global player and fastest growing brand in this market, then introduce on board LED lights, followed by Digital Director and more recently filters.

The photo & video accessories market is changing quickly. Which are the most important market trends from Manfrotto's perspective?

Marco Pezzana: Two trends are most likely to drive our industry over the medium term future: Contrary to what some of the industry operators may be led to believe by declining camera sales, image capturing and sharing has never been as popular in history as it is today, with an unprecedented volume of visual assets being produced, shared and used as part of everyday peoples' lives globally. At Manfrotto we believe that images have become the true global language that connects humanity in a highly interactive and engaging way which is awesome. The challenge for any brand and manufacturer is to evolve with the impressive speed of new technologies, creative trends, fruition requirements, yet remaining faithful to authentic image making and unique in the way of supporting photographers and videographers producing exceptional visual contents. Our strategic commitment is to fully embracing this challenge successfully;

The “merger” of still and motion pictures production continues to transform the way visual assets are

produced; the recent addition of Virtual reality is likely to fuel this transformational process further. Our mission at Manfrotto is to help the visual creative community along this transformational journey by developing innovative and easy to operate accessories, in touch with both conventional and emerging technologies and designed to help making the most of what the evolution of image capturing technologies brings as this faced paced world continues to evolve.

To conclude, we are expecting that the world of imaging will become even more fluid, fast, animated and mobile in years to come. The one element though that will remain unchanged is demand for quality content: we know that creative image passionate and their public won't accept any compromise when it's tied to capture a special moment and share it; thus Manfrotto outmost commitment to deliver not only innovation that matters but to always strive for continuously improving the performance, sturdiness and reliability of anything we make.

Manfrotto's premium products are produced in Italy. Why are you not outsourcing into 'low-cost' countries to make you products even more competitive?

Marco Pezzana: All Manfrotto products are designed and engineered in Italy. Depending on the product category and the associated technology, Manfrotto products may then be produced in Italy or in other countries, including the UK, the US, Costa Rica and the Far East. What truly matters though is that Manfrotto does not OEM or re-brand other manufacturers product. Each Manfrotto tripod, bag, light and filter is designed, specified and tooled for by Manfrotto Research&Development in Italy. This ensures in depth photographic competence, the outmost consistency in terms of quality standards, product performance, ergonomics and effective design; values that have made of Manfrotto a highly respected and successful imaging brand across the globe. ●

Manfrotto Hall 2.2



Olympus OM-D and PEN

Handy system for pros

Olympus sees its OM-D cameras as an attractive alternative for professional photographers.

By Florian Sturm
photokinaDaily

Over the past few years, Olympus has successfully transitioned from a brand which builds cameras to one with a much more holistic approach, namely how fun it can be to go out and take photos. Why do you think this is important in today's photography and imaging industry?

Stefan Kaufmann: To be a successful photo brand, it is not enough to carry on building good cameras, you need to be aware what consumers are enthusiastic about. From our point of view the important keywords are mobility, sharing and 'selfies' – people are in constant movement and "on the go", they want to share their experience with friends and family. This will certainly stay a defining motive for the future. Sharing photos should be easy and fun, not complicated. And when people travel and move around, a camera needs to be relatively small and lightweight, otherwise it will be left at home. Olympus is very aware of these facts, and our line-up reflects that in the best possible way – what could be a better photographic tool for a mobility driven generation of customers than a small, light and robust MFT-camera.

Olympus, once again, is having a large booth at photokina. What are your expectations from the world's leading photo & imaging fair this year?

Stefan Kaufmann: We have a firm belief that Olympus is well prepared for the future: We listen to our customers and we invest in innovation – technical innovation for our products but also strategic innovation and how we approach the market. The photokina is the largest consumer fair in our business, so naturally it is the stage to present the latest developments and give consumers the opportunity to experience our strength and power of innovation.

How are you going to ensure that Olympus will solidify its position as one of the leading DSLM-manufacturers?

Stefan Kaufmann: The announcement of our new flagship model clearly sets a



“The trend has been shifting towards small, well-equipped high-class cameras.”

marker in the professional field. It combines the latest technologies into a smart, lightweight and ultra-fast tool for professional demands. The new flagship camera is not only the result of great engineering, but also an outcome of constant dialogue with the markets through our visionary program and the MyOLYMPUS community.

We will of course continue to drive innovation and turn technical developments into consumers' benefits.

What would you say have been the biggest improvements Olympus has achieved since the last photokina two years ago?

Stefan Kaufmann: We are very satisfied with the developments in the last two years. After all, we introduced very successful models, both in the OM-D and PEN line-ups. Most certainly, the announcement of our new flagship marks the most outstanding achievement for this year so far. But we have also extended the PRO lens line-up significantly, are constantly expanding the portfolio of

high-end OM-D accessories and will make a huge leap towards meeting the needs of our customers when we start our 3-level professional service concept targeting professional photographers.

On the other hand, we are also very proud of what we achieved with the PEN community through closely communicating with them – we even created an accessory line under direct influence of consumers.

What we regard as the biggest improvement, however, is the constant development into a customer-centric company, where the needs of the people are in focus. This shows in a solid line-up with OM-D, PEN and Tough which caters to specialized needs. Targeting the professional market is the next step in our development.



Stefan Kaufmann is Executive Managing Director Olympus Europa Management SE, Head of Consumer Products Division EMEA

What innovations and changes are you predicting in the camera industry within the next few years?

Stefan Kaufmann: Without a doubt, for the past few years, the trend -for professional as well as private users – has been shifting towards small, well-equipped high-class cameras while the traditional DSLR-market is losing momentum. And this will certainly continue. After all: People do not want to worry and carry, they want to shoot and share.

In leisure and lifestyle, we see the strong trend towards powerful, lightweight cameras with great connectivity. Images need to be ready-to-use – and cameras should offer options for instant retouching and sharing. The idea of connectivity and the "internet of things" will not leave the camera industry untouched. There will be more functions and interface requirements coming, e.g. due to the larger load of collected data.

Professionals like their equipment to be small, too – a whole range of focal lengths, two or three bodies fit into hand luggage when it is an ILC-system. Image quality and speed that are at eye-level with other professional camera systems. We are confident that for most professionals this will be a turning point when they think about system upgrades. ●

Olympus Hall 2.2.

Polaroid Cameras for a young lifestyle

An Icon is back in the game

The instant digital line brings the classic Polaroid instant camera experience into the modern age.

By Peter Schuffelen

Mr. Hardy, after having passed difficult times Polaroid is „back in game“. How did you manage to do so?

Scott W. Hardy: Our transition from a vertical manufacturing company to a strategic partnership model has helped reinvigorate the Polaroid brand. Working with our worldwide best-in-class strategic partners has allowed us to bring innovative products to consumers that meet the needs of today's digital user. A great example of this is our work with C & A Global, our partner for our instant digital products. Our instant digital line brings the classic Polaroid instant camera experience into the modern age by combining the nostalgia that everyone loves about the brand with today's modern digital photography technology. With this and our other partnerships, Polaroid has brought hundreds of products to market worldwide.

How would you describe the „DNA“ of Polaroid?

Scott W. Hardy: For our almost 80-year history, the Polaroid brand DNA has been about instant, sharing, fun and ease-of-use. These ideas resonate with consumers just as much today as they did 80 years ago. Today's digital society is all about instant gratification, so we make it a point to incorporate our brand DNA into the products we bring to market. Being able to produce instant technology that appeals to new consumers with new usage models, but still incorporates the retro feel of our legacy Polaroid products is what continues to make Polaroid an iconic global brand.

Which products are you highlighting on photokina 2016?

Scott W. Hardy: photokina marks the global availability of the Polaroid Snap Touch instant digital camera. The newest product in our instant digital line, the Polaroid Snap Touch includes a wide range of features for a traditional digital and instant camera experience. Features include a 3.5-inch LCD touchscreen, 13 megapixel CMOS sensor, and the ability to instantly print 2"x3" photos thanks to the inte-

grated printer which utilizes ZINK zero ink technology. All images captured with the Polaroid Snap Touch are also stored on a micro SD card, providing consumers with the ability to upload their images. The most exciting addition to the new Polaroid Snap Touch is remote connectivity through Bluetooth to the Polaroid print app. In line with the Polaroid brand DNA, the Polaroid Snap Touch also makes it easy for users to instantly share physical prints of their favorite images from their smartphones, which has become the primary camera for most consumers.

From our instant digital line, we will also have the Polaroid Zip instant photoprinter and first generation Polaroid Snap camera on display. From our lifestyle action camera line, we will have the WiFi-enabled Polaroid Cube+ along with the camera's full range of accessories.

According to you, Polaroid products are performing especially well within the digital natives' generation. Where does this fascination with teenagers come from?

Scott W. Hardy: Many of our younger consumers did not grow up with instant photography and printed photos like the generations before them did. There is a certain novelty to instantly having a photo print from a camera right in front of them. At the same time, taking pictures of physical Polaroid photos with smartphones and posting them to social media is a popular trend among young users. The idea that younger consumers are looking for both physical prints and a digital aspect to their photos is something we considered when creating our line of instant digital products.

The Polaroid-hype is much about nostalgia. Don't you fear that this phenomenon will fade away?

Scott W. Hardy: There is definitely a demographic that grew up with Polaroid,

“For younger consumers, there is a certain novelty to instantly having a photo print from a camera right in front of them.”



Scott W. Hardy is CEO and President of Polaroid.

and for them there is a strong nostalgic connection to the brand. We constantly hear from people who still have their old Polaroid photos and fondly look back at the memorable moments in their lives they captured with their Polaroid cameras. This is something that has allowed Polaroid to remain an iconic brand and part of popular culture for almost 80 years. Because the brand has remained a part of popular culture, it definitely appeals to younger consumers who are looking for cool, retro-inspired products today. The popularity of the brand and instant photography today, and the new instant memories younger generations are creating, will ensure that the brand retains its appeal for the next 80 years and beyond.

Apart from cameras, you are marketing also televisions and smartphones. How does this match with Polaroid as a photo brand?

Scott W. Hardy: In recent years, Polaroid has expanded from a photography brand to a consumer electronics brand. As a recognized and trusted global brand, we have been able to grow into other consumer product categories while still staying relevant to our brand DNA - and bring to market products that are fun, accessible, easy to use and that allow consumers to instantly share their lives. For example, smartphones have become the primary camera for most consumers. We have embraced this trend which has led us to expand into new categories such as smartphones and mobile photography apps. ●

Polaroid Hall 5.2

Sander „Liquid Gloss“



FOTO: STEFAN ARAND „MATERA I“

Space and time melt into a unique artwork

At the Epson stand, Sander Digital Pictures is presenting the unique “Liquid Gloss” finishing.

“Matera I” is what Stefan Arand calls his large-format, contemporary work. The old town area of Matera, a place that has grown through the centuries and the future Capital of Culture in 2019, is one of the oldest cities in the world. It is like a pulsating organ with capillaries through which the traffic and the relaxed pace of life flows into chaotic coexistence. Every wall tells a story, each intersection promises a new unknown path.

Arand’s works are of a purely conceptual character. The sensual and detailed design depicts an ap-

proach to painting rather than to traditional photography. Showing this artwork in a new dimension was the incentive for the biggest “Liquid Gloss” FineArt photo at photokina 2016.

“Matera I”, which is a piece of work that goes to the limits of what is possible, can be seen at Epson in Hall 2.2, Stand BO11 / C012. Let the

new resolution dimension and the level of detail in this unique work sink in. “Matera I” was produced by Sander Digital Pictures GmbH Köln on Epson Premium Semigloss Professional Photo Paper 250 with the latest generation of Epson’s surecolor-sc-p20000 printers. UltraChrome PRO inks guarantee a durability of 200 years, achieved by

10 colors and 98 percent of the Pantone color spectrum.

This artwork was created using the “Liquid Gloss” procedure. “Liquid Gloss” was developed to produce an even higher transparency and depth in the image. After printing and laminating, a liquid crystal-clear resin is manually applied using special equipment.

The term “Liquid Gloss” is a legally protected trademark and may be used by resellers and dealers only after written approval from Sander Digital Pictures GmbH Köln.

Sander / Epson Hall 2.2

The “Liquid Gloss” method allows for a new resolution dimension, depth and richness of detail in an image.

Tamron New SP series and megazoom lenses

The new Tamron feeling

With the introduction of the new SP-series, the manufacturer has revamped its brand image.

By **Daniel Albrecht**
photokinaDaily

Mr. Ajasaka, Tamron is putting on a great show at photokina 2016. What are your expectations of photokina this year?

Shiro Ajasaka: As the activities central to our brand renewal efforts, we have since last year conducted a review of lens manufacturing from all possible perspectives for further innovations, launching models of our renovated SP series as a result. Following the four fixed-focal lens models that spearheaded the launches, we are now announcing at this photokina our new SP 150-600mm G2 model, the first zoom lens model in the renovated SP series.

We have wholly reviewed and remade our previous SP 150-600mm lens in accordance with the new SP standards to create a new lens. As many of you may recall, Tamron became the world's first manufacturer to launch a 150-600mm lens equipped with a vibration compensation system, and the lens achieved sales far exceeding initial expectations, going on to make the world of ultra-telephoto zoom lenses much more familiar to many people. We have since carefully listened to the comments and opinions received from numerous customers, and based on these voices and the new SP standards we have established, we have now created a new ultra-telephoto zoom lens with even higher levels of performance.

We have great expectations towards this photokina as the best place where we can present this and other latest Tamron lenses to our customers, and let each of them experience firsthand how our new lenses feel and work. We also hope that at photokina, many customers can give us their comments and opinions, which we would like to draw on for our product planning in the near future.

With the New SP you have launched not only a completely new lens series, but also redefined Tamron's brand image. What was the driving force behind this?

Shiro Ajasaka: For the past few years, we at Tamron have worked on brand renewal, starting with renovations of the lenses, which are the company's products, as the core of these renewal efforts. With lenses themselves offering the most significant experience of the Tamron brand to each customer, we believed the most fundamental renewal of topmost priority was renovation of our lens models. We have designed the SP series new lenses with emphasis on human interface, or what call "human touch". While incorporating a lot of the most advanced and cutting-edge technologies inside, the



Shiro Ajasaka, President & CEO, Tamron Co., Ltd.

exterior of each new lens aims to deliver a distinctively human feel, masking technology in a soft, intuitive design.

Also important are the various media and channels for communication purposes supporting the lenses themselves. For example, we thoroughly reviewed our company website overall to make it more user-friendly and allow for easier access by consumers. The Tamron booth at this photokina is another example of our focus on more open communication, and we have created structures with a lot of bright and open spaces, where visitors can casually enjoy pleasant experiences trying out Tamron lenses. All of these activities targeting brand renewal are a part of Tamron's initiatives towards the goal of becoming our customers' "best partner".

The market is changing fast. Which trends are most important for Tamron?

Shiro Ajasaka: What we pay close attention to and focus on the most is how we can possibly draw on the current higher pixel densities, which essentially means, how we can achieve even more superb image quality. Regardless of the type of camera, such as DSLR, mirrorless or cinema, regardless of the kind of photography, and regardless of whatever changes that may occur, we firmly believe that "pursuit of excellent image quality" would re-

The new SP lenses are made for sensors with high pixel densities.

main as a value that is universal. The latest manifestation of our quest for excellent image quality is Tamron's SP series new lenses, with first model launched last year, and we plan to expand this series by adding to the SP lineup more and more new lenses with a wide variety of cutting-edge technologies and features, including progress in actuators, responding to changes in market conditions along the way.

Tamron is very strong in megazoom lenses. Which developments are at current typical for this segment of the market?

Shiro Ajasaka: Tamron was the pioneering company in creating the market for all-in-one zoom lenses, but in the major segment of lenses compatible with APS-C format cameras, many manufacturers have now reinforced their product lineups, leading to fierce competition. For years, a common catchphrase for all-in-one zoom lenses was that "You can take any kind of picture in any situation with this one zoom lens," which in fact led to actual sales. But with customer tastes and preferences diversifying more and more, the message should now be more specific for each lens, such as "You can take these kinds of photos with this lens," rather than "You can take all kinds of photos with this one lens." We believe it is necessary to establish product specifications for individual lenses that show exactly what they're good at, with some products boasting distinctive characteristics that can satisfy ever newer and more wide-ranging needs of photographers.

For example, Tamron's 16-300mm lens is capable of covering in an unprecedented way the ultra-wide-range region on the wider side for 16mm, which is equivalent to 24mm in full-size format, and its Minimum Object Distance or MOD has been shortened to 0.39 meters, compared to the 0.49 meters for previous models, achieving the specifications that ensure the utility potentially sought by photographers. This lens' specifications make it possible to make appeals to customers by emphasizing very specific features, such as how the ultra wide-angle 16 mm is useful for a photographer taking pictures of buildings, and how the MOD of 0.39 meters ensures stress-free shooting for people wanting to take photos of cooked dishes and foods.

We at Tamron will continue offering user-friendly high-power zoom lenses, with many of them the kinds of lenses that never existed before, which people can pick out as the lens of their choice. ●

Tamron Hall 4.2

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STAND C20-D29, HALLE 3.1

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Tuesday, 20 September 2016

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Blackmagic Video Assist 4K
7" screen
for recording
Ultra HD foot-
age

We know that 4K video is twice the linear resolution of Full HD, but how do most cameras deal with all that extra data? As an example, some cameras offer a 100Mbps data rate for 1920 x 1080 footage. Yet, the same cameras also use 100Mbps rate for UHD 4K 3840 x 2160 resolution. To fit this data rate, the 4K footage is heavily compressed, causing a loss of highlight, shadow and colour detail. The compression and all its flaws become apparent during the colour grading process, leaving little flexibility for adjustment, without introducing artefacts to the footage.

Yet, there is a way to realise the full potential of a 4K camera. The Blackmagic Video Assist 4K is a 7inch, 1920 x 1200 pixel resolution, touchscreen monitor, with the ability to record 10-bit SD, HD and 4K video. This 4K footage is captured at frame rates of up to 30fps and saved in one of the Apple ProRes or Avid DNx formats. These formats range from ProRes Proxy at 182Mbps to ProRes 422 HQ at 884Mbps. Based on the numbers alone, there is a huge difference when compared to the 8-bit 60 or 100Mbps 4K footage recorded by most cameras. The difference that this extra data can make when it comes to colour grading your film is like night and day compared to the native in-camera footage.

Whilst the quality of the footage is key, it is not the only trick that the Blackmagic Video Assist 4K has up its sleeve. Power is supplied by LP-6E batteries, the same batteries used by many filmmakers in their Canon EOS 5D Mark II and Mark III cameras. You needn't worry about running out of power either, as the batteries are hot swappable. Should one battery die, the other will take over powering the Video Assist, plus a power supply is included for when shooting indoors.

To store the huge amount of data produced, the Video Assist 4K uses the latest UHS II SDXC cards, which are both affordable and readily available. Again, there are two slots, so when one card is full, recording will automatically switch to the other one.

To see the Video Assist and Video Assist 4K see www.blackmagicdesign.com/products/blackmagicvideoassist or come and have a demonstration on the Blackmagic stand - Hall 5.2, Stand E010 F01.

Win a Blackmagic Video Assist 4K! To enter the contest send an email with the subject "Black Magic Contest" to: messezeitung@chip.de. Among all received email submissions we are giving away one Blackmagic Video Assist 4K monitor. **Deadline: 30 September 2016.**

Staff of photokinaDaily and those working for the publishing houses Informax21 GmbH and CHIP Communications are not allowed to participate. The draw is final.

Capturing every detail.

ZEISS Milvus Lenses



To fully unleash the performance of modern, high-resolution DSLR cameras, ZEISS has added three new focal lengths to the Milvus lens family for the ZE and ZF.2 mounts: ZEISS Milvus 2.8/15, ZEISS Milvus 2.8/18 and ZEISS Milvus 2/135. From portraits and landscapes to architectural and street photography, ZEISS has the right lens to deliver outstanding image quality for every shooting situation. With optimum image quality, intuitive full-focus control, and a sleek, modern design, your creativity is now only limited by your imagination.

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Have a look



IMAGES: ELLEN VON UNWERTH

Masters of Photography in the Leica Gallery - like this image by Ellen von Unwerth.

Exhibitions, events and workshops

The heart of photokina is the enjoyment of photography. Who only looks out for new products and devices, will be missing some of the best highlights of the world's largest photo fair.

Koelnmesse and their partners have once again put together a varied program of workshops and exhibition titled "Pictures by photokina".

Here we present a selection of highlights.



FOTO: WIKTORIA WOJCIECHOWSKA/
WINNER LEICA NEWCOMER AWARD 2015

Leica Gallery

On just under 2,000 sqm, Leica, the official photography partner of photokina 2016, presents Masters of Photography. The exhibition consists of 15 image series comprising more than 400 shots by the following photographers: Alex Webb, Ara Güler, Bruce Gilden, Ellen von Unwerth, York Hovest, Jacob de Boer, Per-Anders Pettersson, Patrick Zachman, Jens Umbach, Roger Ballen, Helge Kirchberger, Christian Steinwender, Fred Mortagne,

Kurt Hutton, and the two winners of the Leica Oskar Barnack Award 2015, JH Engström and Wiktoria Wojciechowska.

In a separate exhibition area in the



IMAGES: GUIDO
DANIELE

Wilde Animals in a hand: Works
by artist Guido Daniele.



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communities & Foto.TV

Shoots, lectures, workshops and cHallenges



IMAGES: PHOTOKINA/KOELN MESSE

One of the great things about taking photographs is sharing. Communities brings photo fans together so that they can exchange ideas, explore and have fun.

Open Stage

Every day on the Communities stage (Hall 9.1, B-60/D-69) there are professional tips, lectures and shoots. Come along and learn from the industry's best.



Get tips from pro bloggers.

Blogger Zone

Peer over professional bloggers' shoulders or post your impressions of photokina live. Personalities from the industry are on hand for conversation and advice. (Hall 9.1, A-56/B-59).

Team cHallenge

Supported by professionals, four candidates are set a task to tackle. The winners of the cHallenge (Hall 9.1, B-60/D-69), which is supported by foto-community and FotoTV, receive a daily prize.

Magic Moments

Spectacular moments between the Andes and the coast of South America. Professional nature and animal photographer Thorsten Milse provides glimpses behind the scenes of his photographic expeditions and shows what

photo equipment is used and how (Hall 9.1, B-60/D-69).

Mobile

Six dynamic events bearing the title Photo App Show & Tell. Here, well-known smartphone photographers and app developers show their favourite apps (Hall 9.1, A-56/B-59).

Like a Pro

Never was it easier to shoot impressive photos and films. Make art like a pro - using your smartphone. Pavel Kaplun shows how it's done (Hall 9.1, A-56/B-59).

Vlog con

Successful Youtubers demonstrate the special features of online film during live tutorials on the Motion Stage (Hall 5.2, G-30).

gallery, Leica Camera AG, in partnership with the German Photographic Association (DGPh) and the Photoindustrie-Verband (PIV), is additionally showing the exhibition Upcoming Masters, within the scope of which ten selected international universities display a total of 80 images by promising newcomers.

Location: Hall 1.1

Hand-tame wild animals

Multi-media artist Guido Daniele transforms hands into animals. His world-famous works serve to support the natural world. At photokina, Daniele is showing his "wild" hand-paintings and also demonstrating his art in front of a live audience.

Location: Hall 9.1, D60/F69

Deutscher Jugendfotopreis

The Deutsche Kinder- und Jugendfilmzentrum (KJF) presents the best works out of more than 11,000 that were submitted for the German Youth Photography Award 2016. The

award-winners, between seven and 25 years of age, proved their creativity in various categories. The 40 award-winners receive prizes of a total value of more than 13,000 Euro.

Location: Hall 9.1 A-51/A-59

Canon Profifoto Förderpreis

The Canon Profifoto Förderpreis (CPFP), which was initiated at the World Fair for Imaging in 2006, celebrates its tenth anniversary this year. The CPFP is a photography contest for next-generation talents which is advertised twice annually by Canon and the magazine ProfiFoto in partnership with picture agency Laif and the magazine Whitewall. The 100 winning projects from all editions of the contest since 2006 will be on show.

Location: Passage 4/5

Glanzlichter

Only particularly talented nature photographers manage to stir emotions with their photos. The participants in the Glanzlichter photography contest undoubtedly count



IMAGES: MEIKE WILLNER

The Canon Prof Förderpreis celebrates its 10th anniversary.



IMAGES: ARNEFINN JOHANSEN

Glanztlichter: Nature and wildlife photography in Passage 4/5.

among these. Their stunning landscape photos bring animals and plants closer to beholders. By documenting nature they make a valuable contribution to conservation and promote awareness of the beauties of flora and fauna.

Location: Passage 4/5

Kinder. Die Gegenwart der Zukunft

Once a year, Unicef Germany and the magazine Geo reward photos and photoreportages that outstandingly portray the personality and life circumstances of children around the world with the distinction of Unicef Photo of the Year. "The photographs in the contest powerfully document what humans do to one another and their children," said Prof. Dr. Klaus Honnert, chairman of the jury of independ-

ent photography experts. The best images and reportages are on show under the title Kinder. Die Gegenwart der Zukunft.

Location: Passage 3/4

Blende

The images submitted for Blende, Europe's biggest photography contest, have been demonstrating the passion and devotion of amateur photographers for more than 40 years. More than 80,000 image submissions come in annually; the competition's constantly rising popularity is proof of its significant status. The submitted shots by Blende photographers are contemporary witnesses of inestimable documentary value. In addition, they motivate other people to pick up the camera too, in order to capture moments or situations before they have passed by. Images worth seeing from two

action zone & future zone

For adrenaline junkies and prospective visionaries

Test popular action cams or venture a glimpse into the future of photographing and filming. At photokina you can experience current and upcoming trends in close-up.

Action Hall

The choice is yours: Join in, on the indoor obstacle course for example, and test the latest camera models, or be a spectator and record the most spectacular motifs (Hall 6.1).

Avenger

Particularly brave people can film themselves as they fly in loops at a 24-metre height (Outdoor Area/Hall 9.1).

Start-up Stage

What does tomorrow's photographing and filming look like? App developers, founders and software developers look into the future and are on hand for questions (Hall 9.1, B-50/C-55).

App Area

Discover current apps

and new products from the manufacturers and put them to the test on site (Hall 9.1, B-50/C-55).

Copter World

In spectacular flying shows, pros show what is currently possible using photographing flying objects, and explain new features and functions. You can try your own hand at piloting a drone: Test your flying technique on a course using current models (Hall 6.1).



IMAGES: PHOTOKINA/KOELN/NESE



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IMAGES: DAVID HETTICH

Heartbeat of nature: Passagen 2/4

annual editions of Blende will be on show at photokina this year as well.

Location: Central boulevard

Marking the 70th Anniversary of the UN

With The UN 70th Anniversary Photo Exhibition the International Photographic Council (IPC), a non-gov-

ernmental organization associated with the United Nations, in collaboration with the United Nations Department of Public Information, presents at photokina a photography exhibition on the UN. The fascinating images originate from the picture archives of the UN and encompass the 70 years of service performed for the world by the United

Nations. The exhibition is exclusively sponsored and curated by Lifetouch Inc., the world's biggest company in the field of portrait photography.

Location: Passage 4/5

heartbeat of nature

photokina and Erlebniswelt Fotografie Zingst, organizer of the en-

vironmental photography festival Horizonte Zingst, jointly host the online photography contest heartbeat of nature. The philosophy: nature's beauty is to be shown by means of emotional images. The intention: to show images under the aspects of the endangerment and conservation need of species and their habitats.

Location: Passage 2/4

Heroes

The Olympus Community shows the best contributions from a photography contest by Olympus and Erlebniswelt Fotografie Zingst for OM-D and PEN photographers. The theme in 2016: Heroes, featuring shots of everyday heroes, big and small, which have been selected from hundreds of submissions from throughout Europe. This is hobby photography that is characterized by spontaneity and is fresh and unconventional.

Location: Passage 2/4

1st DVF Portfolio Contest

28 portfolios were submitted by the best photographers from the German Society for Photography (DVF) on the occasion of the very first DVF Portfolio Contest 2016. The eight to twelve photographs in each portfolio (in a 50 x 60 cm passe-partout) were required to portray a self-selected theme personally interpreted by the photographer in his or her own photographic style. The five best creators will receive their awards at photokina, which is exhibiting the works by the top three.

Location: Hall 9.1, D-050/E-051
Braut Foto Award

professional stage & lounge

How can I get more successful with my photos? Pros provide answers

What business models are available? How can I optimize my portfolio? What do I have to look out for concerning copyright law? Light is shed on these and other hot topics for photographers on the Professional Stage (Hall 4.1, K-50).

Photographing successfully

Daily from 10:30 a.m., international speakers, such as Michael Omori Kirchner (trainer and business coach for creatives), Silke Güldner (coach for photographers) or Dr. Jürgen

Rink (chief editor, c't Fotografie) present the most important trends from the fields of marketing, self-marketing, image culture, and on the themes of social media and new business models for professionals.

Photo law

In addition to numerous other topics to do with professional photography, the Professional Stage offers daily short talks on the theme of photo law. Renowned media lawyers Tim Hoesmann (Central-Verband), Daniel Kötz, Sebastian Deubelli and David Seiler will talk about topics such as "image theft", "law for photographers" and "image rights and social

media".

Professional Lounge

In addition to the on-stage lectures, the Lounge (Hall 4.1, J-41/K-40) offers all interested photographers the opportunity to present their works to renowned industry contacts during a portfolio review. Experts will provide advice on, among other things, portfolio presentation, positioning of work, and network-formation measures.

Networking

On the central boulevard, publishers are on hand to answer questions from professionals and provide a meeting-point for networking.



IMAGES: PHOTOKINA/KOELN MESSE



IMAGES: SUSANNA SCHAFFRY

The Braut Foto Award presents the best of wedding photography.

In the first wedding photography contest to take part in the German-speaking region, an expert jury nominated the best 80 images from more than 1500 submitted wedding photographs. These images are presented at photokina. The winners will receive their awards on 23 September.

Location: Passage 2/4

A Pristine Vision

National Geographic Deutschland presents an impressive look at the work of nature photographer Jim Brandenburg. The exhibition A Pristine Vision shows approximately 70 works, including many large formats: pictures of wolves, shots from Minnesota and other regions of the USA, forgotten lakes and forests in Europe, Africa and Asia.

Location: Passage 4/5

Face x China

The photography project Idea of the Image was set up at the initiative of the Chinese online image portal FengNiao.com. 20 motifs are presented in an unusual manner with the purpose of enabling a global audience to take an artistic approach to understanding modern China.

Location: Hall 1.1

Light-Painting

Light is the creative design resource of the 21st century. Light-painting photographs by Jan Leonardo Wöll-



IMAGES: MAX K. SCHAUB

Heroes is dedicated to the heroes of everyday life.

ert and more than 100 international light-painting artists are shown on twenty-two 50-inch screens.

Location: Hall 4.1, F 64

Darren Pearson

The winner of the Light Painting Award-photokina Sonderpreis 2015, Darren Pearson, also known by the name of Darius Twin, has created light-paintings for companies such as Reebok and Honda. The exhibition shows a selection of his works.

Location: Passage 4/5

SWPA Gallery

As the world's biggest photography contest, which celebrates its tenth anniversary in 2017, the Sony World Photography Awards distinguish the biggest talents in all categories and specializations of the previous twelve months each year. The exhibited photographs are the shots which stood out from 230,103 submitted images.

Location: Hall 5.2, D11/D19



IMAGES: JIM BRANDENBURG

National Geographic shows A Pristine Vision, works by photographer Jim Brandenburg.

PHOTO PRESSE

ERSCHEINT ALLE DREI WOCHEN UND RICHTET SICH AN ALLE FOTO-PROFIS. IN JEDEM HEFT GIBT ES MARKETING, MEINUNGEN, FAKTEN, PRAXISBERICHTE, IDEEN, KUNST UND KULTUR. ALSO ALLES, WAS ERNSTHAFTE FOTOGRAFEN BRAUCHEN.

- FÜR ALLE, DIE MIT FOTOGRAFIE GELD VERDIENEN WOLLEN
- FÜR ALLE, DIE MIT LEIDENSCHAFT FOTOGRAFIEREN
- MIT BILDERN, DIE SIE WEITERBRINGEN
- MIT KLAREM PROFIL, KLARER MEINUNG, KLARER SPRACHE

PP11

PHOTO PRESSE
DAS INSIDER-MAGAZIN
FÜR ERFOLGREICHES
FOTOBUSINESS
2012-2015
2017-2018



F – Victor Demarchelier, Alana Zimmer Harper's Bazaar, 2012.

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Cologne is the motif

Photo exhibitions, workshops and special events – everything's revolving around the image to mark photokina

The motto for photokina 2016 is Imaging unlimited – and that has been making itself felt throughout the city ever since the start of September. For the cathedral city's motto to herald in the trade show is: Cologne unlimited. This year's prologue takes on a younger, trendier and more international appearance, and has a host of highlights for photo fans of all ages in its repertoire. Learn from the pros in workshops, get inspiration from exhibitions by internationally renowned photographers, and enjoy spectacular events and shoots. Information on all events, as well as on booking possibilities, can be found at photokina-prologue.de

Olympus Perspective Playground

This year, Olympus is organizing the first Perspective Playground in Germany: follow its invitation to explore the world of art through a camera lens. Internationally famous artists are creating a playground of the senses at the Carlswerk site in Cologne-Mülheim. Taking photographs is expressly desired at the group exhibition, which comprises interactive and walk-on installations. To enable visitors to dive straight into the worlds of Numen/For use, Humatic, Doering/Lauber, Haruka Kojin and Martin Butler, OM-D and PEN-cameras be bor-



IMAGES: DRIVING OFF SPARROWS. KITSUNEZAKA. TAIYU VILLAGE TEISUKE CHIBA C1943 COURTESY OF TEIKO CHIBA

Tohoku - der Nordosten Japans ist nur eine der Ausstellungen im Rahmen des Photoszene-Festivals..

rowed from Olympus free of charge at the entrance, along with lenses from Zuiko. The memory card bearing the photos can be taken home as a souvenir.

Where: Carlswerk Cologne, Magazine
Schanzenstraße 6-20
51063 Cologne-Mülheim

When: 16.09. until 09.10.2016,
Sun.-Wed. 11 a.m. to 9 p.m.,
Thurs. to Sat. 11 a.m. to 11 p.m.

Photoszene Festival

The Photoszene Festival has been taking place in parallel to photokina every two years since 1984. Museums, galleries and other renowned institutions from the Cologne region are presenting their photo exhibitions within this context once again this year. More than 100 exhibitions will be open to viewing during the main events period – the overwhelming majority of them with

free admission. In addition, there is the central exhibition, curated by artists Katja Stuke and Oliver Sieber, Innere Sicherheit / The State I Am In at the Kunsträume der Michael-Horbach-Stiftung, at Kirche St. Gertrud and in the Galerien am Ebertplatz.

Where: At several locations
When: 16.9. until 25.10.2016,
More information on the individual exhibitions at www.photoszene.de



IMAGES: DAICI ANO

Die Welt der Kunst können die Besucher des Olympus Perspective Playgrounds durch ein Kameraobjektiv entdecken.



IMAGES: HELMUT NICK

Das Special Street Art lädt dazu ein, die spezielle Ästhetik von Graffiti auf Foto-Touren und Sonderausstellungen zu entdecken.



IMAGES: STEPHEN PETRAT

Cologne Unlimited: im Vorfeld und während der photokina dreht sich in Köln alles ums Bild.

Nikon Experience Days at the Zoo

Test a host of Nikon products right where they're so wonderfully put to use. During photokina, Nikon and the Kölner Zoo are jointly offering official workshops and photo walks at the zoo. Experience Nikon in practical use and learn how to exploit the full potential of cameras and lenses. Spend an unforgettable and informative day with the Nikon School at Cologne Zoo and get tips and tricks on animal photography in an exciting and hands-on way.

Where: Kölner Zoo

Riehler Str. 173, 50735 Cologne

When: 23.9. until 25.09.2016, daily 11 a.m. until 5 p.m., several time slots and various co-operation partners, registrations at photokina-prologue.de

Street Art Special

A lively scene of artists and stakeholders, along with the internationally famous CityLeaks festival, are the Cologne-based champions of graffiti, original artworks on walls and façades that are often critical of consumerism and society. Occasion enough for encountering this exciting urban phenomenon using the resources of photography! On photo tours and in special exhibitions, the "Street Art" special invites visitors to explore the specific aesthetic of art in the public space. As part of the special event, Helmut Nick is showing graffiti that he has captured in photographs over many years in Cologne. He has explored the entire urban area and documented graffiti culture in its

different facets. The exhibition is an impressive piece of city history and impressively demonstrates how this art movement has evolved across the decades.

Where: VHS Galerie im Bezirksrathaus Lindenthal, Oskar-Jäger-Str. 1, 50931 Cologne

When: 10.9. until 28.10.2016, Mon.-Fri. 9 a.m. to 9 p.m. | During autumn half-term 9 a.m. to 5 p.m.

Highlights

Lvmen

Emanuele Soavi and his team meet the photographer Joris-Jan Bos and the C-Scope dance label of Cora Bos-Kroeze in a joint attempt to bring together dance and live photography (image right).

When: 22.9 until 25.9., Thurs.-Sat. from 8 p.m. | Sun. from 6 p.m., cost: 15 Euro

Where: Alte Feuerwache, Melchiorstraße 3, 50670 Cologne

Explore the World

In the entrance area of the DuMont Carré shopping mall, artboxONE presents an exhibition on the theme of travel. 15 motifs on AluDibond are on display.

When: 24.09.2016, - 10 a.m. to 22 p.m.

Where: Entrance area of DuMont Carré Breite Straße 80-90, 50667 Cologne

IMAGES: STEFAN MATTHIESSEN



Am Büdche

With his project Am Büdche - Fotos von Büdchen in Köln, Stefan Matthiesen has made it his task to capture the nostalgia and charm of Cologne's most attractive kiosks.

When: 1.9. until 23.9., Mon.-Sat. 7 a.m. to 22 p.m.

Where: DuMont-Carré Breite Straße 80-90, 50667 Cologne

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The Viewer at the Centre of Events

360-degree videos are set to make a major breakthrough. Thanks to innovative recording techniques, entirely new spectator experiences are possible.

By Markus Fasse

Rarely before have there been so many new technologies coming out in such swift succession. This is particularly noticeable when you take a look at YouTube or Vimeo content: high-speed videos, spectacular shots of stunts and soaring athletic feats – mostly recorded using up-to-date action cams.

At the same time, demands for continuously improving video material are increasing on a regular basis, and manufacturers are doing their utmost to keep pace with customers' wishes: improved video quality, faster processing, easier handling. And ever-more spectacular views. In recent years, aerial photography and videography has gained strongly in significance, and this trend is continuing. There's another trend emerging on the ground, too: recordings using 360-degree panoramic views.

The special feature of this "surround material" is that it centres around the viewer and, instead of an image detail, shows the whole surroundings in a kind of spherical panorama. In it, viewers are able to move about in all directions on the screen using the mouse or a finger – exactly as though they were right there. With a tablet or smartphone in hand, just turning around on your own axis is enough for an all-round look and, with virtual reality glasses, the perspective changes as you move your head. Immersion in the shot is enhanced still further as a result. Does this necessarily mean investments in new, expensive technology? No! With the Cardboard, Google has designed cheap VR glasses that can be printed out in template form and built at home using paper or cardboard. Insert smartphone into the corresponding recess in the glasses – and you're done. Using suitable apps (for example, Cardboard) or virtual reality videos on YouTube, events can be experienced in close-up.

Naturally, the sky's the limit. The optimum virtual reality experience is provided by special VR glasses such as Oculus Rift, HTC Vive, Samsung Gear, or Sony PlayStation VR. Google intends to introduce its own high-end solution Daydream in the autumn. Owners of any of these de-

vices can fully immerse themselves in virtual worlds. This way, for instance, that panoramic shot from the vacation trip to the Grand Canyon Skywalk can be looked around again from the comfort of your sofa at home. Or you take another look at last weekend's thrilling concert. But instead of watching wobbly shots from in front of the stage, thanks to a 360-degree video you're suddenly almost on the stage yourself – surround-sound inclusive and with a free choice of viewing direction. It

ly spherical panoramic view. Photos are taken at up to 14 megapixels and videos are shot in Full HD at 30 images per second, and at a maximal recording duration of 25 minutes each. All this is pulled off by two miniature lenses inside the camera.

New viewing habits

It gets even more spectacular, however. The Gopro Omni is a cube-shaped construction comprising six synchronized Hero4 Black cameras from Gopro. This construction ena-

This professional equipment will be impressively priced at just under 5,400 Euro.

There's another development in the starting blocks: Nikon's 360-degree camera Keymission. The handy action cam delivers 4K video, is robust (the Keymission is reported to withstand drops of up to two metres) and, due to its construction, more cost-effective than its big action cam rival.

With the all-seeing cameras from Gopro, Ricoh, or Nikon, our viewing habits are necessarily going to change. Who wants to see a simple point-of-view video of the athlete anyway, when there's a chance to look around as well? Expectations are probably on a par with the time we switched from black-and-white to colour television. At any rate, as cameras become increasingly easy to use while performing better and better at the same time, consumers will probably be expecting several livestreams of events in the near future. In a 360-degree look, of course.

Then, in the years following synchronization of the line of vision, there will probably be an interplay of several cameras distributed through space – and we will be able to stride through the 360-degree recording. ●

Who wants to see a simple point-of-view video of an athlete, when you have the chance to look around as well?

goes without saying that you're not restricted to your own shots. Many media companies are already experimenting with the new technology and are expected to strongly expand their ranges soon.

One of the pioneers in 360-degree cameras is Japanese manufacturer Ricoh. At first glance, the Ricoh Theta S looks like a cross between a smartphone and a remote control. But appearances are deceptive: With just one press of a button, the Theta S produces shots in a full-

bles targeted recording in every direction – and at a video resolution in Ultra HD (4K). The videos can boast a smooth 60 images per second. Videos recorded from the individual cameras using the Gopro Omni can be put together at the computer afterwards and turned into a fully comprehensive 360-degree video using the supplied Kolor software. Those who prefer to take photographs can, of course, also capture spherical photos comprising up to 12 megapixels. One thing, though:



Exciting viewpoints: Action cams and 360 degree cameras are opening up new perspectives.

The future of photography

Five trends that will shape the future of imaging!



1 Smaller cameras bring many new opportunities. The camera turns into a mini-device that we have always with us. Even professional devices will be much more handy.



ALL IMAGES: ISTOCK.COM

2 Take beautiful images will be much more easy in the future. Cameras will be extremely easy to use.



3 Imagination is becoming a reality. Virtual worlds open up new dimensions of which we do not even dream of today.

4 Cameras are becoming more and more integrated with the "internet of things". They are always online and store all recorded images directly in your own network.

5 High-quality cameras are becoming a lifestyle statement. When you carry a camera, it shows: I have sense of the unusual and love visual nuances.

IMPRESSUM

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¹ Data is recorded at 4K/UHD (3840×2160) resolution. The resolution of videos when viewed differs depending on the type of display or display magnification. There are shooting ranges that cannot be captured underwater because the images are magnified compared to images captured on land. Therefore you cannot capture 360-degree images. When the underwater lens protectors are attached, there are black borders or bands in the images because the protectors appear in the image.

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